

当在完成翻译之后，他将双手的指尖纠结，敲打着膝头，碰撞着心跳。他饮尽的酒瓶增多，更频繁的构造谜语，对官僚愤世妒俗。他舒展感官的神经，眼睛

透过繁琐的家务望向小铺店主面容的阴晴，鼻子嗅到市中某辆巴士的冬夏，耳朵听闻身穿皮草黑人妇女的蜚语——不知道来自土耳其还是阿尔巴尼亚的那位。他笔下的可能增多，被平常的

失去局限着，置他于世俗，尖锐的耳鸣，于陌生，偏颇的音律。他踏上的旅程增多，并不从他的安居之所出发，而是由前往市井的路上开启，由日下清数运河的飞行上开启，由安置着

棕榈树和金属雕塑的后院中开启。当在完成翻译之后，他买下了一件配领带的西装，二十余年中的第一件，那件蓝灰色羊绒织物上有着齐排扣和宽翻领。他并没有什么确切的场合与这套衣裳适配，所以他选择到哪都穿这一身，去酒吧里

喝卡布奇诺的时候，去蔬果市场的时候，去报亭买他从不看的外语报刊的时候。当在完成翻译之后，他谛听的音乐增多，无论什么音乐，来自欧洲的和来自印第安的，来自吉普赛的吉他和犹太的乐队，

来自立陶宛的笛声。他减少书籍的阅读，但是坚守更多的主张，将传统抛之于后生。他减少自我的解读，起码不再回看过往的文章，相比陌生更像抽离，好似有人

After the translation, he gestured with his hands, looping and twirling his fingers, tapping knees, his heart. He drank more wine, conceived more riddles, turned cynical in politics. His lines lengthened, his reach stretched beyond

the faceted images of cramped domesticity to take in the weather of shopkeepers, the smells of seasons on a downtown bus, rumors of dark woman in shawls, newcomer from Turkey or Albania. He wrote more of possibility, circumscribed by ordinary

losses, and felt in himself some temporal, edgy voice, some alien, unrounded pitch. He took more journeys, not from home, but from the routines of shopping and housekeeping, daytime flights to rank sidestreet canals, private courtyard gardens

with palm trees and painted metallic sculptures. After the translation, he bought a new suit, the first in twenty years, grey-blue wool, with high buttons and wide lapel. He had no place in particular to wear it, so he wrote it everywhere, to the bar

for cappuccino, to the fruit and vegetable market, to the kiosk for foreign newspapers and magazines he didn't read. After the translation, he listened more to music, any music, Euro-bear and Indian imports, gypsy guitarists and klezmer bands,

Lithuanian flute music. He read fewer books, but with more insistence, consigning certain classics to the next life. He read himself less, at least the older works, which seemed not so much foreign as detached, someone using his voice

严肃又滑稽的用着他的声音。当在完成翻译之后，他再难捡回过往的语言，那些分文不差的表述，一方说着庄园梯田中的葡萄藤，而另一方则是斯里兰卡的名品茶。

当在完成翻译之后，他不再寻找世界原始的深度，抚摸物体粗糙的表面，任由粉绿色的漆皮从陈旧的红砖上脱落，任由混沙砾的泥泞从天竺葵花盆中溢出，任由

未清扫的灰尘庭院扶栏杆上积攒。当在完成翻译之后，他回应海边吹来的微风，春天桌面的晨光，轻盈空白的日历。他回应气温的每一分变幻，

鸟鸣的每一声变唤，蜥蜴的每一寸变缓。他聆听到的回声是字符的回音，山间古罗马剧场的圣钟，

破碎瓶口中扩散的日光，陈旧却映如新生的面孔。他感知到的是倒影的微光，是消散的思想聚集如玻璃瓶捕捉的光影，是平静如低潮的皮层。

当在完成翻译之后，他谈论到的是石路上滚动的皮球和生长的柠檬叶墙，知更鸟唱着合奏的旋律，他的嗓音于海边蒙着水汽消散。

in oddly serious ways. After the translation, he found it difficult to converse with his former tongue, to speak without missed meanings, one thinking of steep terraces of graveness, the other a rare tea from Sri Lanka.

After the translation, he looked less for the world in its original depth, touching the gritty surfaces of things, the pink and green paint flaking from old brick, the sandy clay spilled from a flowerpot of rase geraniums, the fine

domestic dust on patio handrails. After the translation, he corresponded with salt-breezes, the spring sun warming his morning table, the bright blank page of the day's intentions. He corresponded with the slow minute changes of temperature,

the subtle diminution of birdsong, the speed of a lizard slinking between boulders. What he heard in return was the language of echoes, a church bell sounding in the stony amphitheater of the bay,

sunlight scattering from chipped bottles, the old face mirrored in the new. What he felt was the shimmering angle of reflection, the lost thought bounced back like light from a glass, the platy surface of a calm slack tide.

After the translation, what he spoke was football carried in cool stone streets and rising walls of lemontrees, the mockingbird's melody of gathered sound, his own voice diffusing some misty whereabouts near the sea.

1.0

First of all, there are one notable difference looking at the translation version comparing to the original version, and there are other two characteristic that the translation had keep exact as the original.

In the English version, beside separating stanzas, the author also made linefeed according to he will. However, in the Chinese translation, only the format of the stanzas are keep as the same and the phrases are combine into a whole sentence that didn't restart lines. Because of the difference in the two languages, in the process of translation the word orders have vary in some specific phrases, which made it impossible to translate the linefeed exact as the original copy. Also, there will be way too many lines if the linefeed are the same as the original, and there will only be less than ten characters (one syllabus per character) each line. The unconnected lines might strongly abrupt coherent emotion of the readers.

However, the translation did keep the same stanza as the original version and the characteristic that most stanzas start within the middle of the last sentence.

The translation also retrace the characteristic of the original poem that several sentences are very similar and have its unique organized structure.

After the translation: 当在完成翻译之后

Repeated 7 times in English and in Chinese through the poem

(当在: when; 完成: finish; 翻译: translate; 之后: after)

He drank more wine: 他饮尽的酒瓶增多

He wrote more possibility: 他笔下的可能增多

He took more journeys: 他踏上的旅程增多

He listened more to music: 他谛听的音乐增多

“He...more...” repeated 4 times in English and in Chinese through the poem

(他: he; 增: increase, more)

What he heard (in return) **was ...:** 他聆听到的（回声）是

What he felt **was ...:** 他感知到的是

What he spoke **was ...:** 他谈论到的是

“What he ... was” repeated 3 times in English and in Chinese through the poem
(他: he; 到的: *structural auxiliary word*; 是: is)

While these are the repetitive phrases through out the whole poem which support to make the structure more complete, there are several phrases that are only repeated within each stanzas, which will be examine below.

2.0

In this section, stanza will be examine separately, making comparison with the original poem.

Note: in purpose of making the comparison clear, the linefeeds of the Chinese version are mostly match with the English version

2.1

当在完成翻译之后， <u>他将双手的指尖</u> 纠结*1， <u>敲打</u> 着膝头， <u>碰撞着心跳</u> *2。 <u>他饮尽的酒瓶</u> 增多*3， <u>更频繁的构造谜语</u> ， <u>对官僚愤世妒俗</u> 。 <u>他舒展感官的神经</u> *4， <u>眼睛</u> *5	After the translation, <u>he gestured with his hands</u> , <u>looping and twirling his fingers</u> *1, tapping knees, <u>his heart</u> *2. <u>He drank more wine</u> *3, conceived more riddles, turned cynical in politics. <u>His lines lengthened</u> *4, <u>his reach stretched beyond</u> *5
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1. The Chinese translation combined the two phrases of the English translation. “Gestured”, “looping”, and “twirling” are natural words. The adjective words lead readers to imagine the action but didn’t provide plain indication about the character’s emotion, and it requires readers to take one more step to make the conclusion of the emotion. However, in the Chinese translation, “纠结” is closer to *entanglement*. This word can be use to describe hands action and emotion, which is suggestive.
2. In the English version, “tapping knees, his heart” are parallel sentence that omitted the conjunction. Since the action for the “knees” and for “his heart” are the same, the author took out the second “tapping”. Even though “敲打” is the word for “tapping”, it is more specific for external motions. The translation repeat the verb of the sentence and change to “碰撞”, a motion that can happen internal and is more intense.
3. The direct translation of the Chinese version will be “He emptied all the wine bottles”.
4. “His lines lengthened” is a subjective description, indicating his stretch of eyesight, smell sense, auditory sense, combining the following sentence to interpret. Though

“lines” in Chinese can not be use as describing human’s sensation, so the translation alter to “*he extend the neuron of his sense*”.

5. Words order transposition. The Chinese word phrase left in this stanza is eyes, “his reach stretched beyond” is express in the next stanza.

2.2

<p>透过<u>繁琐的家务</u>*1 望向小铺店主面容的<u>阴晴</u>*2，鼻子嗅到 市中某辆巴士的<u>冬夏</u>*3，耳朵听闻 身穿皮草黑人妇女的蜚语——不知道来自 土耳其还是阿尔巴尼亚的那位。 他笔下的可能增多， <u>被平常的</u>*4</p>	<p><u>the faceted images of cramped domesticity</u>*1 to take in the <u>weather</u>*2 of shopkeepers, the smells of <u>seasons</u>*3 on a downtown bus, rumors of dark woman in shawls, newcome from Turkey or Albania. He wrote more of possibility, <u>circumscribed by ordinary</u>*4</p>
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1. The Chinese word “繁琐” in English will be closer to *complicate*. The direct translation of “家务” in English will be *chores*. Though it can indicate all sort of household affairs.
2. “Weather” is translate into “cloudy and sunny”, a metaphor in Chinese indicating to if once is happy or sad.
3. “Seasons” is translate into “winter and summer”.
4. The Chinese translation only express the “by ordinary”, “circumscribed” is transpose to the following stanza.

2.3

失去局限着，置他于世俗，尖锐的耳鸣， 于陌生，偏颇的音律。他踏上的旅程增 多， 并不从他的安居之所出发，而是由前往 市井的路上开启*1，由日下清数运河的飞 行上开启*2，由安置着*3	losses, and felt in himself some temporal, edgy voice, some alien, unrounded pitch. He took more journeys, not from home, <u>but from the routines of shopping and housekeeping*1, daytime flights to rank sidestreet canals*2, private courtyard gardens*3</u>
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1. “Shopping and housekeeping” are combined into one word phrase in Chinese. “市井” is a generalize description of places like markets or where people gather.
2. The meaning of “rank” is not present in the Chinese translation. Instead the word phrase “清数” is more official as *count* or *review*.
3. Due to the transpose of wording, “private courtyard gardens” are express in the next stanza. “由安置着” is the translation of “with...in place”.

2.4

棕榈树和金属雕塑的后院中开启。 当在完成翻译之后，他买下了一件配领带 的西装*1，二十余年中 的第一件，那件蓝灰色羊绒纺织物上有着 齐排扣 和宽翻领*2。他并没有什么确切的场合 与这套衣裳适配*3，所以他选择到哪都穿 这一身，去酒吧里	with palm trees and painted metallic sculptures. After the translation, <u>he bought a new suit*1, the first in twenty years, grey-blue wool, with high buttons and wide lapel*2</u> . He had no place in particular <u>to wear it*3</u> , so he wrote it everywhere, to the bar
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1. Add on the base of the original poem, the translation mention that the suit is a “配领带的西装”, *a suit with a tie*. This is to outline the type of the suit creating the contrast of the character’s movement.
2. The two phrases are combine to one in the translation.

3. “与……适配” is *match with sth*. The Chinese translation back in English will be “(he had no place in particular) to match with this suit”.

2.5

喝卡布奇诺的时候，去蔬果市场的时候，去报亭买他从不看的外语报刊的时候。当在完成翻译之后，他谛听的音乐增多， <u>无论什么音乐</u> *1，来自欧洲的和来自印第安的，来自吉普赛的吉他和犹太的乐队，	for cappuccino, to the fruit and vegetable market, to the kiosk for foreign newspapers and magazines he didn't read. After the translation, he listened more to music, <u>any music</u> *1, Euro-bear and Indian imports, gypsy guitarists and klezmer bands,
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1. “无论什么音乐” can be translate to English as *no matter what music*.

2.6

来自立陶宛的笛声。他减少书籍的阅读，但是坚守更多的主张，将传统抛之于后生。他减少自我的解读，起码不再回看过往的文章*1，相比陌生更像抽离， <u>好似有人</u> *2	Lithuanian flute music. He read fewer books, but with more insistence, consigning certain classics to the next life. He read himself less, at least <u>the older works</u> *1, which seemed not so much foreign as detached, <u>someone using his voice</u> *2
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1. In Chinese, the “works” are specific to “writing works”. In Chinese language context, “回看过往的文章”, *to read passages from the previous*, can both means *to read writing work from the previous* and *to look back to once life*.
2. “Using his voice” is express in the following stanza. “好似有人” is *as if there is someone*.

2.7

<p>严肃又滑稽的用着他的声音。当在完成翻译之后， 他再难捡回过往的 语言，那些分文不差的表述，一方说着庄园梯田中的葡萄藤，而另一方则是斯里兰卡的名品茶。</p>	<p>in oddly serious ways. After the translation, he found it difficult to converse with his former tongue, to speak without missed meanings, one thinking of steep terraces of graveness, the other a rare tea from Sri Lanka.</p>
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2.8

<p>当在完成翻译之后，他不再寻找世界 原始的深度，抚摸物体粗糙 的表面，任由粉绿色的漆皮从陈旧的红砖 上脱落，任由混沙砾的泥泞 从天竺葵花盆中溢出，<u>任由</u>*1</p>	<p>After the translation, he looked less for the world in its original depth, touching the gritty surfaces of things, the pink and green paint flaking from old brick, the sandy clay spilled from a flowerpot of rase geraniums, <u>the fine</u>*1</p>
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1. “任由” is *to let sth*. “The fine” will be express in the following stanza.

2.9

<p>未清扫的灰尘庭院扶栏杆上积攒*1。当在完成 翻译之后，他回应海边吹来的微风*2，春天 桌面的晨光，轻盈空白的 日历*3。他回应气温的每一分变幻，</p>	<p><u>domestic dust on patio handrails</u>*1. After the translation, he corresponded with <u>salt-breezes</u>*2, the spring sun warming his morning table, <u>the bright blank page</u> <u>of the day's intentions</u>*3. He corresponded with the slow minute changes of temperature,</p>
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1. The Chinese translation expand the sentence to *the fine piled domestic dust on the patio handrail that was uncleaned*.
2. Instead of saying “salt-breezes”, the Chinese translation make it more plain to *breeze from the ocean side*.
3. The “bright” here indicate a subjective feeling instead of an objective description of the page’s appearance. Instead of directly translating to any word phrase that means “bright”, which is closer to appearance description, it is translate to “轻盈”, which is *light or delight* .“The day’s intention” is translate to *calendar*. The Chinese version back to English will be *light and empty calendar*.

2.10

<p>鸟鸣的每一声变唤，蜥蜴的 每一寸变缓。*1 他聆听到的回声是字符 的回音，山间古罗马剧场 的圣钟，</p>	<p><u>the subtle diminution of birdsong, the speed</u> <u>of a lizard slinking between boulders.</u> *1 What he heard in return was the language of echoes, a church bell sounding in the stony amphitheater of the bay,</p>
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1. Combine together with the last phrase from the previous stanza, which is the first phrase of this sentence. The Chinese translation is “他回应气温的每一分变幻，鸟鸣的每一声变唤，蜥蜴的每一寸变缓”，which is organize into antithesis. The last word of all these three short phrase, “变幻 / 变唤 / 变缓”，have the same pronunciation, “bian huan”. However they have different meanings. “变幻” is changes that’s unpredictable, “变唤” is change in sounds, “变缓” is slowing down. The word count

of these three phrases are the same. They all have “的 (de)”, which is *sth's*, as their third character and “一 (yi)”, which is *one* or *every*, as their fifth character.

2.11

破碎瓶口中扩散的日光， 陈旧却映如新生的面孔。他感知到的 是倒影的微光，是消散的 思想聚集如玻璃瓶捕捉的光影， 是平静如低潮的 <u>皮层</u> *1。	sunlight scattering from chipped bottles, the old face mirrored in the new. What he felt was the shimmering angle of reflection, the lost thought bounced back like light from a glass, <u>the platy surface</u> *1 of a calm slack tide.
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1. “皮层” can both be *the surface* or can be use in biology as *cortex*.

2.12

当在完成翻译之后，他谈论到的是石路上 滚动的 <u>皮球</u> *1和 <u>生长的</u> <u>柠檬叶墙</u> *2，知更鸟唱着 合奏的旋律，他的嗓音于 <u>海边蒙着水汽消散</u> *3。	After the translation, what he spoke was <u>football</u> *1 carried in cool stone streets and <u>rising</u> <u>walls</u> <u>of lemontrees</u> *2, the mockingbird's melody of gathered sound, his own voice diffusing <u>some misty whereabouts near the sea</u> *3.
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1. “Football” is translate to “皮球”，which is *rubber ball* or can be any type of ball.
2. “Walls of lemontrees” is translate to “柠檬叶墙”，which is *walls of lemon tree leaves*.
3. The Chinese translation is describing a scene that his voice is slowly vanishing under the moistened fog.