Recreating the Image of a "Chaste Wife": A Multi-functional Analysis of Two Translations of Li Po's *Changgan Xing*

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ABSTRACT

This article investigates the image of a "chaste wife" recreated in two English translations of ancient Chinese poet Li Po's *Changgan Xing* from the perspective of systemic functional linguistics (SFL). Based on three metafunctions of SFL, respectively ideational, interpersonal and textual, the linguistic choices of the poet and translators are measured from the transitivity and text complexity on what the wife does and how she organizes her thoughts; from the mood and modality on how she interacts with her husband, and the theme and rheme on how she unfolds and foregrounds her concerns. Since translating is a process of making choices, the analysis shows that both translations reproduce the first and second poetic themes about love in the original poem but lose the third political theme. Besides, Pound tends to follow an imaginative and creative translation, thus recreating a bashful and innocent image of a young "chaste wife" in a direct and explicit way, while Waley aims at literal translation and presents a more courageous and considerate image of a mature "chaste wife" in a relatively complex and implicit way. It is argued that the context of translation, including the translator's knowledge of the source language, translation strategies and intended readers, plays an important role in the translator's seemingly unconscious choices of interpreting and presenting poetic themes, thus recreating different images of a same character.

INTRODUCTION

Changgan Xing is a classical Chinese poem presenting the monologue of a chaste wife missing her husband and awaiting his return. It is written by ancient Chinese preeminent romantic poet Li Po (701-762), and created in imitation of Chinese earlier folk songs (*yuefu*), which can be set to music for singing (Zhang, 2012: 77). This poem tells a story of a woman longing to see her merchant husband who has left for business, a tradition for Chinese poets to write about the complaints or yearnings of the wife of a traveling trader, at the same time to establish an image of a chaste wife (Chen, 2008; Tang, 2011; Dong & Lin, 2018). It narrates from the first person "*qie*" (the wife) and links almost all the wife's life scenes together with the progression of age and season to form a complete artistic whole (Dang, 2003: 62). The poem can be classified into five parts in 30 lines (see Appendix): the first 18 lines are about the wife's reminiscence of their childhood (Line 1-6), marital life (Line 7-12) and the husband's absence after marriage (Line 13-18), while the rest are about the wife's current isolation (Line 19-24), loneliness and longings (line 25-36).

However, this interpretation discloses the theme at its most basic level. At the second level, the poem is a proclamation of love, which has two emotional culminations: the wife's voiced willingness to be with her husband until they mingle together as dust or ashes after their death; her promise of going all the way to meet her husband at the dock in Changfengsha, a place more than 200 miles away from their hometown (Tang, 2011: 529). At the third level, it is not only a love-oriented poem to reflect a woman's life, but also a political-oriented one to express personal aspirations as Li Po once served as an official but afterward was compelled to leave the feudal government (Chen, 2008: 146). From this perspective, the wife (*qie*) metaphorically represents the poet, and the husband (*jun*), the emperor. This love illusion contains the poet's political aspirations – his loyalty to the emperor and desire for appointment. Therefore, the sweet memories of childhood imply the poet's satisfaction of being recognized; the present bleak situation suggests his depression and worry, and the determination of waiting for husband shows the poet's hope to be reassigned.

In systemic functional linguistics (SFL), Halliday (2014: 33) notes that when people speak or write, they produce text; and a text always occurs in context, which has three parameters: field (what is going on in the situation of social activity and the domain of experience it relates to), tenor

(who is taking part in and the relationship between people) and mode (how the text is made and what role is being played by language). These three dimensions influence our language choices precisely because they reflect three main functions of language: ideational (further divided into experiential and logical), interpersonal and textual, providing a systematic interpretation of a text and the language in actual use. These three metafunctions have been separately studied in many literary works and translations (Halliday, 1971; Toolan, 1988; Simpson, 1993; Huang, 2002; Yu & Wu, 2017), while a multi-functional approach to analyzing the literary works is relatively less (Lin, 2015; Yu & Wu, 2016a).

Therefore, it is worthwhile to explore how these three metafunctions work together to realize the theme of literary works and translations, and to reveal the organization of authorial creation, especially in a narrative-oriented poem. Drawing on SFL, the aim of this study is to explore the presentation of poetic themes and the recreation of the image of the "chaste wife" in two English translations of Li Po's *Changgan Xing*: Ezra Pound's *The River-merchant's Wife: a Letter* (1915), and Arthur Waley's *Ch'ang-kan* (1919). Due to cultural and linguistic differences, some readers get to know a character and the theme of a non-native text through the translation, so the understanding of the source text, including the image of a person established becomes a challenge to translators (Carballeira, 2003), and it deserves asking why "the translation has been shaped in such a way that it comes to mean what it does" (Malmkjær, 2003: 39). There are two questions to be answered in this study: (1) How is the image of a "chaste wife" shaped in two translations? (2) What are the contextual factors that might influence the translator's choices?

SFL FRAMEWORK

Systemic functional linguistics (SFL) approach to language analysis is a model of linguistics established and developed by M.A.K Halliday (1925-2018) in the 1960s. As noted by Munday (2016: 142), when "discourse analysis came to prominence in translation studies" in the 1990s, it is particularly the SFL model that "had the greatest influence". Since translation has been on the SFL research agenda "for a long time", SFL has made major contributions to translation studies in linguistic-based approaches (Matthiessen, 2009: 41). It has been recognized that in translation studies, the reproduction of meaning, instead of wording, should be put at the

central place (Newmark, 1988; Nida & Taber, 2003). The meaning in SFL, according to *Introduction to Functional Grammar* (Halliday, 2014), can be analyzed and discussed from three perspectives: ideational (including experiential and logical), interpersonal and textual, and each aspect of meaning is respectively realized through the selections from the lexico-grammar, such as transitivity and text complexity, mood and modality, theme and rheme.

In SFL, ideational metafunction serves as the "field" and talks about our experience of the outer and inner world. It has two components, the experiential and the logical. The experiential metafunction represents the happenings and events of the world, like "who does what to whom under what circumstances?" (Hasan, 1988: 63). In transitivity system, it has three constituents: participant (nominal groups), process (verbal groups) and circumstance (adverbial or prepositional groups). Different options of the participant and process (or transitivity pattern) in language can reveal the certain worldview "framed by the authorial ideology" in a literary text (Fowler, 1986: 138). There are six process types (Halliday, 2014: 214): material (process of doing and happening), mental (process of sensing), relational (process of being and having), behavioral (process of physiological and psychological behaving), verbal (process of saying) and existential (process of existing), and the participants involved in each type have different names or functions as shown in Table 1.

Logical metafunction refers to "how clauses are linked to one another by means of some kind of logico-semantic relation to form clause complexes representing sequences of figures (or moves) that are presented as textually related message" (Halliday, 2014: 428). A speaker or writer can either use a sentence that contains one clause only (a clause simplex), or a sentence that contains more than one clause (a clause complex) (Matthiessen, 1995: 127). In a clause complex, one clause is related to another through two basic systems: taxis and logico-semantic relation. Taxis describes the type of interdependency between clauses in the clause complex: parataxis (where clauses have equal status) and hypotaxis (where clauses have unequal status) (Yu & Wu, 2017: 182). The hypotactic structures are represented by the Greek letter α, β, γ, while the paratactic structures 1, 2, 3; and the logico-semantic relation between clauses falls into projection and expansion as presented in Table 2.

As for interpersonal metafunction, it serves as "tenor" and consists of two important elements, mood and modality,

Table 1. Process types and participants in transitivity system (cited from Halliday, 2014: 311)

Process type	Participants, directly involved	Participants, obliquely involved
Material	Actor, Goal	Recipient, Client; Scope; Initiator; Attribute
Behavioral	Behaver	Behavior
Mental	Senser, Phenomenon	Inducer
Verbal	Sayer, Target	Receiver; Verbiage
Relational	Attributing: Carrier, Attribute; Identifying: Identified, identifier	Attributor; Beneficiary Assigner
Existential	Existent	

contributing to informing or questioning, giving an order or making an offer, and expressing the appraisal of and attitude towards whoever we are addressing and what we are talking about since "language is always enacting our personal and social relationships with other people around us; and the clause of the grammar is not only a figure representing some process, but also a proposition, or a proposal" (Halliday, 2014: 30). The mood has two parts: Subject (nominal groups that speakers give responsibility to, like personal nouns) and Finite (verbal groups which encode primary tense or modality), focusing on the expression of interpersonal meanings (Halliday, 2014: 140). There are two mood types: indicative (declarative and interrogative) and imperative (jussive, suggestive and oblative), relating to giving and demanding (information or goods and service) in an act of interaction through the speech functions of statement, question, offer and command.

Modality is "a form of participation by the speaker in the speech event" (Halliday, 1970: 335), creating various intermediate degrees between the categorical extremes of unqualified positive and negative (Halliday, 2014: 176). Modality can be realized by using modal auxiliaries and adverbs. In propositions, modality deals with probability and usuality, termed as modalization; while in proposals (command and offer), it represents degrees of obligation and inclination, named as modulation (Halliday, 2014: 177-178). The value of modality can be graded as low, median or high according to the strength of the assessment, as illustrated in Table 3.

Textual metafunction serves as "mode", "construing experience and enacting interpersonal meaning into a linear and coherent whole – depend on being able to build up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity as it moves along" (Halliday, 2014: 30-31) so as to keep readers or listeners well-informed about the doings and happenings. The structure that carries this line of meaning is known as thematic structure, which contains Theme (the element that functions as the point of departure, appearing at initial position of a clause) and Rheme (the rest of the clause as the temporary destination). Theme guides the addressee in developing an interpretation of the message, and by making part of the message prominent as theme, the speaker enables the addressee to process the message (Halliday, 2014: 89).

There are three kinds of theme types: topical theme (the first constituent – participant, circumstance or process), textual theme (conjunctions, conjunctive and adjuncts) and interpersonal theme (finite, vocatives, mood and comment adjuncts), as given in Table 4. Furthermore, a topical theme can be either marked and unmarked. When a topical theme is conflated with Subject in a declarative clause, with the finite verbal operator in a yes/no question or WH-element in a WH-question, or the predicator in an imperative clause, it is an unmarked theme; while a marked theme is any element that does not belong to the above-mentioned categories but is put at the beginning of the clause as it is unusual and should be highlighted because of the way it stands out and signals to audience (Yu & Wu, 2016a: 166).

Based on these three dimensions of language functions, the following part seeks to demonstrate that SFL approach to analyzing literary translations can make a significant contribution. It aims to investigate the linguistic choices in Li Po's *Changgan Xing* and its two English versions from the perspective of transitivity in experiential metafunction on what the wife does (doing, thinking, behaving, or saying), the text complexity in logical metafunction on how she gathers and organizes her thoughts, the mood and modality in interpersonal metafunction on how she interacts with her husband, and the theme and rheme in textual metafunction on how she unfolds and foregrounds her concerns, as these strands of meaning are closely related to the image of the wife depicted, giving rise to presenting the poetic themes.

ANALYSIS AND DISCUSSION

Choices of Transitivity: What does the Wife Do?

The system of transitivity in experiential metafunction provides the lexico-grammatical resources for construing a quantum of change in the flow of events as a figure – as a configuration of elements centered on a process (Halliday, 2014: 213), revealing the relations among states or ideas and values in the language and construing the experience of the outer and inner world. The unit of transitivity analysis

Table 2. System of clause complex (based on Halliday, 2014: 438)

Taxis		Logical-semantic relation		
Category	**Symbol**	**Category**		**Symbol**
Prataxis	1 2 3 ...	Projection	Locution	"
Hypotaxis	α β γ ...		Idea	'
		Expansion	Elaboration	=
			Extension	+
			Enhancement	x

Table 3. Modality type and value (cited from Yu & Wu, 2016b: 4)

Modality Type		Modality Value		
		Low	**Median**	**High**
Modalization	Probability	can/could/may/might possibly/I guess	will/would probably, I think	must/should certainly/I know
	Usuality	can/could/may/might sometimes	will/would usually	must/should always
Modulation	Obligation	can/could/may/might /it's permissible...	should/had better /it's desirable...	must/have to/ought must/have to
	Inclination	willing to	will/would like to	to it's necessary

is about the clause, and it is recognized by identifying process (in the form of a verbal group), which is "the one obligatory constituent of a clause" (Butt et al., 2012: 35). Table 5 presents the selections of process types, participants and circumstances in Li Po's poem based on Li's (2007) SFL account of Chinese grammar.

As can be seen, there are all together 18 material, 5 mental and 4 behavioral processes; while 1 relational, 1 existential and 2 verbal processes. Halliday (2014: 215) notes that material, mental and relational are the main types of process in the English transitivity system (the most frequent type is material process). So, except for material process, it is worthwhile to pay more attention to other process types that are used more. As material process is related to our experience of the material world, the mental process is concerned with the world of our own consciousness, and behavioral process, physiological and psychological doings. The transitivity selections in Li Po's poem suggest that the poet's main emphasis is on the wife's mental thoughts in the flow of different events taking place, and on the description of her actions during the wedding in early years. In addition, the verbal processes also exert a great effect on showing her happiness and shyness of being appreciated and highlighting her proclamation of love: being chaste to her husband.

In detail, the above foregrounded verbs in Table 5, in Line 7-12, the behavioral verbs "开" (*kai*, to show or smile), "低" (*di*, to lower), "回" (*hui*, to turn back) and verbal verb "唤" (*huan*, to call, voice from the husband or emperor) show the shyness mingled with happiness of the woman (or the poet),

indicating the self-satisfaction of being appreciated. The mental verbs "愿" (*yuan*, to desire) in Line 12 and "存" (*cun*, to cherish) in Line 13 imply the wife's proclamation of love – being loyalty forever after formally getting married, or reveal the poet's devoted and determined attitude to work together with the emperor as the corresponding participant of phenomenon "抱柱信" (*baozhuxin*)[1] also stands out. Here, an image of a loyal subject or a "chaste wife" is established. As for "感" (*gan*, to sigh), "伤" (*shang*, to grieve) and "愁" (*chou*, to worry) in Line 25-30, they present the wife's desperation for current life and worries about her future and her aging as time goes by, symbolizing the poet's depression and worries. Besides, the last verbal process of "道" (*dao*, to say or tell) emphasizes again the wife's (or the poet's) loyalty to her husband (or the emperor) and longings for their reunion.

However, there are some differences from the original poem in its two translations. Table 6 and Table 7 present respectively the transitivity selections of Pound's and Waley's translations.

From above, it is obvious that the participants in both translations are more than those in Li Po's poem. That's probably because the tendency to omit personal nouns in Chinese wherever possible (Lü, 1999: 8), and the omitted "妾" (*qie*, the wife) and "郎" or "君" (*lang* or *jun*, the husband) are all added as "I" and "you" to function as actor, senser and behaver to perform the action and express the inner feelings and emotions. Besides, both two translations and the original poem have similar amount of behavioral process to show the

Table 4. Thematic structure and type

Example	Clause		
1	I	sank my head against the dark wall.	
	Topical Theme (unmarked)	**Rheme**	
	At fourteen	I married My Lord you.	
	Topical Theme (marked)	**Rheme**	
2	And	we	went on living...
	Textual Theme	**Topical Theme**	**Rheme**
3	I thought	you	were like the man.
	Interpersonal Theme	**Topical Theme**	**Rheme**

Table 5. Transitivity selections in Li Po's Poem

Line	Participant	Process	Circumstance
1-6	妾发，郎-actor (2)，额，花，竹马，床，青梅-goal (5)	覆，折，剧，骑，来，绕，弄，居-material (8)	门前，长干里-location (2)
7-12	君妇-identifier (1)；头，眉-behavior (2)	为-relational (1)；**开，低，回，展-behavioral (4)**；**唤-verbal (1)**；**愿-mental (1)**	暗壁-location (1)；十四，十五-time (2)
13-18	**抱柱信-phenomenon (1)**；君-actor (1)	**存-mental (1)**；上，行，触-material (3)	十六-time (1)；望夫台-location (1)
19-24	绿苔-existent (1)	生-existential (1)；扫，飞-material (2)	门前，西园草-location (2)；早，八月-time (2)
25-30	**此，妾心，红颜老-phenomenon (3)**；书，家-goal (2)	**感，伤，愁-mental (3)**；**道-verbal (1)**；下，将，报，迎，至-material (5)；	三巴，长风沙-location (2)；早晚-time (1)

Table 6. Process types in Li Po's poem and two translations

	Material (%)	Mental (%)	Behavior (%)	Relational (%)	Verbal (%)	Existential (%)	Total
Li	18 (58)	5 (16)	4 (13)	1 (3.3)	2 (6.4)	1(3.3)	31
Pound	**22 (64.5)**	**3 (9)**	5 (14.5)	**3 (9)**	1 (3)	0 (0)	34
Waley	20 (51)	**8 (20.5)**	5 (13)	**5 (13)**	1 (2.5)	0 (0)	39

Table 7. Participants and circumstances in Li Po's poem and two translations

	Actor /goal	Senser /phenomenon	Behaver /behavior	Carrier /attribute	Sayer /receiver	Existent	Circumstance	Total
Li	3/7	0/4	0/1	0/1	0	1	14	31
Pound	**15/8**	2/2	5/2	2/2	0	0	20	58
Waley	**15/5**	**6/4**	5/3	**5/4**	0	0	21	68

shyness of the wife. However, in Pound's translation, there are only three mental processes in total; while in Waley's translation, 8 (20.5%), much more than Pound's and Li's, 5 (16%). Pound's signal mental words "desire", "they <u>hurt</u> me" and "let me <u>know</u>" occur at the same lines of Li's, but they only reflect the wife's loyalty to husband, and her sadness and loneliness since the husband is not being around, without many emotional changes and consciousness flows, which simply conveys the love and longings but recreates a bashful and innocent image of a young married wife who doesn't have much experience of the seamy side of life, just waiting for her husband silently.

Differently, Waley's translation has more mental words strong in feeling, much more than Pound's and Li's at the same lines, which shows the richer emotion changes or more complex consciousness flows of the wife since the mental process reveals one's emotion and cognition of the world. For example, some behavioral verbs are changed into mental in Line 7-12 and more mental verbs are added in next lines (as there is only one mental verb "*cun*" in the original poem), such as "never <u>dared smile</u>", "I <u>thought</u> you." and "not <u>guessing</u> I should climb...", foregrounding the strong affection of being recognized and showing the devotion. With more participants of sensers and phenomenon (of feeling, thinking, wanting or perceiving, totally 10) and behaver and behavior (to act out of processes of consciousness, totally 8), even the imagination of the feelings of husband, like "as ever you please", Waley tends to create a more considerate and mature wife, who has much more experience or knowledge of the complicated and unpleasant aspects of life but is still brave to express her feelings in a relatively implicit way.

Besides, there are more material processes in Pound's translation, totally 22 (64.5%), laying more stress on physical activities of the wife and the happenings of events she cares about, while Li's are 18 (58%) and Waley's 20 (51%). This in fact also depicts a young married wife whose attentions are almost on the sweet memories in the past and sorrows of being lonely now. In addition, there are more relational processes in Waley's translation – 5 (13%) than Li's 1 (3.3%) and Pound's 3 (9%). It can be noticed that in Waley's translation, each of the first four parts has one relational process, which shows the wife's clear cognition of the

relationship between her and her husband, and the situation of life in her different ages. For example, the sentence "at fourteen I <u>became</u> your wife" shows the establishment of the relationship; "I thought you <u>were like</u> the man who clung to the bridge" underlines the hope of the wife given to her husband in a humorous way, but it also indicates the wife's complex inner thoughts and her courage to speak out; while Pound's relational processes only appear at the second part about the experience of marriage ("<u>being</u> bashful") and the fourth part about the current isolated situation as "the moss <u>is grown</u>", thus an image of a mild and lovely young wife who is inexperienced and naive appears. However, there is something missed in both translations. That is the verbal process "*dao*", the most important one in the end lines for the wife to express her firm determination of waiting to see the beloved.

Choices of Text Complexity: How does the Wife Organize her Thoughts?

According to Halliday (2014), text complexity exposes the sequences of figures (or moves) presented and guides the rhetorical development of text. So, the logical designs of a poem indicate the poet's organization and emphasis of his or her thoughts and emotions. To comb the cues of hypotaxis and parataxis in the original poem and translations helps to understand the poetic themes as "the distinction between parataxis and hypotaxis has evolved in languages as a powerful grammatical strategy for guiding the rhetorical development, making it possible for the grammar to assign different statuses to figures within a sequence" (Halliday, 2014: 441). An analysis of text complexity on Line 1-4 of Li Po's poem and Waley's translation is shown as followings:

Example (1):

x β		妾发初覆额，
α	1	折花
	+2	门前剧。
1	1	郎骑竹马
	+2	来，
+2	1	绕床
	+2	弄青梅。

Example (2):

1	x β	α	Soon after I wore my hair
		x β	covering my forehead,
	α	1	I was plucking flowers
		+2	and playing in front of the gate,
+2	x β		When you came by,
	α	1	walking on bamboo-stilts,
		x 2	Along the trellis, playing with green plums.

Example (1) illustrates the relationship between the first four lines, and they are almost in parataxis, indicating the relaxing emotion of the wife (or the poet) since the memory of early years is full of happiness; while example (2) goes against the clause divisions of the source poem. The differences probably result from the conjunctives about the relation between two events like time order omitted in Chinese, so the translators need to distinguish the sentences or lines by themselves and make their own interpretations. Table 8 presents the text complexity and detailed clause divisions of Li's poem and two translations.

As illustrated above, in Li Po's *Changgan Xing*, the different parts of the lines present the poet's clear choices of hypotaxis and parataxis, indicating the narrative progressions and emotional changes of the wife (or the poet), and highlighting the last two parts. The wife's emotion as a whole goes from the simplest (Line 1-6, hypotaxis 6%, or parataxis 42%) to the most complex (Line 25-30, hypotaxis 38%, or parataxis 0%), or from weak to strong twice in total (one in the past memory, one in the current situation or reality), corresponding to the wife's happiness of living together with her husband, the proclamation of love, the marital life, the worry of her husband's journey, the desperation of being lonely and the longing for reunion (or Li's life experience – the happiness of being appreciated, the loyalty to emperor, the worry of being neglected, the bad situation of isolated life and the longing for assignment). Look back at the transitivity analysis above, the hypotaxis also appears in the wife's proclamation of love and loyalty to her husband. Line 19-24 is dominated by parataxis, serving as the description of terrible environment to highlight the wife's loneliness; while the last lines are all in hypotaxis, with the wife's spontaneous overflow of powerful feelings of love.

However, in terms of Table 8, in Pound's translation, hypotaxis is prominent as 15 in total, while parataxis only 3, and the clause divisions completely go against the original poem. From this perspective, it fails to recreate the emotional changes of the wife (or the poet) within the sequence of events. Besides, the strongest and most complex feelings are not shown in the ending part, but in the first two parts, there are 10 hypotactic relations (about 67% in total), displaying the wife's strong emotional responses on the childhood and marital life, where the projection of idea about being loyal is also highlighted. So, the focus of Pound's translation now lies in the sweet memories and proclamation of love, which is also noted in the original poem, but the sorrow of loneliness and complex feelings of longings are not presented in this regard. Moreover, with less clause divisions (totally 18, implying that there are many simple clauses), the main emotions presented are obvious to notice, thus the image of an innocent and young married "chaste wife" appears.

Unlike Pound, Waley's translation shares more similarities with Li Po's poem in the sense of organizing the wife's thoughts, especially in the beginning part and ending part. Thus, the wife's emotional changes, from weak to strong (or from strong to weak), are relatively able to notice. Besides, Waley translated the Line 19-24 as three hypotaxis combined with one parataxis, while Li's poem and Pound's translation are all in parataxis. This might suggest their different thoughts of organizing the poem. Li's parataxis (or Pound's) seems to unfold the direct feeling of the wife's loneliness when seeing the bleak scenes, while Waley's tries to reveal the wife's complex feelings from imagination to reality so as to bring the feelings or yearnings into a climax. By analyzing the text complexity, it can be found that Waley's translation is more consistent with the original interpretation. But with more hypotaxis (totally 20) serving as an indicator of the complex flows of consciousness, an image of a thoughtful and mature "chaste wife" is shaped.

Choices of Mood and Modality: How does the Wife Interact with her Husband?

As mood and modality are two important parts in interpersonal metafunction to deal with the relationship between the speakers (or writers) and their audience (or readers), this part focuses on how the poet and translators provide effective information for their implied readers and how the wife

Table 8. Clause divisions in Li Po's poem and two translations

Line	Clauses Divisions					
	Li		Pound		Waley	
	Hypotaxis	Parataxis	Hypotaxis	Parataxis	Hypotaxis	Parataxis
1-6	**1 (6%)**	**5 (42%)**	**5 (33.3%)**	1 (33.3%)	4 (20%)	4 (45%)
7-12	5 (31%)	2 (17%)	**5 (33.3%)**	0 (0%)	2 (10%)	2 (22%)
13-18	4 (25%)	1 (8%)	1 (6.7%)	1 (33.3%)	6 (30%)	0 (0%)
19-24	0 (0%)	4 (33%)	2 (13.3%)	0 (0%)	3 (15%)	1 (11%)
25-30	**6 (38%)**	**0 (0%)**	2 (13.3%)	1 (33.3%)	**5 (25%)**	2 (22%)
Total	16	12	15	3	20	9
	28		**18**		29	

gives commands or makes requests to her husband. Table 9 presents the mood types in the poem and two translations.

Two speech roles of giving and demanding are displayed above and the demanding role stands out. In Li Po's poem, the interrogative and jussive clauses help to deliver the commitment and endurance of waiting, thus calling for response. In other words, the poet awaits the emperor's call at any time just like the wife stands on "望夫台" (*wangfutai*)[2]. In Pound's translation, mood types are displayed correspondingly, and an additional jussive "Forever and forever and forever" appears to emphasize the sincere determination of being a chaste wife and great passion of waiting, thus an image of a more passionate or innocent young wife foregrounds. On the contrary, Waley's translation omits the interrogative clause in the original poem and the clauses in Line 1-24 are all declaratives to provide information, only calling for response in the ending part, with a tone of commanding, which presents a more courageous wife and shows an intimate relationship between the married woman and her husband, different from the image of a young married wife shaped by Pound since the word "please" in Pound's translation seems to be as "requiring" or "asking", even "begging" in a relatively polite and mild tone.

However, an act of interaction (whether to provide information or give commands) cannot be separated from the doer (or the speaker) and the recipient (or the audience). As mentioned before, in Li's poem, "妾" (*qie*, the wife) and "君" or "郎" (*jun* or *lang*, the husband) these two important pronouns function separately as the doer (or the speaker) and the recipient (or the audience), or like in the transitivity system, serving as "actor" who performs the action and as "senser" to express inner feelings and emotions. As interpersonal metafunction is to deal with the relationship between people, here Li Po uses *qie* and *jun* to imply an unequal status in the relationship between the wife and her husband, corresponding to the unequal position between "臣" (*cheng*, the poet) and "君" (*jun*, the emperor) because in ancient China, *qie* and *jun* themselves contain abundant social ethical implications.

"*Jun*" generally refers to the rulers (like the husband, or emperor) and "*lang*", the ruler's (or emperor's) officials, while "*qie*" represents a sinful or slave woman[3], which suggests that the husband is superior and powerful, while the wife is inferior and obedient (Tao, 2019: 1437). Due to different cultural and linguistic traditions, these two personal pronouns *qie* and *jun* in the original poem are replaced as "I" and "you" or "my" and "your" in both translations, showing equal position or equivalent status and promoting to create a

one-to-one relationship (Smith, 2004), which possibly leads to the loss of China's ancient ethical values but creates a new one that meets the expectations and traditional notion of equality among the western readers (Chen, 2008: 145). Consequently, this difference or deviation in translating personal pronouns brings about the deficiency of interpreting the third political theme in both translations.

As mood element contributes to presenting the relationship between the speaker who provides information or gives commands and the audience who receives the information and other participates in the interaction, the attitudes that the speaker expresses in the process of conveying information thus play an important role, influencing the effectiveness and appropriateness of information designed for better communication. It is shown that although the information is realized through the declarative clauses, there is a significant difference in the certainty or uncertainty of the wife's thoughts and decisions.

Example (3):

Li	常 (should always) 存抱柱信，岂 (should) 上望夫台。
Pound	Forever and forever and forever. Why <u>should</u> I climb the look out?
Waley	I <u>thought</u> you were like the man who clung to the bridge: Not <u>guessing</u> I <u>should</u> climb the…

For example (3), in Li's poem, the sentence to show the wife's proclamation of love has two high values of modality. One stresses the usuality (or obligation) of being chaste, and the other emphasizes the probability (or inclination) of waiting for the return of husband. As modality covers semantic space between "yes" and "no", being more certain reflects the speaker's expectation on the hearer's approval and the hearer's response (Croft, 1994: 469). So, in the original poem, with two high values of modality, the wife's expectations are in certainty. However, in Pound's translation, there is only a high value of modality as the first one is replaced by a jussive clause; while in Waley's translation, two median values together with one high value of modality appear in the sentence, which not only illustrates the uncertainty of the wife's thoughts on whether her husband will be as loyal as herself in a seemingly humorous way, but also contains the wife's worries about the safety of her husband. Table 10 presents the modality choices of Li's poem and Pound's and Waley's translations.

As can be seen, in Li's poem, 75% of modal verbs are high, while 40% are high in Pound's translation and 22% in Waley's. Besides, the median modality in Waley's transla-

Table 9. Mood elements in Li Po's poem and two translations

Line	Li	Pound	Waley
1-12	All declarative	All declarative	All declarative
13-18	5 declarative + **1 interrogative** (岂上望夫台)	**1 interrogative** (why should...?) + **1 jussive** (Forever and forever and forever) + 4 declarative	All declarative
19-24	All declarative	All declarative	All declarative
25-30	4 declarative + **1 jussive** (预将书报家)	4 declarative + **1 jussive** (please let me know...)	4 declarative + **2 jussive (send me letter and let me know...)**

tion is 67%, and the total amount is the highest as 9, while Pound's is 5, the lowest. It suggests that Waley attempts to express the wife's expectation (even uncertainty of the approval from her husband) on the love proclamation and the response on longings for meeting in a tactful way; while the attitudes and emotions in Pound's translation are relatively weak. Therefore, by using less modality elements, Pound tends to create a bashful chaste wife who abides by ethics and awaits her husband silently; Waley, in comparison, tries to present a more thoughtful and courageous wife who makes requests to her husband and waits for his response or approval by adopting more median values of modality.

Choices of Theme and Rheme: How does the Wife Unfold her Concerns?

In SFL, "it is the Theme that is the prominent element" (Halliday, 2014: 133), and it serves as the point of departure for the speaker to guide the addressee in developing an interpretation of the message, which unfolds from thematic prominence – the part that the speaker has chosen to highlight as the starting point for the addressee – to thematic non- prominence (Halliday, 2014: 89). Therefore, anything put in the initial position should be what the speaker wants to foreground, and the thematic progression of a text enables us to gain an insight into its texture and better understand how the speaker (or the writer) organizes it and makes clear about his or her underlying concerns. Table 11 presents the initial theme in each line of the original poem and two translations.

Taken together, the initial themes in Li Po's poem are almost verbal groups of processes and nominal groups of participants, and they are all unmarked topical themes; while some adverbial groups of circumstances functioning as time (the age of the wife, the season of the year), place or location are marked themes as they are unusual in practical use and should be paid attention to because of the way they stand out and give signals to audience. Thus, it can be clearly seen that the poem narrates from age and season.

The words about the wife's age "十四" (*shisi*, fourteen), "十五" (*shiwu*, fifteen) and "十六" (*shiliu*, sixteen) highlight the wife's unchangeable loyal heart with age after marriage; the seasons of the year, from "五月" (*wuyue*, May) in spring to "八月" (*bayue*, August) in summer, foreground the emotional changes of the wife, including her worries about the husband and her loneliness and sorrows; the last "time" word "早晚" (*zaowan*, someday) and the adverbial group "直至" (*zhizhi*, even to) serve as an indicator to express the determination of waiting for husband. From this perspective, an image of a chaste wife is pictured, as in Chinese traditional culture, Confucianism advocates a woman should "be faithful to one's husband unto death" and "always take his husband as the center" (Tao, 2019: 1435). Besides, the marked themes of two places "瞿塘" (*Qutang*, the gorge)[4] where the dangerous river runs and "门前" (*menqian*, in front of the gate) where the wild grass covers also play a significant role. Among them, one describes the dangerous place on the husband's road, while the other pictures the wife's terrible living environment. From the perspective of the poet, this possibly sheds lights on the danger of the emperor as the corruption among officials that time is rampant and a new imperial crisis is to start[5], thus emphasizing the poet's worries about the emperor since he can do nothing due to his current terrible situation.

However, there are some different concerns in Pound's and Waley's translations. As can be seen, their translations have more nominal groups as the subject "I" omitted in the original poem is added. Look separately, Pound's translation fails to present the marked themes of seasons and the place *Qutang*, only laying stress on the wife's faithfulness of love ("forever", combined with the interpersonal theme "I desired") and her desolate living environment ("too deep to clear the moss"), just like a young wife grumbling or complaining to her husband. But, without the marked theme of "*Qutang*", the wife's worries about her husband seem to be lost. While in Waley's translation, the age of "sixteen" and the seasons are unmarked, but the place *Qutang* is marked and translated as "Ch'ü-t'ang". In addition, Waley uses one interpersonal theme "I thought…" to stress the loyalty, and

Table 10. Modality value in Li Po's poem and two translations

	High (%)	**Median (%)**	**Low (%)**	**Total**
Li	**6 (75)**	2 (25)	0 (0)	8
Pound	2 (40)	3 (60)	0 (0)	5
Waley	2 (22)	**6 (67)**	1 (11)	9

Table 11. Initial theme divisions in Li Po's poem and two translations

Line	Li	Pound	Waley
1-6	妾发，折，郎，绕，同居，两小	while, I, you, you, and, two small people	soon after, I, when, along the trellis, we, two children
7-12	**十四,** 羞颜，低头，千唤，**十五，**愿	**at fourteen**, I, lowing my head, called to, **at fifteen, I desired**	**at fourteen**, I, I, called, **at fifteen**, and
13-18	常存，岂上，**十六，瞿塘, 五月,** 猿声	**Forever**, why, **at sixteen**, you, and, the monkeys	**I thought**, not guessing, but, **to Ch'ü-t'ang**, **in the fifth month**, where
19-24	**门前 ，**一一，苔深，落叶，**八月 ，**双飞	you, by the gate, **too deep to**, the leaves, the paired butterflies, over the grass	In the front of the door, one, moss, and, **yellow**, in the western garden
25-30	感此，坐愁，**早晚，**预将，相迎，**直至**	they, I, if you, please let me, and, **as far as**	the sight, As, send, when, I, **even to...**

then underlines the adjective group "yellow", which not only projects the wife's longings with the passing of time, but also signals the unpromising situation and heart-broken feeling as "yellow" in nature indicates the leaving of bright summer and the coming of bleak autumn. Besides, both of the translations highlight the adverbial group ("as far as", "even to") to show the unswerving resolution of waiting for the husband. As a result, an image of "chaste wife" is completely depicted. Furthermore, the type of the initial theme in each line is presented in Table 12.

Obviously, both translations have more textual and interpersonal themes as many conjunctive elements and adjuncts are opted for textual coherence and cohesion in order to keep readers well informed, while the original poem lines are almost topical themes. This, in fact, demonstrates that English tends to give prominence to hypotaxis, while Chinese parataxis (Nida, 1982; Lian, 1997). By nature, it results from the different modes of thinking between western people and Chinese. Western people are influenced by the idea of "separation of Heaven and Man" in ancient Greece, thus laying emphasis on the use of logical grammar to express the logical relationship between sentences and within sentences; while Chinese, affected by the philosophy of "unity of Heaven and Man" in cultural traditions, focus on the integration and the pursuit of harmony through the semantic association between words and sentences (Yang, 2011: 122). Therefore, with more textual themes, both translations try to make it clearer, especially in Waley's translation, about what is closely related to the wife and what she concerns and wants to unfold for implied audience.

CONTEXTUAL CONSIDERATION

From the above analysis and discussion, it can be seen that different translator favors different linguistic choices in transitivity, text complexity, mood and modality, and theme and rheme, thus creating different images of the same "chaste wife" and presenting different ways of organizing the poetic themes. It should be admitted that variations in meaning are inevitable in translating, but a text cannot be separated from its context, and it is of interest to investigate the motivations behind the occurring linguistic choices that make up a certain style of a translation (Yu & Wu, 2016b; Tao, 2019). To account for the differences and deviations in translations, it is necessary to consider the context (field, tenor and mode) in which each translation was produced as "no translations should ever be studied outside of the context in which it came into being" (Toury, 2012: 22).

Table 12. Type of the initial theme in Li Po's poem and two translations

	Topic (%)	Textual (%)	Interpersonal (%)	Total
Li	30 (100)	0 (0)	0 (0)	30
Pound	25 (83.3)	4 (13.3)	1 (3.3)	30
Waley	22 (73.3)	**7 (23.3)**	1 (3.3)	30

Ezra Pound: An American Imagist Poet

Ezra Pound was a renowned American poet, a pioneer in the 20th-century poetry "Imagist Movement" derived from classical Chinese and Japanese poetry. In 1913, Pound put forward that "an image is that which presents an intellectual and emotional complex in an instant of time" (Pound, 1972: 59), which in fact indicates Pound's emphasis on a direct or explicit way to express the main emotions in poetry, like in the monologue of the wife's complaints about the current bad situation, Pound directly translated it as "They hurt me. I grow older." In 1915, Pound published his poetic collection *Cathay* (translations of classic Chinese poems), in which *The River-merchant's Wife: A Letter* was included. This collection was soon highly praised by many western scholars. For example, T.S. Eliot once proclaimed that "as for *Cathay*, Pound is the inventor of Chinese poetry for our time...we are closer to the Chinese than we read, for instance, Legge." (Eliot, 1928/1959: 15).

However, Pound himself did not know much about Chinese and had never been to China, and his understanding of China was mainly from reading translated works of other Western Chinese enthusiasts (Chen, 2018: 142). As the subtitle in Pound's first edition of *Cathay* reads: "For the Most Part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga",[6] Pound finished his *Cathay* according to Fenollosa's translation manuscripts with his own understanding of Chinese poetry in an imaginative or creative way. Thus, with insufficient knowledge of Chinese culture and language, Pound failed to reproduce the Chinese allusion "*baozhuxin*" and folk story "*wangfutai*", and to interpret the Chinese ancient ethical relations between "*qie*" and "*jun*", bringing about the deficiency in presenting the political theme as "I" and "you" are added.

In addition, the era when Pound translated the *Cathay* was the early years of the Republic of China. At that time, China's economy and international status were far behind many western countries. With the difficulty of understanding different cultures, the classical Chinese literature was hard to attract attention and go abroad. Considering the western readers, Pound translated the poem as a river-merchant wife's letter to husband, only emphasizing the wife's faithfulness and longings with many simple and straightforward clauses like "I never laughed, being bashful", "forever and forever and forever", "too deep to clear them away". Thus, a bashful and innocent, lovely and tender young wife is recreated. This kind of translation actually satisfied the western readers' expectations, which is possibly the reason why it has been appreciated as a classic English poem.

Arthur Waley: A British Sinologist and Translator

Arthur Waley was a celebrated British sinologist and translator in the 20th century, devoted to the study and translation of Chinese and Japanese classics. He was regarded as the most outstanding Orientalist in the first half of this century, and his famous translation works are *Tao Te Ching* and *Xiyouji* (Monkey), which enjoy a great popularity overseas. Mean-

while, Waley also translated plenty of classical Chinese poems, like *A Hundred and Seventy Chinese Poems* in 1918 and *More Translations From The Chinese* in 1919, which profoundly helps to spread Chinese culture and classical Chinese literary works into English world. With relatively sufficient knowledge of Chinese, Waley aimed at "literal translation, not paraphrase" (Waley, 1918: 19) and pointed out that the using of allusions could be a bad habit of Chinese poets, which would eventually destroy the Chinese poetry, but without translating the allusions, readers could not understand the whole poem (Waley, 1956).

This implies that in the process of translation, Waley focused on the reproduction of the meaning in allusions, and tried to explore the exquisite language expression in the source text. So in 1918, Waley publicly released his own translation of Li Po's *Changgan Xing* in *The Poet Li Po A.D. 701-762* (1919) as a challenge to Pound's translation.[7] In Waley's version, he firstly translated the Chinese allusions in the original poem literally, and even marked them with notes. For instance, Waley translated the illusion "*baozhuxin*" as "the man who clung to the bridge" with a note to explain the story in detail (see Appendix), unlike Pound's "forever and forever and forever". Secondly, he obeyed the implicit expression of language in classical Chinese poems and interpreted the character in Li's poem as a more complex one with colorful inner activities and personal emotions, like some detailed descriptions of the wife's imagination on her husband – "I thought you were like..." and "…as ever you please". Thus, a more considerate and courageous image of a relatively mature chaste wife comes into being.

However, with the specific illusions presented in Waley's translation, such as "Look-for-Husband Terrace" (*wangfutai*), it tends to cut off the imagination and interpretation of "loyalty to husband" as a metaphor of "loyalty to the emperor". Moreover, as "I" and "you" signifying the equality are added and more conjunctives are presented under the influence of western culture traditions, and combined with the complex expressions displayed in the flows of the wife's consciousness and changes of her emotions, the political theme thus is apt to be ignored. But, it is worth mentioning that with the purpose of challenging Pound and also translating for western readers, Waley attempted to return to the original poem in translating, which actually benefits the spreading of Chinese culture.

CONCLUSION

From the perspective of systemic functional linguistics (SFL), this study not only investigates the image of a "chaste wife" recreated in two English translations of Li Po's *Changgan Xing,* but also explores their consequences and takes the contextual factors into consideration for better understanding. By analyzing the linguistic choices of the poet and translators under the three metafunctions, the investigation shows that Pound, an American imagist poet with insufficient knowledge of Chinese, favors a direct way to express the wife's faithfulness and longings for her husband by using less mental processes, sensers and more simplex clauses, and he employs corresponding mood types, modality elements,

and prominent initial theme of specific patterns to highlight the wife's devotion, thus finally recreating a maidenly bashful and innocent image of a young "chaste wife". By contrast, Waley, a British sinologist and translator with relatively sufficient knowledge of Chinese, focuses on the expression of ideas and emotions in a delicate and implicit way, adopting much more mental processes, sensers, hypotaxis and complex clauses than the original poem; meanwhile, by using more modality words in median value and relatively clearer prominent themes, Waley presents a mature "chaste wife" who is more courageous and considerate. Besides, since the narrator of Pound's translation and Waley's uses the first person "I", both translations reveal the first and second theme about love in the original poem – the wife's longings for her husband and being loyalty forever, but seemingly lose the third political theme – Li Po's loyalty to the emperor and his political aspirations due to the deficiency of interpreting the addresser *qie* and addressee *jun*, as well as the careful considerations for intended western readers.

Since translating is a decision-making process, and the translator needs to select "among a certain (and very often exactly definable) number of alternatives" (Levý, 2012: 72), it should be pointed out that the focus of this study is on the images of a "chaste wife" projected through the linguistic choices and clues in translations, rather than the images actually formulated in the mind of the implied readers, which may be of interest for further studies. Even though there are some differences and deviations between the two translations and Li Po's *Changgan Xing*, in a certain context, each translation can be one kind of classic English poem going beyond nations and times. It is hoped that through this study, more attention can be drawn to a multi-functional application of SFL to text analysis.

END NOTES

1. "抱柱信"(*baozhuxin*) is an allusion from *Zhuang Zi*. It reads that a girl and a man named Weisheng had made a date to meet at the bridge. However, the girl did not come after Weisheng waited a long time. Unfortunately, the river began to rise and flood, and the man held on to the bridge's wood and kept awaiting the girl, and was eventually drowned. This allusion implies the loyalty to love.
2. "望夫台"(*wangfutai*) is related to a China folk story: a woman stood on a mountain peering into the distance and waiting for her husband's return over the years; in the end, she became a stone statue with the awaiting gesture.
3. http://www.vividict.com/WordInfo.aspx?id=1648 (accessed 2/9/2019), about the origins and meanings of "君"(*jun*), "郎(*lang*)" and "妾"(*qie*).
4. "瞿塘" (*Qutang*) refers to Qutang Gorge of the Three Gorges of the Yangtze River in China. It is said that there are many large reefs in ancient times, and the river rises in May every year, which causes unexpected dangers.
5. According to *New History of the Tang Dynasty*, since the Emperor Xuanzong spoiled the highest-ranking imperial concubine Yang Yuhuan, her brother Yang Guozhong gained official power and corrupted the imperial court. In 755, several years later after Li Po left the court, there

occurred An Lushan-Shi Siming rebellion, causing a long-time national recession and economic depression.

6. See Peter Wilson: *A preface to Ezra Pound*. Beijing: Peaking University, 2005. Rihaku is the pronunciation in Japanese of the name Li Po (701-762, or Li Bai); Ernest Fenollosa (1853-1908) was an esthetician and orientalist, devoted into the study of Chinese and Japanese culture. He translated many Chinese poems into Japanese, then into English. After his death, in 1913, his wife Mary Fenollosa sent his translation manuscripts to Pound.

7. In Waley's *A Hundred and Seventy Chinese Poems* (1918), the preliminary notes read that "in making this book I have tried to avoid poems which have been translated before." Therefore, in November 21, 1918, Waley chose to release his paper *The Poet Li Po A.D.701-762* before the China Society at the School of Oriental Studies in the University of London, in which his translation of *Changgan Xing* was publicly read and explained, and then published by London East and West Ltd.

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APPENDIX

长干行 李白	**The River-merchant's Wife: a Letter** **Ezra Pound**	**Ch'ang-kan** **Arthur Waley**
妾发初覆额，	While my hair was still cut straight across my forehead	Soon after I wore my hair covering my forehead,
折花门前剧。	I played about the front gate, pulling flowers.	I was plucking flowers and playing in front of the gate,
郎骑竹马来，	You came by on bamboo stilts, playing horse,	When you came by, walking on bamboo-stilts,
绕床弄青梅。	You walked about my seat, playing with blue plums.	Along the trellis,[23] playing with green plums.
同居长干里，	And we went on living in the village of Chokan.	We both lived in the village of Ch'ang-kan,
两小无嫌猜，	Two small people, without dislike or suspicion.	Two children, without hate or suspicion.
十四为君妇，	At fourteen I married My Lord you.	At fourteen I became your wife;
羞颜未尝开。	I never laughed, being bashful.	I was shame-faced and never dared smile.
低头向暗壁，	Lowering my head, I looked at the wall.	I sank my head against the dark wall;
千唤不一回。	Called to, a thousand times, I never looked back.	Called to a thousand times, I did not turn.
十五始展眉，	At fifteen I stopped scowling,	At fifteen I stopped wrinkling my brow
愿同尘与灰。	I desired my dust to be mingled with yours.	And desired my ashes to be mingled with your dust.
常存抱柱信，	Forever and forever and forever.	I thought you were like the man who clung to the bridge:[24]
岂上望夫台。	Why should I climb the look out?	Not guessing I should climb the Look-for-Husband Terrace,[25]
十六君远行，	At sixteen you departed,	But next year you went far away,
瞿塘滟滪堆。	You went into far Ku-to-en, by the river of swirling eddies,	To Ch'ü-t'ang and the Whirling Water Rocks.
五月不可触，	And you have been gone five months.	In the fifth month "one should not venture there"[26]
猿声天上哀。	The monkeys make sorrowful noise overhead.	Where wailing monkeys cluster in the cliffs above.
门前迟行迹，	You dragged your feet when you went out.	In front of the door, the tracks you once made
一一生绿苔。	By the gate now, the moss is grown, the different mosses,	One by one have been covered by green moss—
苔深不能扫，	Too deep to clear them away!	Moss so thick that I cannot sweep it away,
落叶秋风早。	The leaves fall early this autumn, in wind.	And leaves are falling in the early autumn wind. Yellow
八月蝴蝶黄，	The paired butterflies are already yellow with August	with August the pairing butterflies
双飞西园草。	Over the grass in the West garden;	In the western garden flit from grass to grass.
感此伤妾心，	They hurt me. I grow older.	The sight of these wounds my heart with pain;
坐愁红颜老。	If you are coming down through the narrows of the river Kiang,	As I sit and sorrow, my red cheeks fade.
早晚下三巴，	Please let me know beforehand,	Send me a letter and let me know in time
预将书报家。	And I will come out to meet you	When your boat will be going through the three gorges of
相迎不道远，	As far as Cho-fu-Sa.	Pa. I will come to meet you as far as ever you please,
直至长风沙。	-	Even to the dangerous sands of Ch'ang-fēng.

[23] It is hard to believe that "bed" or "chair" is meant, as hitherto translated. "Trellis" is, however, only a guess.

[24] A man had promised to meet a girl under a bridge. She did not come, but although the water began to rise, he trusted so firmly in her word, that he clung to the pillars of the bridge and waited till he was drowned.

[25] So called because a woman waited there so long for her husband that she turned into stone.

[26] Quotation from the Yangtze boatman's song: "When Yen-yu is as big as a man's hat, one should not venture to make for Ch'u-t'ang."