Polyphonic Poetics: Translating *Lady Chatterley's Lover*

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Abstract

Since the cultural turn of translation studies, the focus of the researches has switched from on the pure language within the text to the influences exerted by exterior elements outside the text, neglecting such interior factors as poetics, the theory about the creation of literature and about the value and the meaning of the works. The research, through the case study of literary translation, Zhao Susu's Chinese version of *Lady Chatterley's Lover,* has explored the poetics of the literary translation from polyphonic perspective. It has been found that polyphonic poetics can be mainly classified into two independent and correlated levels, the visible one at the textual level, and the invisible one, at the subjective. In the translation process, as the organizer and the executor, the translator takes both the poetics of the author and that of the target reader into consideration. What's more, the translator should also pay equal attention to the dominant poetics of the target culture and that of their own. The significance of research on polyphonic poetics not only lies on helping readers better understand foreign languages and cultures, but globally promoting the dialogues and communication in the domain of the education and culture among countries in the new era.

Keywords; Polyphony; Poetics; Translation; *Lady Chatterley's Lover*; Dialogue and communication

Introduction

When discussing literary works and literary creation, maybe all of us would be faced with such questions as how to produce an excellent work, how to criticize or judge the quality of a work, and how to appreciate a work, and the like. Actually, all the questions mentioned above lead us to the discussion of the doctrine of the literary creation, that is, "poetics".

In a broad sense, "poetics" is the theory about the creation of literature and about the value and the meaning of the works ,(Yuan & Xu, 1995) while in a narrow sense, it refers to the science of poetry. The term "poetics" can be dated back to Aristotle's Poetics, which has an attempt to figure out "principles which govern poets when they make good poems" and "by which the specifically poetics qualities of existing poems are to be judged". (Crane, 1953: 43) It was Roman Jakobson that made the application of the researches on "poetics" shift from poetry to the whole literature in his work *Language in Literature* (1987), and the term of "poetics" is thus introduced into the sphere of literary criticism and theory. (Wang, 2007) "The conception of poetics as an objective and systematic, or, indeed, even a 'scientific' study of literature has gained wide currency among theorists and critics since the last war." (Olsen, 1976) This kind of "scientific" study of literature indicates that to master a literary work is to know certain characteristics of a text which make it what it is and to analyze the influence to the society that the text brings. In accordance with Andre Lefeverek, poetics consists of two components. On the micro level, it is "an inventory of literary devices, genres, motifs, prototypical, characters and situations, and symbols", and on the macro level, it is "a concept of what the role of literature is, or should be, in the social system as a whole". (Lefevere, 2004: 26) From the above brief introduction, it is not difficult to know that the latter concept of poetics exerts

much influence on the selection of themes of the works which is relevant to a social system so as to make the works of literature acceptable. And "in its formative phase a poetics reflects both the devices and the 'functional view' of the literary production dominant in a literary system when its poetics was first codified." (Lefevere, 2004: 26) In other words, the genres, prototypical, characters, situations and symbols, all of them, can in turn influence the role a literary work plays in the reception environment. A successful literary work, however, eventually, is the crystal of many different independent but interrelated poetics, especially in the case of literary translation. As the development of the society and culture, and under the changing political circumstances, the translator would adjust their poetics to the needs of the reader of the time in the translation process correspondingly.

This research explores the process of a literary translation, Zhao Susu's Chinese translation of *Lady Chatterley's Lover*, as a dialogue between different polyphonic poetics, to find that a literary translation is the outcome of balancing polyphonic poetics in a complicate way in the translation practice.

Materials and Methods
Materials
Polyphony theory
Polyphony is an important theory which was first established by Mikhail Mikhailovich Bakhtin (1895-1975), a world renowned Russian philosopher, literary critic and semiotician. Bakhtin is the first person to generalize the theory of polyphony from his study of music which he used to describe the characteristics of Dostoevesky's creation of novels. In his influential monograph *Problems of Dostoyevsky's Poetics* (1929/1963), Bakhtin introduced the theory of polyphony to present the special status of Dostoevesky's novels in the world of literature.

Polyphony, originally a concept used to describe music in the Ancient Greece, refers to the music formed by several individual tones or voices. Bakhtin adopts it as a metaphor to describe the feature of novels by Dostoevesky. In the process of studying his works, Bakhtin found in a great surprise a different world in Dostoevesky's literary works, which he called it polyphonic world. This is indeed a great discovery in that it ends up decades of wrong or improper criticism on Dostoevesky's works. It is Bakhtin who argued that the artistic key to Dostoevsky's novels is polyphony and the dialogism. In Bakhtin's opinion, similar to the subdivisions of thought, novels can be grouped in terms of genres into traditional mono-logic ones, in which the characters are authoritatively controlled by authors, and dialogic ones, where the author acts as an organizer and participant with equal rights and full value as the characters have.

Characters, in Dostoevesky's novels, according to Bakhtin, are not what the author is talking about but what the author is talking with, and enjoy the same equal rights as their authors. Here, "the consciousness of the character is given as someone else's consciousness, another consciousness."(Bakhtin, 1984: 7) As Bakhtin puts it, the main characteristic of Dostoevsky's novels is, in fact, that "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices." "What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event."(Bakhtin, 1984: 6) In the polyphonic world the major heroes are not the objects of the world of the novel but subjects of their own directly signifying discourse, which is different from the consciousnesses or voices in a single objective world controlled by a single authorial consciousness. Besides, Bakhtin noted that, against the background of polyphony, which was first applied by Dostoevesky in his novels like *Notes from Underground and The Brother Karamazov*, the essence of

polyphony "lies precisely in the fact that the voices remain independent and, as such, are combined in a unity of a higher order than in homophony. If one is to talk about individual will, then it is precisely in polyphony that a combination of several individual wills takes place, and the boundaries of the individual will can be in principle exceeded. One could put it this way: the artistic will of polyphony is a will to combine many wills, a will to the event." (Bakhtin, 1984: 21) Therefore, it can be found that all consciousnesses or voices, with high subjectivity, are independent to have dialogues with each other.

In polyphonic world, what Bakhtin stresses is not only the independence of characters' consciousnesses or voices, the subjectivity and dialogism throughout the dialogues, but also the unfinalizability of the dialogues among characters, between characters and the author, between characters and their own consciousnesses. The characters in the polyphony novel are "an alien consciousness of full and equal rights and of full meaning that has not been set in the finishing frame of reality".(Torop, 2002: 599) As the world is changing and on-going, it is impossible that the dialogues to be taking place will be finished or cut off. And every thing in the real world is dialogic, so is the relationship between characters, between the characters and the author, between characters and their own consciousnesses. However, in the dialogue, every two different voices or consciousnesses are independent, contrary to each other and struggling with each other without completeness. Therefore, what is left for us is a polyphonic world, or in Bakhtin's words, "the fundamental open-endedness of his dialogue". (Bakhtin, 1984: 39)

Studies on polyphony in translation studies

Polyphony, as unfinalizability one of polyphony's traits suggests, does not come to its end but has further development with the changing world. It was in 1965 that Roman Ingarden found polyphonic harmony through the analyses in terms of the level of literary works. In the 1970s, polyphony theory drew attention of Gieral Genet, a great French narrativist, who put forward a "Polyphonic Model" in his monograph *Narrative Discourse, New Narrative Discourse* when he did studies on Prust's *In Search of Lost Time*. Differing from the emphasis Bakhtin placed on a plurality of characters' consciousnesses and voices in the discussion of novels by Dostovesky, Gieral Genet turned to use narrator's consciousnesses to describe consciousnesses and voices of different characters. Until that time, though polyphony has already developed from the category of consciousness advocated by Bakhtin to the category of form by Ingarden and Genent, there is still an obvious gap between consciousness and form. Later, in the early 1980s, Milan Kundera pushes the polyphony theory further by his theoretical studies and novel creation. The most fundamental content he put forward is text-type polyphony which is a method of novel creation, or the fusion of such genres as novel, story, news, poetry and critic, and so on. According to Kudera, different genres in the same novel, aiming at illustrating the common topic, seem to be two or more consciousnesses and voices in the polyphonic novel combined to convey the same theme. (Li, 2003)

With the effort of many scholars in the field of literature, including the scholars mentioned above, like Bakhtin, Roman Ingarden, Gieral Genet, and Milan Kundera, polyphony theory gains new development as well as high praises. As Lunacharski (1929) argued, Bakhtin was successful in realizing the important role that multi-voice with full values and independent identity plays in the polyphonic world of Dostoevesky's novels. (Zhou, 2002) And Todovor(1985) also stated that it was historically important for Bakhtin to find the trait of Dostoevesky's novels, polyphonic or multi-voice. (Zhou, 2002) In China, Qian Zhongwen spoke highly of polyphony theory for its emphasis of self-consciousness, unique creation style and polyphonic dialogue. (Qian, 1988: 4-6) Peng Kexun(1999) viewed that polyphonic artistic logic put forward by Bakhtin provides a new perspective to analyze the character of text structure. (Peng,1999: 144-201)

Additionally, as a profound and powerful theory, it has still caught the attention from other sectors, translation studies included. Early in 1983, in a paper by Caryl Emerson (1983), titled "Translating Bakhtin: Does His Theory of Discourse Contain a Theory of Translation?", raised a historically important question: can Bakhtin's dialogism shed lights on translation studies theoretically? Besides Elzbieta Tabakowska (1990) views polyphony, a linguistic phenomenon, as a linguistic problem in translation; and Zbinden also argues that, though Bakhtin does not put forward a series of translation theory, he believes translation plays an essential role in the construction of literature. (Zbinden, 1998) And then, another similar statement given by Torop (2002) is that Bakhtin, as a philosopher and thinker, "has not directly concerned with translation problems as such, researchers still find reasons to write about him in connection with issues of translation." Furthermore, Lavinia Merlini Barbaresi (2002) discusses the importance of a successful rendering of polyphonic texts and its difficulties, and makes three distinctions of polyphonic texts so as to analyze literary translation. The studies above not only points out polyphony as a linguistic phenomenon, but verifies the significance of successful translation of polyphonic texts which would lead to a further investigation into its solution. But both of them neglect the concrete context and social forces influencing the existence and development of polyphony. Apart from the scholars mentioned above from English-speaking countries, one German scholar Nadja Grbic and Michaela Wolf (Grbic & Wolf, 1997) puts, translation is regarded as textual representation: dialogue discourse and polyphony in translating between cultures, and another from Finland, named Lauri A. Niskanen (Niskanen, 2021), draws a conclusion through case study that every translation is fundamentally polyphonic, and each translation is a polyphonic inter-textual process in a certain context and a certain time. The above two researches have discussed translation as a polyphonic process with different voices in the concrete context, which is helpful in understanding the complicated phenomena of translation as well as promoting the translation practice when facing a variety of cultures and versions of the same source text.

In China, the situation is barely satisfactory. Searching on CNKI with "polyphony and translation" as the key words produces only two papers from 1994 to 2022. Chen Liming (2006) published a book *Translation: As polyphonic Dialogues*, stating that translation is polyphonic dialogues in which multi-leveled dialogues take place among the author, the reader and the translator. However, this mode does not take into consideration of some other important factors influencing translation process, such as poetics, ideology and economic environment, especially in the case of literary translation. Cai Hua (2007) claims in his doctoral dissertation, named A Study of English Retranslation of Tao Yuanming's Poems, that there exists a polyphonic relationship among the retranslations of the same original text, but what he explores focuses on the intertextually analysis of the products in light of Bakhtin's poetics without considering the factors in and out of the text exerting influence on the retranslated texts.

Studies on Zhao's translation of Lady Chatterley's Lover

Lady Chatterley's Lover, a most controversial novel written by D. H. Lawrence, was first published in 1928. But as soon as it was published, it was banned from publication for a large amount of naked erotic depictions about the physical relationship between Oliver Mellors, a working class man, and Connie, an aristocratic woman with sexual frustration, though with profound meaning through explicit descriptions of sex. In the novel, there is a frequent use of obscene words, such as "fuck", "cunt" and their derivatives. In 1960 at the Old Bailey trial, in order to defend Lady Chatterley's Lover against the accusation of unhealthy eroticism, many academic critics, such as E. M. Forster, Helen Gardner, Richard Hoggart, Raymond Williams and Norman St John-Stevas, etc., were called as witnesses. As a result, Mervyn Griffith-Jones the chief prosecutor declared that the

verdict was "not guilty", and *Lady Chatterley's Lover* was allowed to be published in the United Kingdom.

Although it had been published openly and legally in the United Kingdom and other countries since 1960, *Lady Chatterley's Lover* did not get expected popularity in China. Only a few researchers in literature have devoted their time to studying it, mainly from the perspectives of sexual ethics and feminist theory.

A worldwide famous masterpiece as it is, the novel has not been well accepted by the Chinese readers. Moreover, it has also been confronted with a horribly quiet atmosphere in the field of translation studies since the publication of the new edition translated by Zhao Susu in 2004. So far only four influential academic papers concerning it published in mainland, China, could be found on CNKI, that is, Jin Manqing（2006）, Liu Yuanxiu（2006）, Fu Ying（2007）, and Liang Caimei (2011). They believe that Zhao Susu's translation, to some extent, is reasonable and can be compatible with today's culture. In the above papers, both Liu Yuanxiu's (2006) and Liang Caimei's (2011) focuses on a brief introduction to Zhao's version, in which no viewpoint is made. Jin Manqing (2011), on the basis of a discussion of the translation of sexual love descriptions in Zhao's edition from the angle of ideology, argues that the cultural bondage and aesthetics exert extraordinary influence on the translation eroticism. Fu Ying (2007) makes a comparative study on the differences between two Chinese versions by Rao Shuyi and Zhao Susu from the perspective of rewriting theory. She points out that it is the dominant ideology of the target culture that plays an important role in the selecting of translation strategies.

It is easy to see that too little attention has been paid to Zhao's translation of *Lady Chatterley's Lover*. The focus of the researches mentioned above is merely on the translation eroticism from the perspective of ideology, or specifically, from the dominant ideology; while other important factors that have surely exerted fundamental influences on the Zhao's translation, such as poetics (the dominant and non-dominant poetics) is neglected. Thus, in order to explore the causes in terms of poetics for which Zhao's Chinese version of *Lady Chatterley's Lover* has encountered such a cold reception, a deeper research will be promoted from the perspective of the polyphony theory.

Methods

The study mainly adopts such methods as classification, explanation, comparison and description.

In this study, poetics is analyzed from the perspective of polyphony theory, and would be mainly classified into two categories, the visible one at the textual level and the invisible one at the subjective level.

Then, poetics would be illustrated specifically at the textual level, namely, motif, plot and style. And the comparisons are carried out between the original text and Zhao's Chinese version, during which a further analysis of different poetics is made from the angles of the author, the target reader, the translator successively.

Most of all, the descriptive method advocated by Descriptive Translation Studies is employed throughout the study.

Results

As Lefevere puts it, "a poetics, any poetics, is a historical variable; it is not absolute". (Lefevere, 2004: 35) Therefore, it is easy to understand that a translator's translating poetics, like a writer's creating poetics, is relatively multiple and changeable. In the process of translation, the translator should have a bird-view of the poetics of the original text, the target reader long for, the translator has. No wonder researchers like Yang Wuneng would argue that the subjects involved in the

process of literary translation are not just the translator, but include the author, the reader and the translator. Yang Wuneng believes that a translation is produced not merely by the translator himself, but by the above three participants. (Yang, 1998, see Xu, 1998: 24) A successful literary translation is the achievement made through the joint efforts of all factors of the author, the reader and the translator, through dialogues on poetics between the translator and the original, between the translator and the target reader, and between the translator and the dominant poetics of the society. Consequently, translating is like "a process in which all subjects involved participate and cooperate for the same purpose of endowing the original with afterlife". (Cai, 2007:   )

To translate is to represent the poetics in the target text, through which the target reader could get access to foreign literature and culture. However, translation is not an absolute duplication of the original in terms of content and form. According to Zhu Jianping, "translating is the process in which the translator with a certain historical background, by fusing his own horizon with that of the source text in a source cultural historical context, forms a new horizon which he uses to construct the target text in the target culture soaked target language."(Zhu, 2007: 206) In the translation process, the translator, with his specific "prejudice", has dialogues with the original text and the target reader so as to reconstruct its inventory components and functional components of the original to fulfill the purpose of communication. Thus, translation is not duplication but "a rewriting of an original text". Certainly, "all rewritings, whatever their intention, reflect certain ideology and poetics and as such manipulate literature to function in a given society in a given way."(Lefevere, 2004:   ) Here, the "poetics" of a translated work is the outcome of a plurality of dialogues in the process of translating, a new poetics differing from that of the original text and the expected one of the reader. From such a new poetics, we could see "a plurality of independent and unmerged voices and consciousnesses", and it is these "fully valid voices" that constitute a genuine polyphony. (Bakhtin, 1984: 6) In translation, each poetics, as an independent voice with equal rights and full value, is open to each other and has equal dialogues; and they "combine but are not merged in the unity of the event". (Bakhtin, 1984: 6) The so-called "event", or new poetics, means that the newly formed poetics is different from that of the original and the readers' expectation. Polyphony, based on dialogocity, is the core concept of all Bakhtin's notions. Bakhtin airs that "everything in the Dostoevsky's novels tends toward dialogue, toward a dialogic opposition, as if tending toward its center. All else is the means; dialogue is the end. A single voice ends nothing and resolves nothing. Two voices is the minimum for life, the minimum for existence." (Bakhtin, 1984: 252) As Bakhtin insists, all in the world is dialogic and polyphonic. Therefore, translation, as well as the dialogues between different poetics, is dialogic and polyphonic.

The translator, as the only acting subject in the translation process, takes the center stage to keep all poetics having dialogues in which inventory components such as motif, plot and style co-exist and are dedicated to the realization of the intention of the author, and on the other hand in the translation process the poetics of the author, the original reader, the translator and the target reader cooperate and communicate with each other. This process can be well illustrated by analyzing Zhao Susu's translation of *Lady Chatterley's Lover*.

Discussions

Lady Chatterley's Lover, a most controversial novel written by D. H. Lawrence, was first published in 1928. As soon as it was published, however, it was banned from publication for a large amount of naked erotic depictions about the physical relationship between Oliver Mellors, a working class man, and Connie, an aristocratic woman with sexual frustration, though with profound meaning through explicit descriptions of sex. In the novel, there is a frequent use of obscene words,

such as "fuck", "cunt" and their derivatives. A worldwide famous masterpiece as it is, the novel has not been well accepted by the Chinese readers in that it has incidentally been confronted with a horribly quiet atmosphere in the field of translation studies since the publication of the new edition translated by Zhao Susu in 2004. To explore the causes why Zhao's Chinese version has encountered such a cold reception, the study is just an attempt which is to be made from polyphonic poetics perspective.

Motif

D. H. Lawrence, the author of *Lady Chatterley's Lover*, is viewed as one of the greatest novelists of the 20th century, and perhaps, as well, one of the most controversial writers in the world. Anyone familiar with literature would know why D. H. Lawrence is one of the most controversial writers in the world that suffers from so much slander and criticism. The motif is one of the reasons why D. H. Lawrence encountered much criticism. Within the novel, there are many descriptions of eroticism, sexual thoughts and sexual actions. He claims that "sex is the balance of male and female in the universe, the attraction, the repulsion, the transit of neutrality, the new attraction, the new repulsion, always different, always new." (Lawrence, 1993: 335) Furthermore he made a frank statement that "the phallus is a column of blood that fills the valley of blood of a woman. The great river of male blood touches to its depths the great river of female blood--yet neither breaks its bounds." "The phallus is the connecting link between the two rivers, that establishes the two streams in a oneness…" (Lawrence, 1993: 337) Therefore, in many people's eyes, it is a kind of pornographic writing full of defiant and bold descriptions of scenes of sex. No wonder that this famous masterpiece went through 30 hard years until the trial in 1960 ended up with victory on the issue of whether *Lady Chatterley's Lover* is eroticism literature or not.

The eroticized motif is an undeniable fact, but it is healthy and honest. For example:
Example 1:
They were both silent. Then he roused himself and said:

"Yes, I do believe in something. I believe in being warm-hearted. I believe especialy in being warm-hearted in love, in fucking with a warm-heart. I believe if men could <u>fuck</u> with warm hearts, and the women take it warm-heartedly, everything would come all right. It's all this cold-hearted <u>fucking</u> that is death and idiocy."

"But you don't <u>fuck</u> me cold-heartedly," she protested.

"I don't want to <u>fuck</u> you at all. My heart's as cold as cold potatoes just now."
(Lawrence, 1993:213; my underline)

From the above short dialogue, one could easily find a four-letter word, "fuck", appears with a high frequency totaling four times, an indication of erotic writing. Throughout the development of the story, the sexual thought, sexual dialogue and sexual practice come out now and again. However, the motif of eroticism is not the whole of the novel but an important means which conveys D. H. Lawrence's desire of the harmonious sexual life and happy marriage and expresses his serious criticism on the materialization and industrialization of the bourgeois society which makes up the other significant theme of the *Lady Chatterley's Lover*. It is because of the significance of the novel, which "excels in filth", (Bull, 1959: 263) that it receives much attention from the literature circle. For example, a lot of well-known literature figures all round the world, such as Graham Hough, Helen Gardner, E. M. Forster, and Raymond Williams and T. S. Eliot, etc., were present at the Old Bailey trial in 1960 as witnesses defending *Lady Chatterley's Lover* against the accusation of unhealthy eroticism. Helen Gardner averred that "I think he thought the most fundamental thing that was wrong in modern society was the relation between men and women, what we call sex, and therefore

that becomes the heart of his book." (Hyde, 1990；118-119) Meanwhile, John Bull responded to the suppression of *Lady Chatterley's Lover* in 1928 with a positive assertion that "a merely nasty-minded novelist of limited talent could not have written it." (Bull, 1959: 263) Yet, for anyone who lacks of the ability of appreciation and judgment, what is left is only the so-called theme of eroticism and "obscene, lewd, wicked and scandalous" words.

In face of the motif of eroticism, how to deal with descriptions of erotic scenes and "dirty" words is one question the translator has to address. In the translation process, the translator should bear the intended reader in mind from start to finish and predict the poetics of the target reader, which exerts the fundamental influence on the selection of translation strategies. As Bassnett & Lefevere puts it, "the way translations are supposed to function depends both on the audience they are intended for and on the status of the source text they are supposed to represents in their own culture." (Bassnett &Lefevere, 1990: 8) As a target reader, one is certainly eager to read the same text as the source one so as to get close to the alien culture and customs, so that translations usually "function as originals for most, if not all people" in the receptor culture. (Bassnett &Lefevere, 2004: 9) And we may not forget the experience that, when we can not read the original in our youth, we always view the translation as the faithful duplication of the original even though it is absolutely different.

In the example listed above, Zhao Susu (Lawrence, 2004: 258)puts "fuck" into "做爱" (*zuo'ai*), totaling five times. As we know, "fuck", a vulgar dialect in the English speaking countries, means to have sexual intercourse with somebody. So the vulgar, wicked "fuck" should be correspondingly transferred into a lewd and bawdy "性交" (*xingjiao*) in Chinese，which is a frank and direct expression of love-making and often regarded as a boorish speech of an uncivilized person. However, "fuck" is not accordingly replaced by "性交" (*xingjiao*) in vernacular Chinese which is usually used by uneducated people in their oral speeches. Similar to the sexual speeches mentioned in the example, throughout the book goes many a sexual thought, sexual action, as well, all of them forming the theme of the novel. While, as Lefevere points, "theme and, to a lesser extent, the functional component of a poetics exert an innovative influence on the literary system as a whole." (Lefevere, 2004: 34) The selection of the motif or the functional component of a poetics should reflect the characters of the times and should conform to the demands of the society and the literary system. In order to meet the taste of today's educated readers and introduce the text of somewhat eroticism as faithfully as possible, the translator Zhao Susu adopts the euphemistic strategy to put less emphasis on the description of the erotic scenes, avoiding direct mention of sex, that is, "性" (*xing*) in Chinese.

Plot

Apart from D. H. Lawrence, there are many other writers who devote their time and skills to the theme of eroticism in the history. However, only D. H. Lawrence's *Lady Chatterley's Lover* could be accounted as the most successful of this kind, in terms of skills, thoughts and potential functions to the society. Different from others whose focus is on the description of scenes of mechanical sexual action, it pursuits the balance of the male and female, the harmony of the human beings and nature, and attacks counterfeit emotions and love of the time, aiming to gain an "oneness" of flesh and soul in the healthy sexual life. The following excerpt may be a good example on the plot of sexual encounter.

Example 2:
And now in her heart the queer wonder of him was awakened. A man! The strange potency of manhood upon her! Her hands strayed over him, still a little afraid. Afraid of that strange, hos-

tile, slightly repulsive thing that he had been to her, a man. And now she touched him, and it was the sons of god with the daughters of men. How beautiful he felt, how pure in tissue! How lovely, how lovely, strong, and yet pure and delicate, such stillness of the sensitive body! Such utter stillness of potency and delicate flesh! How beautiful! How beautiful! Her hands came timorously down his back, to the soft, smallish globes of the buttocks. Beauty! What beauty! A sudden little flame of new awareness went through her. How was it possible, this beauty here, where she had previously only been repelled? The unspeakable beauty to the touch, of the warm, living buttocks! The life within life, the sheer warm, potent loveliness. <u>And the strange weight of the balls between his legs! What a mystery! What a strange heavy weight of mystery, that could lie soft and heavy in one's hind! The roots, root of all that is lovely, the primeval root of all full beauty.</u>

(Lawrence, 1993: 179; my underline)

From the excerpt, what the reader could see is Connie's mysterious inner feelings and romantic imagination. After reading the paragraph, we could find that the paragraph mainly consists of simple words and short sentences, like "A man""How beautiful!", and so on. Additionally, together with the usage of a great many of exclamation marks, it reflects the strong sense of happiness and the excitement of the female character Connie because of the "oneness" of flesh and soul from sexual actions. What is more, unlike the descriptions of this kind of theme in the plot by other writers, the descriptions of the balls and the roots are portrayed through the character's inner activities, feelings and imagination. For the reader, they not only long for comprehending the theme of the original produced in alien cultures on the one hand, but also want to be acquainted with the plot of the original. Thus, how to translate such plots of eroticism properly to meet the demands of the readers is the main task a translator should take.

As mentioned above, in terms of the reader's expectation, though most of the target reader regards the target text as the source one, they want to have a face-to-face dialogue with the author through reading a faithful translation product. A completely faithful translation, however, is not a piece of cake to any translator. Translation is a rewriting of an original text; and all rewritings reflect a certain poetics of the society of the time. (Lefevere, 2004) In the translation process, in order to get a satisfactory text in a given society, the translator should take the poetics of the author and the target reader's expectation into consideration, and even the dominant one of the receiving culture and the one of the translator. Therefore, any translation is not the duplication of the source text, but the achievement gained under some degree of manipulation. In Theo Hermans' mind, "from the point of view of the translation literature, all translation implies a degree of manipulation of the source text for a certain purpose." (Snell- Hornby, 2001: 22) Especially, in the case of eroticism literary translation, the situation the translator faces is more complex. The translator should pay more attention to the functional component of a poetics, that is, what the role of the translated text would, or should, play in the social system as a whole. Besides, the inventory component, the other component of a poetics, exerts tremendous influence on the translation of literature in the terms of literary devices, genres, motifs, prototypical characters and situations, and symbols, and so on. And, to a great extent, the inventory component of a poetics in translation exerts decisive influences on its circulation in a given society. Zhao Susu's translation of D. H. Lawrence's *Lady Chatterley's Lover* is a good example.

Apart from putting less emphasis on the description of the erotic scenes in the translation process, Zhao Susu strives to adhere to the dominant poetics of the society by means of expurgating "direct and shameless language of sex".

Compared with the original text, it is evident that there is an omission in Zhao's Translation of Example 2 (Lawrence, 2004: 217-218), which is corresponding to the underlined in Example 2. Turning back to the underlined in Example 2, we can find it reads that the omitted part shows us the sexual thoughts of the heroine Connie on male's sexual organ but is an important part of the novel. Lawrence, in "A Propos of *Lady Chatterley's Lover*", states that "I might as well try to clip my own nose into shape with scissors. The book bleeds." (Lawrence, 2004: 318) Yet the translator Zhao Su-su takes the strategy of omission when faced with the sensitive description of scenes of sexual life. Why? Yu Dafu, a well-known Chinese scholar, ever insisted that everything in *Lady Chatterley's Lover* can not be removed and the writing of each sexual action is natural. (Yu, 1934, see Lawrence, 2004: 392-398) In the process of translating, on the one hand, the translator bears the readers in mind; on the other, he has to think over the dominant poetics of the day and make it compatible with the demands of the society.

Style

Lawrence，as "a twentieth-century successor of the Romantics",(Koh, 2002: 200) is different from other writers of eroticism literature not only because of the adoption of the strategy of subjective description but the undertaking the method of Romanticism creation as well. Here is an example.

Example 3:

He had brought columbines and campions, and newmown hay, and oak-tufts and honeysukle in small bud. <u>He fastened fluffy young oak-spray roundher breasts, sticking in tufts of bluebells and campion: and in her navel he poised a pink campion flower, and in her maiden-hair were forget-me-nots and woodruff.</u>

"That's you in all your glory！" he said. "Lady Jane, at her wedding with John Thomas."

<u>And he stuck flowers I the hair of his own body, and wound a bit of creeping-Jenny round his penis, and stuck a single bell a hyacinth in his navel. Shewatched him with amusement, his odd intentness. And she pushed a campionflower in his moustache, where it stuck, dangling under his nose.</u>

"This is John Thomas marryin' Lady Jane," he said. "An' we mun let Constance an' Oliver go their ways. Maybe-"

(Lawrence, 1993: 235-6; my underline)

The excerpt above is one of famous romantic depictions in the novel, describing a lover's game of placing flowers in each others' navel and pubic hair, following the picturesque depictions of Connie and Mellors' naked romp in the rain and of their ensuing sexual union on the muddy forest ground. Here, the game of wedding, where John Thomas is a groom and Lady Jane a bride, sees "young oak-sprays round her breasts", "pink campion flowers in her navel", "forget-me-nots and woodruff in her maiden-hair", "a bit of creeping-jenny round his penis", and things like that. But who are John Thomas and Lady Jane? With some background knowledge, we could easily get that Mellors names his sexual organ "John Thomas" and Connie's "Lady Jane". Besides, placing flowers in each others' navel and pubic hair and round sexual organs seems to put a makeup for bride and bridegroom. Maybe, to a man of logic, all the game in which the characters see themselves as the very center of all life and all experience is likely to be ridiculous and crazy, but it is full of passion, emotion and natural beauty with which the Romanticism mainly concerns itself. Therefore, it is not difficult for any translator to know how to bring the romantic picture close to the reader to satisfy their expectation. However, different from others' translation, taking Rao Shuyi's as an example, for meeting the expectation of the reader and pursuing an equivalent text in content and form, Zhao Su-

su's Chinese version, represented by some kind of the inventory component of poetics, is the outcome of the multiple dialogues rather than the version decided simply by the single poetics of the author or the reader's expectation in poetics.

After a close and careful comparison, we could find that, there exits two omissions in Zhao Susu's translation(Lawrence, 2004: 283-284), which correspond to the underlined in Example 3. And the omitted parts are about the decoration for the hero and the heroine's body part and sexual organ, an important part the reader wants to read, through which the author expressed his thoughts on harmonious and healthy sexual life. The poetics of the target text does not mirror the synthesis but polyphony of others'. In the translation process, a plurality of independent and unmerged poetics, such as the poetics of the author, the translator, the dominant one of the society, and the one of the target reader expected, with equal rights and with theirs own world as analyzed previously, combine but are not merged. Just as Tzevtan Todorov states in the preface to *Mikhail Bakhtin: The Dialogic Principle*, "it is the human being itself that is irreducibly heterogeneous; it is human 'being' that exists only in dialogue: within being one finds the other".(Todorov, 1984: -) Besides, the translator, an organizer and participant of the polyphonic dialogue in the translation activity, acts as a mediator and rewriter. Thus, the target text reader could get access to is, more or less, different from the original after some struggling and compromise, and Zhao Susu's translation is a case in point.

Conclusion

The nature of the world is polyphonic. In the world, the life we live, the language we speak, the art we create and the thoughts we have, etc., are dialogic in essence. As an fundamental part of the art, the literary translation, in a degree, can precisely reflect the reality of the life and the thoughts the human beings have, and, by and large, should be as well the mirror of the concrete polyphonic world.

The research has explored the poetics of the literary translation from polyphonic perspective, adopting Zhao Susu's Chinese translation of *Lady Chatterley's Lover* as an example to illustrate the polyphony within it. It has been found that polyphonic poetics can be mainly classified into two independent and interrelated levels, the visible one at the textual level and the invisible one at the subjective level. Polyphonic poetics, at the textual level, as displayed above through three examples, is the combination of independent but correlated motif, plot and style which reflect the characteristics of the original and serve the intention of the author's creation. And polyphonic poetics at the subjective level, based on the subjects involved in the translation, can be grouped into the poetics of the author, the target reader and the translator, and three poetics above can be seen throughout the poetics at the textual level. In the translation process, as the organizer and the executor, the translator takes both the poetics of the author and that of the target reader into consideration. What's more, the translator should also pay equal attention to the dominant poetics of the target culture and that of their own. Therefore, compared with the poetics of the original, it could be concluded that the poetics of Zhao's translation is not the duplication of the original but the reproduction of the multi-leveled equal dialogues in the concrete context of the society and culture.

Polyphonic poetics would be meaningful for the introduction of foreign literature and cultures from other countries, as well as the translation of Chinese Classics and its traditional culture for the world. Thus, the translators and researchers should not only understand the nature of the world and the essence of polyphonic poetics, but take into account the factors which would pose influences on the selection of the source text and translation strategies, and adopt appropriate corresponding strategies in the process of translation and communication.

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