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**The (Re-)presentation of Hong Kong's Self-images:
The English Translation of Hong Kong Chinese Poetry
(1983-2010)**

A Thesis Submitted to the School of Modern Languages and Cultures
for the Degree of Doctorate in Translation Studies

By

Ellen Oi-lun Chow

Durham University

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ABSTRACT

This study aims to investigate the re-presentation of self-images of Hong Kong in the English translations of Hong Kong Chinese poetry made between the years 1983-2010. Niklas Luhmann's social systems theory is employed as the major framework for illuminating the properties of poetry translation as a functionally differentiated system. Luhmann's concepts are applied to examine the role poetry translation plays in social processes, primarily with regard to how poetry translation describes itself and society in a specific socio-historical context.

Luhmann's inspirational concepts of communication and observation provide insights into poetry and translated poetry as art forms, and the distinct mode of poetic-translational communication. Poetry translation is viewed as a communication system which emerged in an important period, the historical transition of Hong Kong to Chinese rule in 1997 and the years following the Handover. A statistical analysis shows that the number of published English translations of Hong Kong Chinese poetry increased in the period between 1983 and 2010. Several important instances of poetry translation and reading which occurred during the transition period also serve as empirical evidence concerning the emergence of poetry translation qua system which is self-reproducing and self-perpetuating.

Two case studies are discussed as the focus of attention due to their significance in the publication of poems which manifest some key aspects of Hong Kong's self-imaging. These include poetry collections by the scholar-poet Leung Ping-kwan and anthologies published by the Chinese-English literary translation journal *Renditions*. Informed by Luhmann's stimulating ideas, a comparative analysis of the source poems and translations reveals how selected images are recreated and actualized in various ways in the English translations, thereby extending an imitation of reality through the poetic language of English. Maria Tymoczko's approach of "metonymies of translation" is also applied as a supplement to systems theory in relating poetic descriptions to Hong Kong's postcolonial and cultural context. The data indicates that textual shifts can be identified mainly in terms of lexical choices, and that the English translations may selectively preserve, convert, amplify or omit individual descriptions in the source texts. Notwithstanding the ways in which poetic images are re-presented, poetry translation qua system functions socially to select information from the source poetry for English translation and to actualize a simulation of the depictions of society, thereby preserving historical images and constituting a self-description of Hong Kong.

Declaration

I hereby declare that no portion of the work appears in this study has been used in support of an application of another degree in qualification to this or any other university or institution of learning.

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Introduction

I. Stepping into the topic

The present study investigates the re-presentation of self-images of Hong Kong in the English translations of Hong Kong Chinese poetry made between the years 1983-2010. The keywords in this topic should be understood in the following way: "the (re-)presentation of self-images of Hong Kong" refers to the ways Hong Kong is imagined and presented in poetic images, and how selected images are "re-presented" in English translation.

The word "representation" originates from the Latin "repraesentare", "to present to view, exhibit or manifest; to represent in art, portray or to resemble and imitate".¹ In this thesis, the term "re-presentation" refers to how selected images from source poems are recreated and actualized in the English translations in various ways; as a result, the self-imaging of Hong Kong is portrayed in the translated poetry, thereby enhancing or extending an imitation of social reality in the poetic language of English.

This thesis explores the social function of poetry translation in its re-presentation of Hong Kong's self-images. Why is the English translation of Hong Kong Chinese poetry (1983-2010) seen as an important means of rendering Hong Kong's images? Poetry translation is conceptualized as a functional system according to the sociological perspective of the leading sociologist of the twentieth century, Niklas Luhmann (1995, 2000a). The main thrust of the approach adopted in the thesis is to consider the role poetry translation plays in social processes. To emphasize, poetry translation is seen not only as an aesthetic phenomenon but primarily as a socially-situated activity.

¹ Glare, P.G.W. (ed.) (1982) *Oxford Latin Dictionary*. Oxford: Clarendon Press. p.1621.

This thesis postulates that poetry translation as a functional system comprises communication acts of a distinct kind which are connected recursively, so that the system is able to build its structure and autonomously perpetuate itself over time. Poetry translation is therefore viewed as a communication system in Luhmann's sense. This thesis scrutinizes acts of communication that constitute the system and their connectivity in the specified period, in order to examine its functional differentiation and important role in rendering Hong Kong's self-imaging.

How does poetry translation qua communicative system emerge as situated in the socio-historical context? How are acts of communication generated "inside" the system but not "outside" it? And finally, how is the self-imaging of Hong Kong — its poetic vision of itself — re-presented in English translation? To try to answer such questions, this thesis adopts a sociological perspective which views translation primarily as a social activity rather than merely a linguistic or cultural transfer. This does not mean to say that the linguistic and cultural aspects are not considered; on the contrary they will feature quite prominently in what follows, but they are always seen as an invitation to look at the social mechanism of poetry translation in the selection and projection of images for a portrayal of society.

To this end, this thesis has three goals.

Firstly, it investigates how poetry translation qua communicative system produces the English versions of Hong Kong Chinese poems and the re-presentations of poetic images. This involves the selection of source poems for translation into English as well as a study of textual shifts in order to evaluate whether certain images are preserved or altered as manifested in the English translation.

Secondly, it looks at how poetry translation discloses various aspects of Hong Kong's self-images rather than the stereotypical image of Hong Kong being a prosperous economic city.

Thirdly, it examines how poetry translation functions socially and contributes to a self-description of society in the recreation of Hong Kong's self-imaging during an important period of Hong Kong's history.

II. Research Questions

This thesis intends to explain the social phenomenon of poetry translation with the help of several central ideas formulated by Luhmann, which are introduced below with a view to elucidating the main research questions.

In his discussion of the social function of mass media as a communicative system, Luhmann (2000b, p.14) asks: "What kind of society is it that describes itself and its world in [a particular] way?" This question does not only pertain to what mass media does for society; it is also a question which can be broadly applied to all social entities, and all kinds of communication in society, including politics, economics, education, art and literature, and translation. This core research question is raised in an attempt to understand social phenomena through the self-descriptions of functional systems and societies (Luhmann, 1984, p.2). The concept of a self-descriptive society is formulated on the assumption that society can be observed and described from the distinct perspectives of self-referential functional systems.

Luhmann proposes that social systems are capable of describing themselves and this helps to reduce the complexity of the social for observation. Every functional system is capable of observing society, and most essentially, it also observes its own perspective of observation. The self-observation of a system allows it to differentiate itself from other systems and posit itself for self-description. A self-descriptive functional system constitutes itself as a specific kind of functional area within society. Since every self-referential system contributes to its own self-description of and within society, there is potentially a plurality of different perspectives of observing

how a society describes itself.

A functional system describes itself by presenting its self-referential code. In this thesis, art and poetry are the focus of attention. Art qua system is differentiated on the basis of the binary code "aesthetic/non-aesthetic" (Luhmann, 2000a, p.36), which guides the art system in distinguishing between itself and other systems. This means that artistic communication is guided by observing and differentiating what is "aesthetic" inside the system. Luhmann sheds light on the particularity of how art describes itself by referring to the "self-expression in art", because art has the unique aesthetic function of describing itself through artistic expressions (Luhmann, 2013, p.244-245). The discourses on various types of artworks, including poetry, which carry re-presentations of society and the world, are constituted as self-descriptions of and within society. Due to the distinct properties of artistic communication, the self-description of art serves as one particular way of observing society, and of describing its own distinct features from the perspective of artistic communication.

Here Luhmann's core research question "What kind of society is it that describes itself and its world in [a particular] way?" essentially points to a critical analysis of self-descriptive society, and how society can be observed from the perspective of a functional system and its self-description. This thesis attempts to explain the role translation plays in social processes, through which society describes itself in a particular way. That is to say, an investigation of the English translation of Hong Kong Chinese poetry explores how poetry translation qua system performs its distinct social function, and how it contributes to a self-description of Hong Kong. As this thesis will attempt to show, images are selected from among source poems and recreated in the translated poetry which describe the world in a distinct manner and reveal what happens in society. Poetry translation emerges as an autonomous functional system which describes itself as well as society, realizing the poetic vision

of the self-imagining of Hong Kong.

Furthermore, Luhmann's conceptualization of human consciousness and action requires some clarifications. Luhmann puts forward the idea of concentrating on the functional autonomy of social systems, whereas the role of human agency is de-emphasized in the investigation of social phenomena. Human minds are conceptualized as psychic systems which are part of the environment of a social system, because a social system consists of communication exclusively. Luhmann postulates that communicative systems are self-organizing and self-perpetuating so that sociological research may shed light on the self-descriptive social entities par excellence, which may emerge, and perpetuate or dissolve themselves at their own discretion.

Despite the fact that the focus of analysis lies on the autonomous communicative systems rather than human agency, this does not mean that individuals and their agency are left out of the picture. Luhmann emphasizes the importance of acknowledging the interpenetration of consciousness and communication, because communicative systems cannot exist without the interpenetration of human minds (Luhmann, 1995, p.213-217). Nevertheless, since a communicative system operates in its own right and fulfills its own expectations of what to achieve by producing and reproducing acts of communication, human actions are viewed as the observable outcomes of communication. In this way, systems theory offers a new angle of understanding translation and translator agency in the social context of Hong Kong. Informed by Luhmann's theoretical insights, this thesis investigates the social practices of poetry translation in order to answer the question: how does poetry translation qua communicative system emerge as situated in the socio-historical context?

Generally speaking, a translation system is constituted by communication acts

which are concerned with translation or the products of translation in written texts or spoken words. Poetry translation is viewed as an autonomous (sub)system of translation which emerges when communication acts of a distinct kind have established relations and reproduced themselves during an important historical period of Hong Kong. In the period from 1983 to 2010, the number of published English translations of Hong Kong Chinese poetry increased, and this fact serves as empirical evidence on the emergence of poetry translation qua system which is self-reproducing and self-perpetuating. This thesis looks into the selection of source poems for translation and the production of English translated poetry as generated by the poetry translation system, and how such a production increased in the historical transition period of Hong Kong before and after 1997, the handover of sovereignty from Britain to China.

Another related question is, how are acts of communication generated "inside" the system but not "outside" it? A social system constructs its own boundaries and environment, distinguishing the system itself from anything else; therefore, other functional systems are part of the environment of a particular system. This thesis intends to illustrate how the poetry translation system differentiates itself from its environment on the basis of its operational closure and unique properties of communication. Luhmann (2012, p.52) emphasizes that a distinct kind of communication operates within a system itself, and the system only communicates about itself or its environment. This is due to the fact that acts of translational communication are observed from the "inside" rather than from the "outside" (Tyulenev, 2012, p.87). Here Luhmann refers to the importance of self-observation, by means of which a social system is able to observe its own communication as well as the way that a system, such as the poetry translation system, differentiates itself from its environment.

The communicative acts of poetry translation can be observed from the "inside": for example, any discourses on poetry translation may pertain to the processes of selecting source poems and poetic images for English translation; or about how the poetic theme, content or descriptions of the source texts are translated into English; or how the translated poetry describes what happens in society. Such discourses are distinctively about poetry translation rather than any other kinds of social functions in the "outside". This thesis records several important instances of poetry translation and reading which occurred during the transition period of Hong Kong. The discourses or communicative acts as observed in these instances were generated within the poetry translation system and they constitute the functionally differentiated system in itself.

From the perspective of systems theory, human minds are like black boxes which cannot be accessed. Since translators are viewed as psychic systems (the consciousness), this thesis examines how the poetry translation system communicates within itself, rather than how translators make conscious choices in the texts they translate. It is also not possible to evaluate the thought-processes of translators in this study, since the translations were completed long time ago. However, translators, as psychic systems, stimulate the poetry translation system and are structurally coupled with the system in its production of translated poetry, as well as spurring acts of communication. In the theoretical apparatus, translators serve as both the "inside" and the "outside", because their social beings exist inside the system despite the fact that their conscious minds are outside the system. This conceptualization of separating human minds from social systems allows one to understand the dynamic processes of communication in itself rather than the ideology of human actors, which is too abstract or difficult to measure. The initiatives and actions of major scholar-translators, poets and editors mentioned in

this thesis are conceptualized as the actions driven by what is expected in poetic-translational communication.

In other words, this thesis showcases a sociological inquiry of poetry translation qua communicative system in the course of Hong Kong's historical transition. The poetry translation system, in spite of its operational closure, remains accessible to information and resources from outside. It observes what happens in society and its environment — Hong Kong Chinese poetry qua communicative system — from which it selects source texts for a sustained production of English translations. On the basis of the structural coupling of Hong Kong Chinese poetry qua system and poetry translation qua system, the English translations of poetic images are selected and actualized, revealing various aspects of Hong Kong's self-imaging.

In an attempt to examine poetry translation as a functional system, this thesis intends to answer the question as stated in the title — how is the self-imaging of Hong Kong re-presented in English translation, its poetic vision of itself? Luhmann's thought-provoking ideas about communication provide different angles of analysis on the re-presentations of Hong Kong's self-images, the poetic vision of English translation in itself.

By looking into poetic texts and, more specifically, by examining the English translation of Hong Kong Chinese poetry as this thesis attempts to do, the following questions will be addressed when studying the poetic images of Hong Kong. How does poetry describe the way Hong Kong connects with its motherland, China, and the 1997 return of sovereignty? How does poetry re-present Hong Kong's local cultural specificities, or any signs of linguistic and cultural hybridity? Do poems depict the emotions of Hong Kong people on the 1997 handover? Is pop culture so well received in everyday life that signs of pop culture could be found in poems? Does the Chinese cultural tradition prevail in Hong Kong, and does Hong Kong

preserve and value Chinese culture? Accordingly, these questions will be discussed in a comparative analysis of Hong Kong Chinese poems and the English translations in the case studies. By studying the translations of selected poetic texts and imagery, the distinct social function of poetry translation will be shown in more concrete details.

On this point, in addition to the conceptualization of acts of communication or discourses on poetry translation as mentioned above, this thesis attempts to establish linkages between the analysis of textual re-presentations and the systemic level of study. Luhmann's theorizations on the perceptual medium of art and poetry (Luhmann, 2000a, p.143-149; 2012, p.211), and language as the medium of communication, as referred to his paper "Sign as Form" (1999), are employed for the discussion of how poetic images present and re-present a self-portrayal of society. The discussion is developed mainly in terms of specifying poetry as an art form and poetic language as a medium of communication, with a particular focus on the translated poetry and the poetic language of English.

Systems theory emphasizes the selection process of communication across a spectrum of possibilities, which allows a social system to perpetuate itself with its unique properties of communication. Communication is a unity of the selection of "information", the selection of "utterance" and the selection of "understanding" (Luhmann, 1995, p.142). In a study of poetic-translational communication, the focus is on the component of "understanding", which is distinguished from "information" and "utterance", with the selection of "understanding" being what Luhmann (1995, p.146-147) sees as the most important in realizing the synthesis of communication.

The self-images of Hong Kong in English translation can be interpreted by distinguishing between the selected form of "information" (the information selected from source poems for translation), and the selected form of "utterance" (the English

rendering of poetic images in a particular way). Since a number of translated poems depict various aspects of images of Hong Kong, the interpretations of these poems constitute an "understanding" of Hong Kong's self-imaging. It is the selected form of "understanding" which produces information for further communication. This thesis examines the processes of selection and actualization of English translations which arise across a spectrum of possibilities, and the praxis of poetry translation as an autonomous communicative system which describes what happens in society by selecting and reproducing the self-images of Hong Kong.

From the perspective of systems theory, Hong Kong Chinese poems and their English translations are the products of communication in which thoughts and feelings are integrated into, and conveyed through, poetic language as the medium of communication. The re-presentations of the self-imaging of Hong Kong are realized by the poetic works in the source language, and more remarkably, in the translated language. As the case studies will show, information from source texts, including poetic images carrying cultural and linguistic features, or poetic descriptions on the socio-historical changes of Hong Kong during the transition period, can be preserved or altered in the process of translation. This thesis looks at how the various aspects of images as manifested in the source poems are selected for English translation, and how these images are preserved or modified in the actualized translations.

III. Rationale

The advantages of applying Luhmann's perspective are manifold and the following gives a brief account of them which will be developed in greater detail later in this thesis.

- i. The communication-based approach of systems theory provides innovative ideas for explaining the social phenomena of art and poetry. Systems theory is applied to scrutinize the properties of poetry translation as a communicative system with the help of the core concepts of communication and observation. The application of systems theory to poetry translation fully explains the socially-situated translation phenomenon in the complex socio-historical realm of Hong Kong. Such a new approach to translation demonstrates how the poetry translation system constitutes a self-description of society through the re-presentation of poetic images, an operation governed by the distinct perspective of observing and describing its own functional differentiation.
- ii. Systems theory allows one to see translation in relation to other social entities such as legal, economic, media, educational or literary systems. In this thesis, the source poetry system, Hong Kong Chinese poetry, is juxtaposed with the poetry translation system for charting the relationship between the two, their structural coupling in facilitating poetic-translational communication.
- iii. Luhmann's discussion of the perceptual medium of poetry and reality construction is also inspirational in connecting a study of poetic language to the portrayal of images and depictions of the world, with an emphasis on the observation of poetry translation. This thesis conducts a comparative analysis of the poems written in the poetic language of Hong Kong Chinese and their translations in English, and illustrates how the poetry translation system reconstructs reality as informed by Luhmann's perspective.
- iv. Translation is conceptualized as a self-reproductive social system for investigation, distinct from a study of actors and agency. The application of

systems theory is particularly beneficial to the present study because it is not possible to evaluate human agency in the cases of poetry translation that involve a large number of translators, editors, publishers, or other human actors over an extended period of time, considering the limitations and the difficulties of assessing data about human-thought processes as well as drawing consistent conclusions from the behaviors of very different individual agents. It is also not feasible to collect and assess data from the large number of human actors involved in the translation projects which were completed long time ago, and there are no existing historical archives that could provide adequate information for an investigation of human agency. Systems theory provides an alternative research angle for understanding the functional importance of poetry translation, in which the social role of translational practices can be interrogated by examining discourses of poetry translation and the connectivity of acts of communication.

- v. Luhmann's theoretical insights emphasize the dynamics of systems by stating that communication is temporalized and historicized (Luhmann, 1995, p.78). This thesis draws attention to the emergence of poetry translation qua system and how it constitutes meaningful communication in response to what happens in the socio-historical realm. Systems theory is employed to demonstrate an observation of how the poetry translation system situates itself and functions in the historical transition period of Hong Kong. Since the specified period of time 1983-2010 pertains to the historical transition of Hong Kong, the socio-historical circumstances of the city serve as external stimuli spurring acts of communication concerned with poetry translation or the discourses about it. The poetry translation

system distinctively contributes to a disclosure of social reality concerning Hong Kong's postcolonial condition as well as the socio-cultural conditions before and after the reversion of sovereignty in 1997, by means of the re-presentations of poetic images in English translation.

Luhmann's theoretical framework facilitates the investigation into how poetry translation qua system emerged at the time of Hong Kong's transition of sovereignty from Britain to China before and after 1997. In brief, Luhmann's sociological perspective offers new ways of researching translational phenomena other than by means of mere linguistic analysis, literary criticism or an evaluation of human agency, and it is particularly beneficial to the present study of poetry translation considering the postcolonial condition of Hong Kong and the complexity of the social context.

Furthermore, this sociological framework is supplemented by Maria Tymoczko's concept of "metonymies of translation", which relates a study of textual shifts to the broader socio-cultural context, particularly in postcolonial translational practices (Tymoczko, 1999, 2002, 2007). Borrowing some useful tenets from the metonymic approach, this study also takes a closer look at the linguistic and cultural aspects of poetic re-presentations in Hong Kong's postcolonial context.

Why does this thesis specifically look at the English translation of Hong Kong Chinese literature? Since the 1970s, the common perception has been that Hong Kong is a society primarily driven by economic concerns which lacks culture (Abbas, 1997; Wong, Li and Chan, 1997; Wong, 2007). Yet Hong Kong has a rich art and literature nourished by its urban culture and modern lifestyle. Literary works are written in the genres of fiction, non-fiction prose and poetry on a wide variety of themes, and these literary texts depict Hong Kong's socio-historical, cultural and

linguistic specificities.² For instance, a number of prolific writers have published literary works in Chinese with a Hong Kong flavour, including Liu Yichang (劉以鬯), Shu Hong-Sing (舒巷城), Shih Shu-ching (施叔青), Xiao Si (小思), Leung Ping-kwan (梁秉鈞), Xi Xi (西西), Dung Kai Cheung (董啟章) and Chan Chi Tak (陳智德), to name just a few. A number of works of Hong Kong Chinese literature have been translated into English. For example, the English version of the novel *City of the Queen*, an English translation of *Hong Kong Trilogy* (《香港三部曲》) originally written in Chinese by Shih Shu-Ching, details various historical images of Hong Kong in its colonial period.³ Another example is Liu Yichang's *Intersection* (《對倒》), an English translation of a Chinese work of fiction published by *Renditions* (《譯叢》) in 1988.⁴ The story is set in Hong Kong in the 1960s and is renowned for its experimental structure in narrating the lives of a mainland Chinese immigrant from Shanghai and a Hong Kong-born girl in the city. Apart from these examples, a number of literary writings which feature a unique Hong Kong flavour have been selected for English translation, in which the heterogeneous linguistic and cultural features of Hong Kong are vividly evoked. This thesis attempts to look at Hong Kong Chinese poetry and its English translation as an initiative aimed at studying how translation deals with the linguistic and cultural features of a literature

² Here this mainly refers to the Hong Kong literature written in Chinese rather than in English. See my discussion in Chapter 4 about the definitions of Hong Kong literature.

³ The novel is about a beautiful woman's family in colonial Hong Kong. The author Shih Shu-Ching is a renowned Taiwanese writer who had resided in Hong Kong for ten years.
Shi S.-q. (2008) *City of the queen: a novel of colonial Hong Kong*, trans. S. L.-c. Lin and H. Goldblatt. Hong Kong: Hong Kong University Press.

⁴ Liu Yichang was one of the most well-regarded modern fiction writers in Hong Kong. Hong Kong director Wong Kar-wai's (王家衛) film *In the Mood for Love* (《花樣年華》) (2000) was inspired by Liu Yichang's short story "Intersection" for its depiction of Hong Kong in the 1960s.
Liu Y.-c. (1988) 'Intersection', trans. N. Li, in Hung, E. (ed.) *'Hong Kong', Special Issue of Renditions: A Chinese-English Translation Magazine*. Hong Kong: The Research Centre for Translation, The Chinese University of Hong Kong, 29/30, pp.84-101.

imbued with a distinctive Hong Kong flavour.

Little research has been done on the English translation of Hong Kong Chinese literature. Among the few scholars who have discussed some representative Hong Kong Chinese writings, Chan Natalia Sui-hung (陳少紅) (2001) and Leung Ping-kwan (2004; 2009a) wrote several articles in English which addressed the distinct characteristics of Hong Kong literature and various literary depictions of Hong Kong's urban life in its historical trajectory. However, little research has examined how the English translation of Hong Kong Chinese literature sheds light on textual re-presentations of the city in a range of different aspects. One previous study is C. F. Chong's (莊清花) thesis (2007), written in Chinese and entitled "*The hybridity of Hong Kong: a perspective from Hong Kong literature and its translation*" (《從香港文學及其譯本看香港的混雜性》). It identifies code-mixing and linguistic hybridity as important characteristics of Hong Kong's postcolonial condition, and evaluates whether the English translation of three fictional works preserve any traces of linguistic hybridity.⁵ In view of the neglect of the value of the English translation of Hong Kong Chinese literature in academic research, this thesis makes a contribution to Translation Studies and Hong Kong Studies by investigating how the self-imaging of Hong Kong is manifested in the English translation of Hong Kong Chinese poetry.

There are three reasons why poetry has been chosen for my study out of the

⁵ Chong's (2007) thesis conducts a historical inquiry on the evolvement of the hybrid forms of Standard Written Chinese, English and Cantonese. It evaluates whether the translated works preserve any traces of linguistic hybridity, and discusses the ambivalent resistance of the colony to the British colonial power. It illustrates examples from the English translation of three Hong Kong Chinese fictional works – Xi Xi's novel *Flying Carpet* (《飛氈》), Dung Kai Cheung's novel *The Atlas: Archaeology of an Imaginary City* (《地圖集》), and Xin Yuan's (心猿) novel *Crazy Horse in a Frenzied City* (《狂城亂馬》). These works are representative in featuring the code-mixing phenomenon and the colonial history of Hong Kong.

various literary genres available for investigation. Firstly, a number of scholars of both Chinese and English Studies have talked about the value of studying Hong Kong poetic works. For example, the Chinese literary scholars Tay, Wong and Lo (1998a cited in Chan, 2016 p.39) gave Hong Kong Chinese poetry the highest regard when they compiled a collection of Hong Kong Chinese literature of the 1960s. Lam (1999, p.53), a scholar specializing in English literary studies, pinpoints how poetry in the 1990s is especially worthy of research, "Now, in the 1990s, the time has certainly come — if it had not come before — for literature in Hong Kong, and hence its poetry, to be considered worthy of investigation in itself rather than as another mode of social history".

Secondly, modern poetry is shorter in length than prose and fiction and this brevity means that it can respond to social and historical change more rapidly than other forms of writing. Such an advantage is emphasized by the editors of an English anthology of Hong Kong poems entitled *From the Bluest Part of the Harbour: Poems from Hong Kong* which was published two years before 1997. As Parkin and Wong (1995, p.xix) remark, "Novels take a long time to write and by the time they are written, Hong Kong has changed. But poetry is better able to preserve the sharpness of the experience (in the countdown to July 1997)." The brevity of poetry also makes it easier to go on creating and publishing poems, even though the number of Hong Kong Chinese literary writings generally has diminished over the years, for the cultural atmosphere has become increasingly unfavourable to creative writing in the city (Yip, 2007, p.6). The flexibility of poetic creation in terms of its length and format facilitates a preservation of historical images during the period of rapid social changes.

Thirdly, Hong Kong Chinese poetry covers diverse themes, including a large number of depictions of Hong Kong culture, as well as the use of lexis, syntax and

sounds featuring the linguistic characteristics and local favour of Hong Kong. The distinct nature of poetic language conveys the changing state of Hong Kong society and its historical past in a richly imaginative way.

These three reasons indicate the significance of poetry for a study of the re-creation in English of Hong Kong's self-images.

Here it is essential to outline the significance of the historical timeframe specified in this study. The present study focuses on a selection of sample poems from a pool of the English versions of the source poems published between 1983 and 2010. In this period of time, there was an increase in the number of translations during the period before and after 1997, a period of historic significance when Hong Kong was transferred from British to mainland Chinese sovereignty. A certain number of Hong Kong Chinese poems significantly depict the socio-historical circumstances of Hong Kong and these poems were selected for English translation. The re-presentations in the translated poetry portrays the unique postcolonial condition of the Territory as observed during the period of its reversion to Chinese sovereignty.

A statement about Hong Kong Chinese poetry from Chan Natalia Sui-hung (2012) relates how poetic works have been nurtured in the midst of historical change. The sentiments shown in Hong Kong Chinese poems about the 1997 Handover are interwoven: the depictions are so diverse. Poets write neither about "resistance" nor "local consciousness", nor is there a choice between being "Chinese" nor "Hongkongese". It is not about a simple decision between preparing for "the return to China" or "leaving (emigrating)" (Chan, 2012, p.404). The postcolonial condition of Hong Kong is so unique and perplexing that the poetic sentiments show a certain degree of ambivalence and uncertainty. In view of such poetic descriptions of Hong Kong's self-images, created at a time when the decisive historical event of 1997 was

about to take place, this thesis sheds light on the social function of poetry translation in re-presenting images concerned with the socio-historical changes of Hong Kong.

IV. Methodology

This study aims to investigate the re-presentation of Hong Kong's self-images through poetry translation by both quantitative and qualitative methods, including a statistical analysis of poems, two case studies and a comparative analysis of source poems and the translations.

A statistical analysis is carried out for a calculation of the number of the published English versions of Hong Kong Chinese poetry from 1983 to 2010, and evaluating the trend of the production of poetry translation during the specified historical period. A database was created for the statistical analysis, and sample poems were drawn from the database for the comparative study. The database has recorded poems from a wide range of publication sources, including a number of poetry collections by individual poets, a number of anthologies of different poets' works published by different institutions and translated by various English translators, as well as those collected in academic journals and literary magazines.

This thesis sheds light on two case studies: one is the scholar-poet Leung Ping-kwan's poetry collections and another is the Chinese-English literary translation journal *Renditions*. Remarkably, these two sources of publications include anthologies and special collections which selected and published the English versions of Hong Kong Chinese poems written with themes pertaining to various aspects of the self-images of Hong Kong. The key aspects of images as referred to in this thesis are the ones most commonly identified in the poems from the two case studies. Thus, sample poems are drawn mainly from the anthologies of the case

studies, considering the significance of the two sources of publications.

A comparative analysis of the source poems and the English translations is carried out. The purpose of the comparative analysis is to examine which aspects of Hong Kong's self-imaging were selected for translation and whether such images have been preserved or modified in English translation. The comparison also shows how the images recreated in the translation tend to be assimilated on the basis of those created in the source poem, reflecting the fact that the poetry translation system functions to actualize a simulation of the depictions of society from the source texts.

Furthermore, the sample poems have been interpreted by employing Luhmann's perspective on a description of reality through the observation of poetic language and images, and Tymoczko's "metonymic" approach to interpreting translation.

According to Luhmann's sociological conception of reality, poetry has its own distinct mode of constructing reality in its presentation of poetic images. This thesis postulates that poetry translation offers a new horizon of poetic re-presentations for reality to emerge through the medium of English poetic language, and this results in a reconstruction of reality. A comparative analysis on the images depicted in a source poem and the translation reveals how reality is reconstructed by means of the selection and actualization of images in English translation.

Supplemented by Tymoczko's metonymic approach, this thesis discusses how gains and losses in textual shifts, as well as the various translated images, metonymically evoke the postcolonial and cultural context of Hong Kong.

Therefore, a comparative analysis of the source texts and the translations as informed by both systems theory and the metonymic approach demonstrates how poetic images present and re-present a self-portrayal of Hong Kong.

V. Structure of the Thesis

Chapter 1 provides a literature review of the sociological perspectives in translation studies and explains the rationale for applying Niklas Luhmann's social systems theory as a major theoretical framework of studying translation. Social systems theory is introduced to illustrate how social functions are described with the help of the core concepts stated in the theoretical framework, and how functional differentiation is observed in a form of distinction.

Chapter 2 presents some critical reflections on postcolonial translation theory and Maria Tymoczko's "metonymic" approach to translation in the textual analysis of postcolonial writings. Both the metonymic approach and the perspective of systems theory are critically reviewed in order to compare and contrast the two with regard to the study of translation. This comparison clarifies how Luhmann's perspective offers more compelling conceptualizations on several major theoretical apparatuses and, regardless of the differences between the two perspectives, how the metonymic approach can supplement the systems theory framework in relating translation to a postcolonial and cultural context.

Some background information about Hong Kong's socio-historical trajectory is also provided in order to set the scene for an investigation of how the poetry translation system performs its social function of constituting a self-description of society in the transition period before and after 1997.

Chapter 3 begins with a preamble which states the purpose of the research and delineates the scope of the study. A statistical analysis is provided to demonstrate an increase in the number of English translations of Hong Kong Chinese poetry during the period 1983-2010, empirical evidence for the claim of an emergence of a poetry translation system in the period of time.

This chapter outlines the functional properties of art qua system, poetry as a literary subsystem, and poetry translation as a subsystem of literary translation. Some relevant academic discussion about the peculiarities of poetry translation in actual practice is reviewed to substantiate the functional analysis of poetry translation, in which the code and programmes of the poetry translation (sub)system are introduced. This chapter illustrates the emergence of poetry translation qua (sub)system during the historical transition of Hong Kong, and the connectivity of communicative acts within the system. This is proven by some empirical data and established on the basis of a structural coupling of the poetry translation (sub)system and the literary (sub)system of Hong Kong Chinese poetry.

Chapter 4 introduces the concept "medium/form" which is applied to an observation and description of poetry and its translation as art forms. The medium of literary language and of poetic language in particular is explored in order to illustrate the diverse forms of language in literary works. As a subcategory of "Hong Kong Literature", Hong Kong Chinese poetry has its own language and cultural features. "Hong Kong Literature" is defined in terms of "medium/form" and the historical context is summarized in order to show the complexity of Hong Kong's literary scene.

This chapter discusses the diverse language specificities and linguistic hybridity featured in Hong Kong Chinese poetry, and in what ways this key aspect of Hong Kong's self-imaging — the hybridized linguistic features — is mediated into English by the use of two sample poems. This chapter also explains how a translated poem is postulated as an actualization of form (and meaning), in accordance with Luhmann's theorization with regard to ascribing meaning to signs in an act of observing poetic (-translational) communication.

Chapter 5 begins with some initial remarks on how reality is socially constructed in literature from the sociological perspective and how reality is theorized by Luhmann. Particular emphasis is put on how art and poetry construct reality, a dynamic process involving perception and communication on the basis of acts of observation.

This chapter critically reviews Tymoczko's metonymic approach in juxtaposition with Luhmann's sociological framework in the analysis of textual shifts. Tymoczko's approach is used to discuss the metonymic relationship between lexical choices and the depictions of postcolonial relations and culture. This is followed by a discussion of how textual shifts are construed as the (re-)construction of realities from the systems theory perspective. Several poems are cited to exemplify the recreation of poetic images in different lexical choices, the reconstruction of reality and the self-description of Hong Kong through poetry translation.

Chapter 6 outlines the selection of sample poems from a total of 14 poetry collections published between 1988 to 2009, which are considered significant for a study of the re-presentation of Hong Kong's self-imaging. A representative list of poems chosen from the publications of the specific period 1997-2008 is presented and the criteria for the selection are explained.

This chapter also introduces a case study of Leung Ping-kwan's poetry both in Chinese and in English translation, which are considered significant in the use of different metaphors and metonymies that describe Hong Kong's unique postcolonial condition. The key aspect of Hong Kong's self-imaging, the 1997 Handover and metaphors of Hong Kong, is examined by a comparative analysis of three selected poems and their translations. This includes an investigation of how the English

translations metonymically evoke the socio-historical situations of Hong Kong, and how the poetic images are preserved, modified, or even magnified in the English translations.

Chapter 7 introduces the case study of *Renditions* and other poetry collections. Since *Renditions* is the major publisher that contributed to the increase in the English translation of Hong Kong Chinese poetry from 1983 to 2010, its anthologies collated poems depicting various social aspects of images at a time when Hong Kong's colonial era was coming to an end.

This chapter discusses how poetry translation reveals certain key aspects of Hong Kong's self-imaging besides the stereotypical image of Hong Kong as a colonial city preoccupied by economic concerns. These aspects cover the city outlook, food and lifestyle, media influences and pop culture, Hong Kong's historical connection with China, the social atmosphere and the phenomenon of mass emigration before 1997, as well as Chineseness and traditions. Several poems from the anthologies of *Renditions* and other collections are examined to illustrate the selection and portraying of images in the English translations.

Chapter 8 explains the core concept of "meaning" in systems theory and summarizes the major findings with the help of this concept. The discussion focuses on how poetry translation qua system actualizes meaning by means of its distinct kind of communication. The discourses about poetry translation as recorded in various poetry collections provide evidence that poetry translation constitutes itself as a meaning-based system in the specified temporal period. This chapter ends with some remarks on how the collective actions of editors and translators are conceptualized as the outcomes of the actualization of meaning by poetry translation qua system.

This is followed by the conclusion which includes recommendations for future research on this topic and the application of systems theory in studying translational phenomena.

Chapter 1 On the Social Turn in Translation Studies

1.1 The Sociological Perspectives of Translation Studies

Translation Studies is an interdisciplinary field which incorporates linguistics, literary studies, cultural studies, historical studies, philosophy and sociology. An investigation of translation phenomena may include both the textual product and the actual practice of translation, the individuals who engage in translation and those who create the original text, the social institutions which are involved in undertaking, processing and distributing translation works, and the factors shaping the translated text as well as its reception between culture and society.

The discipline of translation studies has passed through several phases of development: from the linguistics approach of the equivalence theory (Nida, 1964) to the Manipulation school, which views literary translation as rewriting (Hermans, 1985; Lefevere, 1985), the descriptive and the cultural turn of the late 1980s (Bassnett and Lefevere, 1990; Toury, 1995), and the “interdisciplinary” turn in the 1990s (Snell-Hornby, 2006) among which postcolonial translation is the more prominent one. This was followed by the sociological turn of the past decade, in which sociological approaches have taken shape in researching translation as a socially-situated activity. This chapter provides a review of some relevant theoretical approaches from the past, states some justifications of employing Luhmann's framework in translation research, and previews the sociological perspective of Luhmann's social systems theory, the theory selected as the core framework in the present study.

Research has increasingly viewed translation as a socially situated activity which has its own functional values in addition to a kind of linguistic transfer from the original text. Skopos theory presented by Vermeer and Reiss in the 1980s

established a fundamental functional approach to translation. It aims at defining translation as a purposeful action (Nord, 1997, p.27). According to Vermeer, a translational action can be understood by its “aim”, “purpose”, “function” and “intention”, but Nord (1997, p.28) proposes to distinguish between “intention” and “function” in a communicative act. The sender intends a certain purpose for a particular text; on the contrary, the receiver uses the text in accordance with a specific kind of function, depending on the receiver's expectations and existing knowledge. Skopos theory focuses on the purpose of a text in serving the needs of readers or the function of the target text as a deal between the translator and the client in business translation. Nord further analyzes the communicative function in literary translation, and argues against a common conception that literary texts have no “communicative intention” (ibid. p.83).

More remarkably, Nord adopts the purpose-oriented approach by focusing on the translation's compatibility with the target situation and the intended target-text functions. Skopos theory marks a switch from the source-oriented approach of valuing translation by an equivalence with the source text to the target-oriented approach of measuring the functions of the translated text. Though Skopos theory only points out the intention and the purpose of translational acts in cross-cultural communication, without locating the broader social and historical context and discussing a clear notion of culture, it paves the way for the functional approach to move towards a sociological analysis of translational phenomena in a holistic fashion.

In line with the target-oriented functional approach which has moved away from a prescriptive approach of translation, the theoretical paradigm of Translation Studies has taken a critical descriptive turn. Gideon Toury's norms theory is one of the key theories contributing to a descriptive turn in translation. Toury's influential

notion of "norms" calls attention to the social roles of norms in decisions about translation strategies. Toury (1978) classifies norms into three types, namely "preliminary norms" (which regulate the selection of which text to translate), "initial norms" (which govern the translator's strategic choice between attaining a degree of "adequacy" with respect to the source text and adhering to "acceptability" in the target culture) and "operational norms" (which concern the actual decision about the overall structure of the translated text as well as sentence construction and word choices). Norms theory helps to describe how translations with coherent patterns result from the norm-governing process. For example, the peculiarity of a legal text and its translation is regulated by the norms which operate in legal settings. Toury considers norms to be social constraints that govern translational behaviour, and so for this reason the decision-making process of translation is attributed to social factors. However, norms theory does not provide any further details about how norms are influenced by social forces in a comprehensive theoretical framework. It is theoretically abstract and is limited in its applicability, since it is difficult to identify specific norms in order to explain translation phenomena in different historical contexts.

Norms theory was developed as an extension of Even-Zohar's polysystem theory, an influential framework originating in the early 1970s. Polysystem theory was the first model adopting a systemic approach in Translation Studies. Despite a similarity in the name of "systems", there is *no* direct intellectual link between polysystem theory and Luhmann's social systems theory. Even though both adopt a systemic approach, polysystem theory uses the term "system" only in a general sense, unlike Luhmann's clearly defined sociological terminology. Notwithstanding its use of the ill-defined term "system", polysystem theory lays an important foundation for placing translation in a structured hierarchy, so as to describe the relationship

between source language and target language within two cultures. Based on an assumption that there is constant competition between literary canons in the central position and non-canonized genres on the periphery, the theory postulates that translated literature, which is usually placed on the periphery, may move to a central position in the literary polysystem and exert influences on the centre of that polysystem. This may happen in three situations: i) when the target system is young, translated literature may emerge and occupy a central position; ii) when the original literature of the target system is "peripheral" or "weak"; and iii) the translated literature brings innovative ideas to the centre of the polysystem when there are moments of crisis (Even-Zohar, 1990).

Polysystem theory has, in a way, raised questions concerned with the significance of translated literature in its dynamics with the literary systems of the original and target cultures. Its major contribution is that it encourages translation research to study the dynamic evolution of literary systems, as well as the potential power of translation with regard to effectuating changes to the target culture and society. It has raised the position of translated literature, which has long been seen as isolated or subordinate to the dominant target literary system. However, polysystem theory is criticized for its lack of real analysis of texts and for merely presenting a generalized hypothetical model (Gentzler, 1993, p.123). In addition, the criteria for assessing whether a literature is young or weak, or in a state of crisis or vacuum is not clearly defined. The simplified binary oppositions of "centre versus periphery" or "canonical versus non-canonical literature" fail to address some cases which cannot be classified on the basis of such oppositions. Polysystem theory is too restrictive and preoccupied with certain oversimplified hypothetical conditions of the literary system. Furthermore, translated literature may not or cannot compete with literary canons, and in some situations it does not bring about significant impact on the target

culture. The theory fails to provide insights into how literary translation functions in every unique socio-cultural situation.

Although a social view of translation has been addressed in the target-oriented descriptive approaches to translation, the discussions have been limited to the situations of some existing cases under study. For example, the polysystem model was developed based on the study of Hebrew literature. Such theoretical approaches cannot be universally applied due to a lack of coherent and concrete conceptualizations for a broader context. In view of the emerging needs to study translation as a social phenomenon in the context of modern societies undergoing rapid change, a few sociological theories and methodologies have been adopted since the 2000s. These sociological approaches have been used to investigate the agency of translators, as well as the process and products of translation.

To date, sociological approaches to a study of translators' agency and translation as a cultural product have drawn largely on the theory of French sociologist Pierre Bourdieu. Bourdieu's theory sheds light on human agents in social practice by using the interdependent concepts of "capital", "habitus" and "field". He suggests that human agents acquire three main types of capital: economic (wealth, possessions), social (networks in society) and cultural (education, qualifications and material possessions leading to cultural position and status). Habitus is a set of particular dispositions acquired unconsciously in the process of socialization through class and education. These dispositions constitute the attitudes and perceptions of agents in social practice. Field is a structured space or "an independent social universe with its own laws of functioning" (Bourdieu, 1993, p.163). There are always power struggles between agents or institutions in any particular field, so a literary field is also a field of power relations or "a field of forces"; the competition of power relies on the accumulation and ownership of capital, and those who occupy

dominant positions are endowed with specific capital in the literary field (Bourdieu, 1983, p.312-322).

A number of studies have attempted to utilize Bourdieu's theory to explain translation practice as a socially situated activity. Some explore the types of capital owned by translators and the dispositions of prominent translators based on their personal history and social background in order to explain the translation strategies they choose to adopt and the conditions underlying translation activities.⁶ For instance, Simeoni's (1998) study of the "translatorial habitus" among translators and their different stylistic features and translation strategies. Gouanvic (1997; 2002) examines how a new field of the translation of American science fiction emerged in France after World War II. In another study, Gouanvic (2005) illustrates the unconscious habitus, literary tastes and life histories of three translators of American literature in France. Among the studies applying Bourdieu's theory, two studies by Liang (2010) and Kung (2010) are of particular interest in relation to Chinese/English translation. Liang (2010) explicates the literary field, the capital and habitus of agents in the translation of fantasy fiction in Taiwan and the field dynamics in the market of publishing. Kung (2010) examines the position of agents and the network of agents in translating Taiwanese novels from the less-dominant source culture of Taiwan into the dominant culture in the USA. Both Liang's and Kung's studies relate the cultural production of translated works with agency situated in the social world. Bourdieu's concepts have been adequately applied in some studies as mentioned above and other historical studies of several prominent translators of Chinese language and culture (Shao, 2012; Xu and Chu, 2015).

The major contribution of Bourdieu's theory is that it places individuals within

⁶ The term "dispositions" is used by Bourdieu to refer to the tendency towards structured patterns of behaviours that make up the habitus of agents. It is used in translation research which investigates how translators display certain specific tendencies in their patterns of translational behaviours.

social structures. It emphasizes that the actions of individuals and the cultural products of the art and literary fields are framed in relation to social positions and dynamic forces rather than the mere outcome of rational choices of conscious beings. It has significant implications for empirical translation research, because it helps researchers locate translation activities within certain fields in relation to power struggles and investigate the features of capital associated with these activities (Inghilleri, 2005, p.129).

Despite the fact that fruitful theoretical insights have been gained into social practice in the field of art and literature as well as in the field of translation, the theory has several limitations. It does not provide a holistic framework with which to address different sorts of socio-historical conditions in complex modern societies. The theory is restricted by assumptions about the overarching influence of power struggles among agents or institutions occupying unequal positions in social space. Furthermore, in some cases, it is difficult to evaluate the habitus of translators for coherent behavioural patterns; the competition for power may not be considered an important issue or may be irrelevant to the translation phenomenon observed. Some critics of the theory (Wolf, 2007, p.21; Lahire, 2003) have cast doubts on the applicability of Bourdieu's major concepts. It is fundamentally problematic to view translation as one easily identifiable field, given the diverse types of translated texts pertaining to different fields, such as law, commerce, and the mass media. In addition, it is difficult to define the social positions of agents due to the temporary nature of work relations which usually exist in the production of translation. The habitus of human agents is not fixed at a single point in time but is influenced by all sorts of social experiences over a lifetime. An investigation of translation practices and human agency can generate fruitful discussions with the help of Bourdieu's theory, all things considered; however, the application may be restricted to certain

phenomena where power relations exist in a well-established field and when it is possible to obtain adequate data for evaluating the habitus of agents in the historical or current translation practice.

Another sociological theory used in explaining translation phenomena is Actor-Network Theory (or ANT) refined by Bruno Latour and John Law. The theory attempts to describe social practice in terms of a network model which connects actors, including human or non-human "actants", as the "source of an action" (Latour, 1997, p.7). The process of production is emphasized so that all of the essential elements involved in the network are explored for an understanding of both structure and of action in the social world. The interactions and relationships among humans and non-humans constitute a network for the production of artifacts which circulate in society, such as the scientific artifacts which Latour investigated in the laboratory (Buzelin, 2005, p.194).

ANT has been applied in translation studies by researchers such as Buzelin (2005), Abdallah (2010) and Kung (2009), and used for a process-oriented approach to investigate the production network of translation works. The major advantage of ANT is its creativity and the flexible way in which it assembles all human and institutional agents, including translators, writers, clients, production agencies, publishers and sponsors, as well as the non-human actants, such as translated works, source texts and technological translation tools, in examining the different stages of translation production. For instance, it helps to disclose the process of discussion and negotiation among agents in the selection of source texts, the translation strategies, and the editing and publication of the products. It can also be used as a tool for mapping the roles of agents and non-human actants in the translation workplace, the finance and funding of projects, as well as the employment and working conditions of translators.

Since ANT grants equal status to human and non-human actants, human subjectivity or ideology is not an area of concern. The advantage is that the theory considers all of the essential factors in an actor-network for inducing an action, which is not reduced to a merely individual habitus, as it is in the case of Bourdieu's theory. However, this is also a limitation in that the dispositions of agents are overlooked. In order to fill the theoretical gap of both sociological approaches, some researchers integrate the methodologies of Bourdieu's concepts of habitus or capital and the actor-network theory for a more comprehensive examination of translation agency (Buzelin, 2005; Kung, 2009; Hekkanen, 2009). Although the actor-network theory has been used for a closer look at the production process of translation and brings to light a wide spectrum of actors in the social structure, it is more applicable to the research of some current and ongoing translation projects, rather than in a historical inquiry of a translation phenomenon which took place in the past.

The third sociological approach which has been taken up by translation researchers is Niklas Luhmann's social systems theory. Even though the name suggests that a systemic approach is used as in polysystem theory, it has a completely different theoretical construction. Although Luhmann's writings are primarily written in German and less well-received in the English-speaking world, his approach has been increasingly adopted in various disciplines including communication studies, art and literary studies in addition to sociology. Luhmann's system-theoretical approach is distinctive from Bourdieu's theory of field, habitus and capital and Latour's actor-network theory, since Luhmann stresses the functional autonomy of social entities rather than on the dynamic relations between agents as the other two theorists do. Social systems theory aims at explaining the complexity of modern functionally-differentiated societies. It can be used in translation research for the self-description of translation as a self-reproducing social system, instead of a

study of actors and agency in translational phenomena.

Hermans (1997, 1999, 2007) is the first translation scholar to recommend the application of Luhmann's social systems theory in explaining translation as a social phenomenon. Hermans's works followed Poltermann's (1992) contribution, which was the first to adopt Luhmann's framework to research the literary system, the norm changes and the genre expectations of literary translation in Germany. Hermans (1997, p.4-5, 9) puts forth his stance on viewing translation as an institution which ought to fulfill "the expectations of others" by learning the norms of producing and reading translation properly. As Luhmann suggests, the structure of a social system is built with particular expectations about the communication of a specific kind of product in any socially-situated activities (Luhmann, 1984, p.139 cited in Hermans, 1997, p.13). For example, the expectations of how news stories should report real incidents that have occurred instantly constitute the elemental structure of a mass media system. Translation as a kind of social activity functions in accordance with specific expectations which govern how to translate and how to read translations. These expectations pertaining to how communication will function are the elements which constitute the structure of a system of translation. By understanding translation as a social institution, one learns the norms of translation and the way of operating and negotiating the expectations of society in producing and reading translations. Thus, the very basis of constructing translation as a social system directs research attention to view translational communication as an autonomous social entity.

This stimulated further thinking on the applicability of social systems theory in translation studies, which in turn brought about a breakthrough with regard to the limitations of the existing theoretical models for researching translation in cultural or social domains, such as norms theory and polysystem theory. Because of the

limitations of polysystem theory, particularly its restrictive definitions and the oversimplified hypothetical conditions of the literary system and translated literature which it presents, social systems theory has been applied by a small number of researchers who have initiated a discussion of translational phenomena using Luhmann's framework for viewing literature or translation as a social system.

Vermeer's (2006) monograph *Luhmann's 'Social Systems' Theory: Preliminary Fragments of a Theory* makes an initial attempt to present some preliminary thoughts on Luhmann's concepts in order to theorize translation. He proposes to understand translation in terms of three levels of structure: the micro-level of elements and processes, the meso-level of human interactions and the macro-level of the dissemination and evolution of memes, those theoretical ideas about translation. Although his book contains interesting ideas on conceptualizing translation in terms of systems theory and Luhmann's key concept of observation, it provides only fragmentary references of the theoretical model rather than any coherent analysis in a readily applicable manner.

Tyulenev (2009; 2012) offers a major contribution which defines and explains various concepts of Luhmann's social systems theory in an attempt to describe how translation dynamically relates to other social functions in society. He theorizes translation as a subsystem within a functionally-differentiated society, in order to analyze the role of translation in the westernization of Russia in the 18th century. Tyulenev's (2012) monograph *Applying Luhmann to Translation Studies: Translation in Society* provides a detailed review and discussion of different sociological approaches as well as using Luhmann's terminology to scrutinize the social nature of translation and its positioning among other major functional subsystems in society. His work has paved the way for developing a new model of conceptualizing translation in systemic interpretation, which probes into Luhmann's theoretical

implications for carrying out research into the social functions of specific types of translation in consideration of socio-historical circumstances.

Although the use of systems theory in translation studies has gained more attention as a result of the effort of these researchers since the first decade of the 21st century, there is still room to make further use of the theory to explain translation as a social phenomenon in different contexts as well as establishing some linkages between the ideas of existing translation theories with the systems theory approach. Luhmann's theoretical framework provides translation studies with a whole set of concepts to account for the modern and postmodern conditions of contemporary society. Several core concepts can be employed to examine how translated works relate to the source texts in the socially-situated activities of translation and how the source language and the translated language are embedded in socio-historical realities. The conceptualization of translation is outlined below with the help of Luhmann's theory in the final note of this section. This also serves as a brief preview of the theoretical model which will be presented in this thesis.

Translation is viewed as a social system, also a subsystem which is one of the functionally-differentiated subsystems in society. Translation is a self-organizing functional system which has constructed its own boundaries to differentiate itself from its environment. Other systems exist in its environment, including the legal, economic, political, and art systems, together with the mass media. Translation is theoretically constructed as a functional system constituted by its own distinct kinds of communication acts. This theoretical construct is meant for examining how translation functions by generating its own communicative acts and reproducing translated texts (or interpreted dialogues when "translation" is used as an umbrella term for translation and interpreting). Based on this conceptualization by using systems theory, translation research can further scrutinize the role of translation in

social processes, its properties as a system and the medium of source language and translated language, along with other related concepts for a holistic investigation of translation as a contemporary social phenomenon.⁷

1.2 The Rationale for the Application of Systems Theory in Translation Research

This section will explain the benefits in the application of social systems theory to translation studies. Social systems theory is a sociological framework which comprises a set of concepts related to functional differentiation and communication. It works against simple and fixed descriptions in the polarized mode of thought which has been prevalent in translation studies.

The traditional linguistic approach of prescribing or describing translation in dualistic terms such as faithful versus unfaithful, or formal equivalence versus dynamic equivalence (Nida, 1964), is inadequate when it comes to addressing translation phenomena shaped by the impact of socio-cultural forces. Subsequent cultural approaches to translation tend to describe the cultural difference manifested in translation by dividing source literature and translation into original versus subordinate, or by emphasizing the dichotomy between Self and Otherness (Bassnett and Trivedi, 1999; Venuti, 1995, 2008), which are considered problematic because they simplify the complexity of various translation phenomena in modern society into polarized cultural terms.

In view of the need to explain translation as a socially-regulated activity, the three sociological approaches as discussed in the previous section have been applied

⁷ Systems theory and its main concepts will be introduced in more detail in Sections 1.3 and 1.4, which serve as the foundation for the theoretical discussion in the present study.

in the research of translation. A comparison of the three sociological approaches, namely Bourdieu's theory of field, capital and habitus, Latour's actor-network theory and Luhmann's social systems theory shows that there are several advantages of using systems theory in order to address the theoretical gaps which exist at present in translation studies.

First of all, systems theory provides coherent and concrete conceptualizations for describing and explaining social phenomenon with its versatile ideas about functional differentiation in society. By constructing translation as a social system composed of communication, researchers can study the nature of translational communication and how translation functions to describe itself and its society. This particular view of translation as a functionally-differentiated system is inspirational in situating the unique function of translation in its different socio-cultural aspects. For example, how do re-presentations of social reality in literary translation differ from the reality constructed in the source literary texts? Or how does commercial translation function to deliver product promotion messages in another language in a way that fulfils the social expectations specific to the target culture? The differentiated and varied functions of translation can be illustrated on the basis of the fundamental construction of translation as a distinctive communicative system. The benefits of the related core concepts that help define translation in terms of functional differentiation are explained in what follows.

Second, Luhmann's innovative concept of observation, which incorporates the levels of first-order observation and second-order observation, is a central notion in systems theory and is employed in the study of translational phenomena. Translation is theoretically constructed as the observer of society, as well as a system for both self-observation and for observation by other systems.

This can be illustrated by viewing literary translation as an observing system.

Literary translation observes society at the first-order level of observation, and its observation is observed by others and by translation itself at the second-order level. This means that literary translation observes what happens in society at the first-order level and the supply of source literature which can be selected for translation; the production of certain translated literary texts is a meaningful option realized from a selection of the source texts for translation in the context of specific socio-historical conditions.

However, Luhmann emphasizes that there are blind spots in each observation, since no one can see their own "eyes", that is one's own perspective of observing things. Because of the existence of blind spots in observation, the distinct perspective of a translation system as the first-order observer can only be observed at the second-order level — for example, by observing how a literary translation system observes society, selects the source literature and produces publications of translated literature. This can be performed by an investigation of how a literary translation project was initiated and carried out, or learning from the editor's note about how the specific kinds of source literary texts were selected for translation and publishing in a particular socio-historical context. Likewise, how the translated literary texts are understood, assessed or criticized can be learnt through commentaries of the translated texts, which is another example of second-order observation.

Therefore, the concept of second-order observation essentially offers translation research a new angle for identifying the mechanism of producing translation by viewing translation as an autonomous entity, which has its own way of observing things in the world and its unique function. At the same time, an observation always possesses certain blind spots and limitations which can only be noticed at a higher-order level of observation.

Third, in a communicative system of translation, translated texts or interpreted dialogues are the products of communication which refer to specific self-descriptions of society. According to Luhmann, how the elements of communication connect fundamentally constitute the unique properties of a functionally differentiated system, which is distinguished from others in its environment. Therefore, a translation system is distinct from the art and literary system, the legal system, the economic system, and the education system, etc, each of which has its own function.

From a systems theory perspective, any act of communication is meaningfully selected and actualized from a horizon of possibilities so that every communicative system engages in its own social construction of meaning. Accordingly, Luhmann calls a communicative system "a meaning system" as well (Luhmann, 1995, p.62-63). Since translation qua meaning system produces translated texts by meaningful selection from a horizon of possible options, translation has various ways of re-presenting different socio-cultural aspects of reality. The implication is that translation is defined without "fixed, inherent, immanent meaning" (Hermans, 1999, p.144). In this sense, systems theory allows translation research to define the specific nature of translation pertaining to any types of translational phenomena flexibly and contextually.

Systems theory can be employed to discuss the social functions of different kinds of translation. For example, how does medical interpreting work to help some patients belonging to an ethnic minority in a particular socio-cultural context? How does media translation function to report news in a different language and to reconstruct reality? The perspective of systems theory facilitates the discussion on a contextualized definition of translation which contributes to a self-description of a translation system itself, as well as a self-description of and within society. In other words, the theory can be used to investigate how translation is defined fluidly by its

own unique nature of functioning in specific real-life situations in a particular social context.

Fourth, systems theory puts an emphasis on the self-reproducing and self-perpetuating functional system which is composed solely of communication. This post-humanist perspective shifts research attention away from human actors to the realized communication process and products in explaining social phenomenon. Unlike the concept of habitus proposed by Bourdieu, systems theory views the human mind as a closed box (which is referred to as a psychic system placed in the environment of the functional system). This means that what translators think or how they act are not the focus of investigation but the nature and products of translation as construed in the communicative acts of translation.

In this respect, systems theory is particularly advantageous to research which aims at examining the communication acts related to the production of translation. For instance, an investigation of the social function of business translation looks into the actualized communicative acts reproduced by the translation system. It can study how business source texts are selected and what kinds of business source texts are selected, and the client's guidelines with regard to the translation of different languages; how the translated texts are rendered with respect to a range of textual choices; how the translations are evaluated and revised in the review and delivery process; and finally how the translated texts are received, understood and accepted. In this way, the production of business translation can be illustrated by means of the communicative acts as described above, each in a synthesis of "utterance", "information" and "understanding", the three units constituting an element of communication (Luhmann, 1995, p.164). From this perspective, the social roles of translation agencies, translators, revisers and clients are the markers of communicative acts assigned by the communicative system (Hermans, 2007, p.113).

The theory provides an alternative research angle in certain circumstances when it is not possible to evaluate human agency. In the case of a translation phenomenon that involves a large number of translators, editors, publishers, or other human actors over a period of time, it is not feasible to interview the large number of human actors concerned for some projects which were completed long time ago, or when there are no existing historical archives that provide adequate information for an investigation of human agency. Systems theory is particularly beneficial to the present study, which scrutinizes poetry translation in a specific historical period and takes in a large number of translators, editors and other actors, all of them involved in the translation process and related activities. For these reasons, the research task is to carry out a scientific investigation of translation as a social entity of autonomous and distinctive properties, without attributing the translation phenomenon to the individual actions of human agency.

Fifth, systems theory concerns the historical development of systems from the past into the present and future. Although actor-network theory can be used in mapping a network of all the human and non-human actors in the current production process of translation, systems theory is more comprehensive in providing a framework for a historical study of a translation phenomenon in a social structure. Since a translation system qua meaning system evolves over time, it engages in meaningful selections and realizes communicative acts recursively across the past, the present and the future. The temporal dimension is the internal memory of a system. An investigation of a translation phenomenon from the past into the present has the potential to revise an understanding of how translation demonstrates its self-reproducing and self-perpetuating tendency for meaningful production in response to socio-historical changes. For instance, this perspective facilitates an examination of why literary translation continues to perpetuate itself across a

historical span and how it meaningfully plays its role alongside other social changes. It can also be applied to a longitudinal study of the professional practice of translation, such as how the quality of commercial translation changes or the production procedure alters over time due to factors such as the technological advancement of translation memory tools or the development of linguistic knowledge and translation skills. The temporal perspective of systems theory is undoubtedly beneficial for socio-historical research into translation.

Social systems theory offers a new framework for an investigation of translation as a social phenomenon. Innovatively, it directs research attention towards a scientific analysis of translation as an autonomous and heteronomous social system. The theoretical framework can be employed to investigate the communicative acts of translation and the production of translated texts in relation to socio-historical changes as well as how translation functions in its distinctive way for the self-descriptions of societies.

1.3 An Introduction to Social Systems Theory

What is a social system and how can Luhmann's systems theory address questions in society? Since systems theory is a generic theory attempting to answer all kinds of questions about society, its abstract terminology and complex concepts are designed for universal application. Before proceeding to the following chapters, which will give a detailed account of how systems theory can be applied specifically to study the phenomenon of poetry translation, this section will introduce the core theoretical concepts and how the theory is applied to different aspects of society. Learning about the general usage of the theory will then pave the way for adapting it to answer the

particular research questions in this thesis which considers poetry translation as a functionally differentiated social system.

According to Luhmann, society (or a social system) is communication. Every social system is composed of communication *only*, which is the basic element for a system in operation (Luhmann, 1995, p.38-39). Social systems can be any type of interaction, organization, or functional system, including the family, the law, the economy, politics, art, science and religion (Luhmann, 1995, p.2). Functional systems emerge as the "subsystems" of society. Each type of functional system has built up elements of communication of its own specific kind. Elements are the events, or acts of communication, which each system chooses, organizes and connects into a kind of functional assembly in a distinct way so that each pertains to one specific problem area of society. Since elements are temporary and fleeting in nature, only by associating and connecting elements of communication into a recursive structure can a functional system build its organization and autonomously perpetuate itself over time. As a result, a social system is equivalent to a communication system, which is the fundamental conceptualization of a functionally differentiated system.

Luhmann's conceptualization of "communication" as used in his theory differs, however, from the way the word is usually understood. According to Luhmann (1995, p.41), "communication is the processing of selection..." Communication is a term used in describing and observing the process of selection for social analysis. Communication is a unity of "information, utterance and understanding", which are the three components of an element (Luhmann, 1995, p.164). Each component of the unity is an outcome of selection.

For example, a few reporters of different media agencies are the observers of society. They select among the possible facts concerning a car accident for a choice

of "information", which is the first component; after that, the selected information needs to be "coded" (Luhmann, 1995, p.42). An "utterance", the second component, appears out of the selection among different coded forms, such as written text, sound, graphic images, photographs, etc. The news reports are then released through different communication media such as radio news and newspapers. The third component "understanding" is distinguished between information and utterance; it is a selected option from among a range of possible interpretations of every piece of information and every utterance which exists at that moment. Due to the processing of selection in communication, the car accident is considered a communicative "event" (Luhmann, 1995, p.67); all the news reports of this particular event are the "products" of communication. How the car accident is understood, however, can be found in the newspaper columns or the radio recordings that comment on the car accident. Only when an understanding is verbalized in written or spoken words, or expressed through non-verbal acts such as body gestures, can it be accessed and learnt about. As this example shows, systems theory has formulated the concept of communication in an innovative way, which stresses the dynamic "selection" process of communication, as opposed to the common conception of "a two-way communication" that consists of a sender and a receiver in the delivery of a message.

In addition to this innovative concept of communication, another related key contribution of social systems theory is a radical change in the perspective of observing society. First of all, it emphasizes the differences between system and environment. The environment is anything else other than the system, so other systems are part of the environment of a particular system. One may identify the functionally-differentiated systems by the boundaries constructed by each system, which draws a distinction between its own communication and others in the environment.

The distinction between system and environment is marked by a symbolic binary code for each functional system (Luhmann, 2013, p.90). For example, a law system distinguishes itself from others by the binary code "legal/illegal". After a thief has stolen a box of chocolates from a shop, he is subject to arrest and to being formally charged with committing a crime. The legal communication about such a crime distinguishes the legal system from other systems, such as the economic system and the family system. The binary code of the economic system is "payment/no payment". When the shop has discovered the suspected theft, the staff has to check all of the transaction records and the balance sheet of the day in order to identify whether it is a case of theft. The economic system is distinguished by the communication acts of such a case. When the thief was caught outside the store, he pleaded for mercy and explained that he stole the box of chocolates because he could not afford it and because this was the birthday wish of his three-year-old daughter. This is a case concerning the distinction of "love/no love" in the family system, but whether it is morally right or not to show parental love in this way is the concern of the religion system, which is distinguished by the code "transcendent/immanent". Whether an act is faithful or not is judged by the guidance of God.

The social scenario of the example above shows that every functional system differentiates for one single function that is the most important of all and operates based on its own code of distinction (Luhmann, 2013, p.90). It also indicates that every functional system observes society in its own way and constructs its own unique mode of operation.

This brings us to the core concept of observation from the perspective of systems theory. According to Luhmann (2000a, p.305), "the world, whether one likes it or not, remains unobservable." Since the world is an infinite horizon of space and society is too complex to be observed (Luhmann, 1984, p.1; 1999, p.58), realities

cannot be accessed directly but are constructed through the distinct perspectives of functional systems. Luhmann develops the concept of observation on the basis of the term "second-order observation" proposed by Heinz von Foerster (1984). He postulates that functional systems are the observers of society, as well as being the observers of other observers. An observation of modern society is always about the observation of functional systems, and the observation of observations. This will be exemplified in the following.

In Luhmann's framework, the concept of observation is mainly used for differentiating communication of different natures by indicating the distinction of a social system. An observer can be an individual mind (known as a psychic system in Luhmann's sense) who engages in a study of society; an observer can also be a social system, or a society. There are two levels of observations: 1) a system observes society and the world at the level of "first-order observation"; 2) a system observes its own perspective of observation, or its observation is observed by other systems, at the level of "second-order observation" (Luhmann, 2013, p.102). In an act of observation, things can only be seen according to one kind of distinction, which is "the form of difference" of a social system. (This concept will be explained in detail in the next section.) Moreover, there is inevitably a "blind spot" in any act of observation, which means that there is something which cannot be seen, and such a blind spot can only be identified by another observation that happens at a higher-order level.

For example, the science system can observe certain facts in the world, such as the fact that "an apple falls from a tree", at the level of first-order observation. The science system indicates its functional distinction by the guiding code of difference "true/not true" and this fact is a "truth" for scientific study, a truth which inspired the discovery of gravity by Newton. However, this first-order observation has a blind

spot, meaning that it cannot see its "perspective" of distinction — that is the binary code "true/not true". Such a blind spot can be observed by second-order observers, such as the science system's own observation of itself or the observations by others. For example, other scientific studies about gravity may refer to Newton's discovery, from which the distinct perspective of science in observation is observed. For this reason, there is a paradox involved in the fact that an observation starts from its blind spot, and what cannot be seen is identified at the level of second-order observation.

Such a radical concept of observation contributes to the clarification of the importance of describing society from the perspective of a functional system. It is meant to indicate the distinction between system and environment, in which sense each functional system constructs its own way of observing and describing society. In other words, systems theory's core concepts of "communication", "observation" and the "distinction" between system and environment are interconnected in addressing questions about a functional area of society.

Since modern society and the world are too complex, the emergence of functional systems aims at reducing the complexity, in order to facilitate an understanding of the social (Luhmann, 1995, p.25). This refers to reducing the complexity of the environment which is much larger and more complex than a functional system. The concept of second-order observation is of particular importance. On the second-order level, an individual researcher observes how a particular functional system observes society and constructs reality. For instance, a researcher can focus on observing and indicating how the functional system operates based on the distinction between system and environment, so that the "observed reality" comes into view. It also implies that the "underlying, unobserved reality" cannot be accessed and one can only describe the reality constructed by a functional system through second-order observation (Luhmann, 2013, p.102). To put it another

way, there is no one or no single system that can observe everything and describe all aspects of a society. Every system can only see a part of the social. Hence, reality is only constructed from each system's unique perspective, and it is subject to change and correction over time.

A study of society is about its communication across a variety of topics, from communication media such as language and texts, as well as different areas of social functions, to the process and results of any social events in a given time. Systems theory would seem, at first glance, to be most relevant to organization studies, but it also offers robust concepts and a research agenda for describing modern society in various socio-cultural aspects, such as the functions of art and literature, the interactions of family and love, the impact of mass media, national identification, the politics of gender, and so on.⁸

Nevertheless, Luhmann (1997, p.193) emphasizes that communication is extremely improbable.⁹ Luhmann has put forward a radical theory of communication, which states that individuals cannot communicate with each other, because human beings have their own thoughts and consciousness, which cannot be accessed. As Luhmann says, "Humans cannot communicate; not even their brains can communicate; not even their conscious minds can communicate. Only communication can communicate" (Luhmann, 1988, p.371). What does this mean? Human minds are isolated from each other as in closed boxes. Humans are psychic systems which are composed of consciousness and thoughts. They are not part of the social system but belong to the environment of a social system. Only with the use of

⁸ See the application of systems theory in various topics of socio-cultural aspects in Staheli, U. and Stichweh, R. (eds.) (2001). *Inclusion/exclusion and socio-cultural identities: Systems theoretical and poststructuralist perspectives*. Bielefeld: Lucius & Lucius.

⁹ This is a quotation from Luhmann (1997, p.193) originally written in German. All quotations from Luhmann, both direct and indirect, are based on the existing English translation provided in his English-translated writings or extracted from other systems theorists' references. Some indirect quotations are put in this thesis due to the need of referring to the English version of some of his concepts originally written in German.

communication media such as spoken and written language and text can thoughts be conveyed. Therefore, the issue Luhmann is concerned about is the communication which takes place in society and communication about society. This refers to the study of functional systems in operational closure which can communicate internally, but not with each other.

Furthermore, functional systems cannot communicate with psychic systems in the environment. As Luhmann (2012, p.52) writes about the operative closure of the communicative system, “operating on the basis of the observation schema ‘system and environment’, it can then communicate *within* itself, *about* itself, or *about* its environment, but never *with* itself and never *with* its environment.” For the sake of resolving the paradox that "communication is extremely improbable", Luhmann sheds light on the operational closure of a communication system and how communication operates in itself, rather than how humans act and think.

What is the rationale behind such a radical move? Social systems theory attempts to de-emphasize the role of individual actors and subjectivity in explaining the many questions in society; rather, the communicative systems become the focus of attention. The focus is shifted to the observable social facts or the "products" of communication as a result of the unique function and evolution of a social system, and does not concern itself with the influence of individuals or with their ideologies, motivations and intentions.

However, this does not mean that individuals and their agency are left out of the picture. The presence of individual and collective actions is regarded as the outcome of communication. This is what can be seen from the observable social facts (Luhmann, 1995, p.23).

A brief example is given here to illustrate how the perspective of systems theory gives a new way to explain what happens in society. In this modern digital age, the

invention of digital products such as mobile phones and tablets has tremendously changed the world in the way of interactions and the use of mass media. A common explanation of this phenomenon may posit a cause-and-effect analysis in order to investigate the initiatives and contributions of some key actors, the industry-led scientists, as the successful innovators who have changed the world. From a systems theory perspective, the motivations and contributions of actors are the social facts that can be observed. However, the focus of research should be shifted to investigate the dynamic processes of selection and communication in science qua communicative system, which has its own social function.

The science system observes society, creates its own problems of concern, and constructs its function to resolve the problems. The science system evolves over time to respond to the changing conditions of society. The invention and spread of digital products is attributed to the dynamic processes of selection and communication that is unique to the science system. Besides the science system, the mass media system also observes society, and constructs and modifies its own function in response to innovations in the domain of digital products. Therefore, the new media of digital technology emerges and evolves over time.

The systems theory perspective examines the self-descriptions of functional systems (Luhmann, 1984, p.2), which is the main area of interest. Social phenomena can be explained by bringing together social structure and agency. As Lee and Brosziewski (2009, p.13) summarize it in a phrase, "there are no communicative structures without actors, and no actors without structures of communication."

When the main area of interest is the self-description of a communicative system, then we are brought back to the question of what constitutes a social system and how we know whether a system exists. According to Luhmann, a social system exists as a theoretical construction. As mentioned above, whenever human actions

are “organized and structured” with interrelationships, and communication is channelled through symbolic media with the aid of discursive objects, such as language and texts, it can be claimed that a social system exists. Therefore, an instance of verbal interaction between a teacher and students at school, or a series of discursive acts in the production of a news story, constitute a communicative system.

A social system is present when there are “meaningfully interrelated and interconnected” communication acts which form mechanisms of selection from a variety of possible alternatives (Turner, 2003, p.55-56). Every social system selects its own kind of symbolic medium to organize communication acts so as to reduce complexity, thereby constituting the systemic structure. For instance, a political system features "power" as a symbolic medium in connecting communication acts in form of political acts; an economic system uses "money" as a symbolic medium in connecting communication acts in form of economic acts; and a science system requires "truth" as its symbolic medium for connecting acts of communication in scientific investigation (Turner, 2003, p.60).

In other words, social systems operate through communication media, which are symbolic and successful in generating communication (Luhmann, 2012, p.190). As in one of the examples mentioned above, money is the medium of economic communication, which operates through payment in the trading of goods. Communication is only possible through the medium of communication. A communicative system describes itself as a social system par excellence since its social structure is made up of interconnected acts of communication which are organized and operate through a symbolic medium, and this social structure can be observed through various kinds of social facts. An example is the observation of some social facts about the use of money in the trading of goods; the social facts describe what constitutes the economic system — the trading acts, in which

interconnected acts of communication are generated.

In his formulation of systems theory, Luhmann was influenced by the biological theory of autopoiesis developed by Maturana and Varela (1980). Autopoiesis means the self-reproduction of a living system. A living system's boundary and the generation of a cellular network form "an autopoietic unit", which operates continuously with its own components produced in a system (Luisi, 1993, p.19). Luhmann has adopted this perspective of the biological evolution of a living system into his sociological theory of autopoiesis. He uses the concept of autopoiesis as a metaphor to describe the reproductive nature of social system.

Social systems are autopoietic, which means they are able to reproduce themselves and build up their own elements recursively. Each system constructs its functionally-differentiated operation together with the boundaries that distinguish it from the environment. Each system engages in a process of "an internal reference or self-reference and an external or hetero-reference" simultaneously (Luhmann, 2013, p.56). It is a process of differentiating between self-reference (a reference to itself) and other-reference (a reference to its environment) when social facts are observed. This allows the system to identify, select and build up its own structure which then reproduces itself perpetually over time. In other words, a social system constitutes its own structure by reducing complexity through autopoiesis, a self-reproducing and selective process, and realizes its distinctive mechanisms of communication which characterize the system. This biological perspective in Luhmann's conceptualization of social systems is used to facilitate the investigation into how society functions, perpetuates itself, and evolves temporally.

Although every functional system operates within its own system boundaries, it is not isolated from what happens in the environment. A system is open to access information from the environment. For each functional system, a broad spectrum of

information is available in the form of resources from the environment. This reveals the infinite complexity of the environment, which is always more complex than the system itself. The system opens itself to the environment in a process of information selection that is meaningful to the system's operation and reproduction.

For example, the mass media system distinguishes itself from the environment based on the binary code "information/non-information" (Luhmann, 2000b, p.19). The mass media processes information from the environment, selects what is meaningful and realizes its mechanisms of communication with the selected information. By constructing its own mechanisms of communication, it observes what happens in society and produces newsworthy information through communication media such as print news publications or audio broadcasting. Social reality is constructed by the mass media, which has its own way of seeing things. The reality constructed can be real or fake, and is subject to the mass media's selection and realization among all the possibilities of how to interpret facts. As Luhmann (2000b, p.37) points out, the underlying assertion, "this is what lies behind the assertion that it is only communication (or in other words, the system of the mass media) that gives facts or events a meaning." What systems theory seeks to find out is how society resolves problems specific to each functional area through its dynamic process of selection in the distinctive mechanism of communication. The closed boundaries of functional systems are an important divide that differentiates a system from its environment, enabling the system to remain open and to react to the environment internally and dynamically.

Here it is essential to reiterate the core theoretical concept: communicative systems build up and constitute reality in specific ways, based on the "difference" between system and environment. Each system sees things from its own distinct perspective and each one of them has a unique environment. That is to say, each

functional system observes society from its own perspective, and the interpretation of social facts or events is based on the "distinction" between system and environment.

How systems observe society and construct reality in different ways can be seen from the following example. A famous Chinese writer tells the story of his childhood in Nanjing during the Japanese invasion in World War II. His autobiography has been successfully published in different languages and has sold well across the world. If one tries to find out how his book becomes a noticeable literary work in society, one may start by observing the respective functional systems, including the art system, the literary translation system and the economic system at the level of second-order observation (instead of a simple description of his reputation and his flair of writing that lead to the success). The respective systems observe society (at the level of first-order observation), select from among the available information in their own environment and realize meaningful productions in their own social functions.

To begin with, an observation of the art system and the literary translation system can give us some clues.¹⁰ The art system distinguishes itself from its environment by the binary code "aesthetic/non-aesthetic" (Luhmann, 2000, p.36). Art observes society and the world, and selects and processes information for the meaningful production of artistic works. The autobiography as a literary work is a "product" of artistic communication, being a distinct kind of communication which takes place through the medium of literary language.¹¹

¹⁰ A more detailed discussion of the art system and the literary translation system will be provided in Chapter 3 and 4.

¹¹ For instance, the literary work is characterized with historical and cultural features in its depictions of the city of Nanjing in wartime. It describes the suffering and survival of the Chinese people during the Japanese conquest. Such a childhood story written in beautiful Chinese literary language is valuable as an art form.

Now we come to an observation of the literary translation system. The literary translation system observes society and distinguishes itself by the code "actualized/unactualized". It functions to recreate and actualize a simulation of what is depicted in literary writings by translating the writings from their source languages into other languages. The autobiography becomes a possible option that can be selected for translation on a horizon of alternatives available in the environment. Different translated versions of this same book are the products of translational communication. Each translated version has specific linguistic and cultural features, and the literary descriptions of the source text may be preserved or altered in the translation.¹²

This example suggests that the art system produces different types of literary works so that it differentiates itself from the rest of society. It perpetuates itself with its unique function of the provision of artistic works that construct reality through the lens of artistic and literary creation. The literary translation system, on the contrary, differentiates itself from its environment by its production of translated literature. The translated literature recreates what is depicted in the source language. Only with the help of the unique function of literary translation can the autobiography reach a worldwide readership.

Most importantly, reality is constructed in different ways, since each system has a unique perspective on reality. The art system constructs reality through the autobiography, which evokes the world of the author's childhood in a Chinese city during wartime. Thereafter, reality is (re-)constructed in the translated narratives and descriptions of the city of Nanjing as perceived by the author. If the economic system is observed as well, the economic system uses another distinct perspective in

¹² There are unavoidably subtle differences in the literary descriptions among different translated versions due to a number of factors such as the differences in linguistic norms, or how the descriptions are perceived.

constructing reality: this autobiography is a successful case in the book sale market. Hence, different functional systems perform their own social functions and use their own perspectives to construct reality.

The use of the term "culture" in this thesis requires some clarification, because I retain the term of "culture" which is modified by Luhmann. To Luhmann, "culture" is a historical collective of ideas and concepts, a synonym of "semantics", a term used in systems theory to refer to the semantic constructs of such ideas and concepts (Luhmann, 1995, p.163). Luhmann argues against comparisons between cultures in terms of "regional (national) or historical" references which have oversimplified such ideas into fixed categorizations, and he proposes a new conception of culture to serve as a "'memory function' for modern society" (Luhmann, 1999, p.518). Furthermore, another difficulty of using the common conception of culture is that it refers to social practice seen as the "indispensable, the valuable, and the unchangeable", and no further questioning is needed when someone is given an "authentic" cultural identity (Bergthaller and Schinko, 2011, p.9-10). In this regard, the term "culture" is replaced by the concepts of "self-description" and "semantics" in systems theory. "Semantics" are the spoken or written texts produced through each distinct kind of communication and these texts can be repeatedly used for a system's self-description, which is the self-observation of the system operationally generated for describing itself within the system.

Although the term "culture" is rejected by Luhmann, I do not follow his modification completely but retain this term in my discussion. This is because any omission of the term 'culture' would limit the applicability of systems theory in a study of art and literature where culture is always embedded in the texts. Therefore, this thesis continues to use the term in the discussion of Hong Kong Chinese poems and the English translations, where cultural features are addressed in the English

rendering of poetic re-presentations, such as the images depicting Hong Kong's food culture and popular culture.

In this thesis, culture is construed as one particular aspect of reality, which is revealed in different poetic images pertaining to the specific socio-historical context of Hong Kong. This thesis continues to relate language to culture when comparing the original text and the translated text as is generally done in translation studies. However, I do agree with Luhmann's underlying assertion that culture is not a set of "fixed" ideas or unchangeable concepts. Culture is a condensed outcome of language and other communication media, allowing meaning to be reused again in different situations; such a concept of culture serves the purpose of comparing "different memories and traditions", and promotes "cultural diversity" in society (Baraldi and Corsi, 2017, p.35). There is always a horizon of possibilities from which a social system can select and realize its self-description, and the interpretation of culture is diversified and subject to change over time.

In other words, all social systems observe themselves and can channel this self-observation through texts as the medium of communication. A textual re-presentation of a system's self-observation is regarded as the system's "self-description"; for instance, Luhmann refers to the "self-expression in art" (Luhmann, 2013, p.244-245). Art in particular has contributed to the self-description of society through its production of various types of artworks, such as literature which conveys re-presentations of society and the world, the artistic re-presentations which constitute a description of reality. By observing the self-description of art and literature, one learns about society and its culture in plurality and how it changes over time.

To reiterate, systems theory asserts that the traditional perspective of describing geographical and regional differences by means of some "fixed" sets of cultural traits

is not adequate. For example, Chinese culture is commonly perceived as having characteristics such as "collectivism", "obedience to hierarchy", and as being "high-context oriented".¹³ Instead of using common cultural descriptions which are difficult to prove as being "representative" when societies evolve over time, systems theory uses the perspective of observation by functional systems. Researchers may interpret society based on the system/environment differences and observe how communicative systems construct reality within their own operations. "Reality becomes a multitude of system-environment constructions that are in each case unique" (Moeller, 2006, p.16). With the unique construction of reality by each functional system, sociological research can benefit from an innovative perspective for understanding multifaceted, diversified and dynamically changing societies in the modern era. In this regard, regional differences are not purely ascribed to certain cultural characteristics, as the traditional view has it. Instead, they are built up by functional systems in terms of the difference between system and environment.

Here the term "contingency" is introduced as a fundamental idea in systems theory. The word "contingency" means "by chance" or "coincidence" in normal usage; yet it also means "being connected with" and "extremely unlikely" for Luhmann (Moeller, 2012, p.44-45). According to Luhmann, the emergence of social systems and the structure of system/environment relations are all contingent constructions. The construction of reality is also contingent within the system/environment relationship. What happens in society is connected with many other happenings. Given all the things that have happened contingently, it is extremely unlikely that things will appear in the same way as expected.

The central idea of the systems theory is that the social construction of meaning

¹³ See the categorization of cultural characteristics in Hall, E. T. (1976) *Beyond Culture*. Garden City, N.Y: Anchor Press.

is always contingent and interconnected within system/environment relations. All social systems, including politics, science, the economy, art and family, emerge in a complexity of constellations. There is no necessity for, and little likelihood of, any organization or system to come into existence; things have merely happened which enable them to emerge, and constitute the reality which keeps on changing. Based on this central idea of the theory, Luhmann contributes to the replacement of the "singular" conception of reality in a traditional sense by examining the observations and self-descriptions of the dynamic and evolving systems, which "function on the basis of contingency" (Moeller, 2006, p.170; 2012, p.46-47).

This section has provided a general introduction to social systems theory, which is a holistic framework addressing questions associated with all kinds of social functions. All functionally-differentiated systems such as politics, law, the economy, art, and family are communication systems. Despite its operational closure, every social system opens itself to the environment and engages in a process of information selection that is meaningful to the system's operation and reproduction. A system distinguishes itself from the environment based on a binary code so that every system is characterized by a distinct kind of communication. Each system has its own perspective of observing things; as a result, social reality is constructed in multiple ways. The theory of functional differentiation can be employed to investigate how society resolves problems specific to each functional area, the focus of attention being directed at the social processes of communication.

1.4 System/Environment as a Unity of Difference

Although Luhmann's social systems theory calls attention to an investigation of functional systems in society, it has classified three types of autopoiesis (self-reproducing) systems which form the basis of systems analysis. The three types of systems are "living systems", "psychic systems" and "social systems" (Luhmann, 1995, p.2). These three systems are also synonymous with the "body", the "mind" and "communication" respectively (Moeller, 2006, p.9). Living systems are the brain, the body parts, and the cells, etc. Psychic systems are the conscious minds and the individuals who think and perceive. Social systems are the functionally-differentiated systems composed solely of communication. This section will explain the differentiation between system and environment as a unity of difference.

Just as a living cell is bounded by its membrane, a conscious mind is self-bounded and so is a communicative system. Each self-bounded system has its own environment, which consists of anything else other than the system. For example, conscious minds, social systems and society all belong to a brain's environment; human bodies, society and other conscious minds are the environment of a psychic system; human bodies, human minds and other communicative systems constitute the environment of a social system. To put it another way, each of the three types of systems autonomously works in operational closure and is distinguished from the others by its own boundaries. Each creates an environment of its own, and each one serves as an environment for the others. For instance, an economic system is functionally differentiated from other systems such as law, politics and art, which serve as the environment of the economic system. How individuals perceive and

criticize the economic policy is what conscious minds do, and such consciousness and perceptions are not parts of the economic system but belong to its environment. Thus, every system is unique and is constructed with a different environment. The system/environment differentiation is "a unity of difference" so that every system can operate in a distinct manner with its unique properties.

By separating the distinct functions of social systems from the human body and mind, the theory adopts a radical move that distinguishes it from the epistemological understanding of social phenomenon focused on human thoughts and actions. It instead emphasizes a holistic and generic perspective in the study of the functional differentiation of communicative systems and their respective environments.

The basis of systems theory is to identify and describe the "difference" between system and environment. This is done by drawing a boundary and indicating a difference in a "form", which is a mathematical concept borrowed and adopted by Luhmann based on George Spenser Brown's *Law of Form*.¹⁴ In an act of observation, a boundary between system and environment is drawn with the following sign, which is the "form of difference" or the "form of distinction".

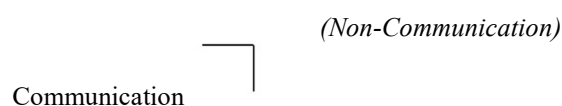


Figure 1.4 A form of difference: "communication" in the marked space

To begin with, a distinction is indicated by drawing a boundary between two sides of a space. If the content of a side possesses value, it is indicated with a name (Spencer-Brown, 1969, p.1-5). In figure 1.4 above, the internal side of a form is

¹⁴ Cf. George Spenser-Brown's (1973/1969) concept of two-sided distinction of a form.

marked with "communication" and the external side is left unmarked. This form of distinction indicates the difference between communication and its environment, meaning that an observer distinguishes a communicative system by dividing communication from anything else in its environment. A form of distinction always involves a re-entry of the distinction into the distinction by crossing the boundary when an act of observation and differentiation occurs.

By indicating the form of difference, an observer identifies the communicative operation of a social system and distinguishes it from the non-communicative nature of psychic systems or living systems in the environment. For example, an observer may distinguish each specific functional system by marking what one observes as economic communication, political communication, legal communication or artistic communication, etc, in a form of distinction. Here the concept of second-order observation is reiterated. While every functional system observes and indicates its difference from the environment in the first-order observation, its observation is also observed by other systems and itself at the level of second-order observation. The form of distinction is used to identify the difference of system/environment at the two levels of observation, which lays the foundation of the framework of systems theory.

Bearing in mind how the form of distinction is used to differentiate a functional system, translation can be constructed as a communicative system and differentiated in a form. The form is indicated by the positive value "translation" on the internal side, while the external side is the unmarked space, the space of "non-translation". This two-sided distinction is a unity of difference ("yes/no") by means of which the translation system differentiates itself.

Translation qua communicative system differentiates itself by distinguishing between "translational communication" and "non-translational communication".

"What emerges is a system that comprises communications perceived as or concerned with translation, in other words translations and discourses about translation" (Hermans, 2007, p.66). "Translational communication" refers to any discourses and acts of communication pertaining to translation, as well as the translated texts identified as the products of translational communication. Other acts of communication and texts of a "non-translational" nature constitute the "environment" of translation qua system. An example is literature qua communicative system, which is composed of the acts of communication about literary writings and the source texts written in the original language. Literary communication is an example of non-translational communication, and a literary system is constructed as the environment of the translation system. In this way, the form of distinction is used to differentiate a translation system from its environment.

How does an observer identify the communicative operation of a functional system? To Luhmann, every functionally differentiated system retains its operational closure and is structurally distinguished by the composition of elements and the elemental connections constructed in each system. Elements are the minimal units of composition that distinguishes the system from the environment made up of other systems.

Psychic systems and social systems produce elements "in the form of short-lived events (perceptions, thoughts and communications)" which disappear immediately after occurring (Luhmann 2000a, p.156). Events such as perceptions in the mind, and acts of communication in a social system, are essentially fleeting in nature and are of a distinct type in each system. However, there is no way to identify elements ontologically. Luhmann (1995, p.21-22) states that elements are not ontologically pre-given; rather, elements are used in building relations within the system. When an observer identifies the communicative events of a functional

system, such communicative events have already established connections, and this means that acts of communication have already connected with each other in their own way in a particular system.

For example, at a poetry reading session, a poet and some members of the audience have shared their comments on a new poem, and their comments will be collected and published in the poet's new book. Such a discourse about a new poem at a poetry reading and the comments collected in the book will become available to other readers, and further discourses or comments on the new poem may be generated through other forums of poetry; thus, the discursive acts are interconnected as communicative events in poetry qua system. Functional systems construct their own elements and elemental connections in accordance with their own functionally differentiated operation. An observer of social systems distinguishes the specific type of communication by means of observing acts of communication and the connections between them so that a description of the functional system in question can be made.

Now we have a good grasp of how to observe and identify communicative systems. The next question is, how does Luhmann conceptualize subsystems of different levels? All the major functional systems, such as the economic, the legal, the political, and the art systems, are known as the subsystems of society. However, Luhmann (1995, p.18-19) stresses that such subsystems are not parts of the whole; his idea of "differentiation" is a concept designed to replace the old conception of placing systems in a "hierarchy".¹⁵ Modern society is highly complex and a list of

¹⁵ As Luhmann (1995, p.19) clarifies, a hierarchy means the transitive relations between differentiations of subsystems formed within subsystems. One may try to develop a conceptual framework of systemic relations according to functional differences. However, the decomposition of a whole system has a logical fault and one should note that "[an analysis of the system of society] is not a matter of decomposing a given whole into its parts...Rather, the system of society as whole involves

major subsystems does not exhaust systems construction. Subsystems can be distinguished within a functional system based on different criteria of assessing system/environment differences. Communicative subsystems may spread across different levels of functional subsystems, organizations, and even interactions which are fleeting and short-lived, provided that such organizations and interactions contribute to certain communicative operations.

Using different criteria to differentiate the subsystems of different natures, an entire social system emerges dynamically as "a multiplicity of system/environment differences" in a variety of patterns (Luhmann, 1995, p.18), similar to what can be seen through a kaleidoscope. Although each of the subsystems operates in a closed manner, they are interrelated in processing and selecting information from the environment based on system/environment differences. A functional conglomerate of subsystems, each with distinct kinds of connections, may be identified. From the multiple levels of differentiation, systems theory encompasses all relevant topics of social phenomena within a potentially huge number of systemic levels that is conceptually unlimited. That is the reason why Luhmann emphasizes that differentiation is not a result of the breakdown of a whole system. A researcher as an observer should find a point of departure to select the most relevant and applicable functional subsystems for researching the problem and solutions of a particular social phenomenon. Otherwise, one may fall into and get lost in the complexity of systemic possibilities without a clearly specified direction.

After all, the framework of system/environment differentiation allows one to study acts of communication in multiple perspectives, and enhances an understanding of social phenomena based on its unconventional ideas of

the possibility for differentiating operatively closed subsystems" (Luhmann 2000a, p.136).

communication and the dynamic processes of selection. An observation of the communicative operations of a functional system starts from identifying the system/environment differentiation with the help of an indication in a form of distinction. Functional subsystems are distinguished by the particular connections of communicative events.

This thesis employs systems theory for a scrutiny of how poetry translation qua communicative system contributes to the self-description of society by means of its production of translated poems. The following chapters will examine how poetic images are selected and recreated, and how realities are re-constructed by poetic-translational communication from the distinct perspective of poetry translation qua communicative system. This research into Hong Kong Chinese poems and their English translations will reveal the re-presentation of Hong Kong's self-imaging through a study of the medium of poetic language.

Chapter 2 Hong Kong and Postcolonial Translation Theory

2.1 Critical Reflections on Postcolonial Translation Theory

2.1.1 A Brief Review of Postcolonial Translation Theory

This section will review approaches to postcolonial translation as well as developments aimed at a multidirectional understanding of translation in terms of power differentials. Some critical reflections on postcolonial translation theory are helpful in the consideration of Hong Kong's unique postcolonial condition, which is viewed as a special case for investigating the relationship between literary writings, translation and the mediating process of language and culture.

The traditional linguistic approach which emphasizes the accuracy and linguistic equivalence of translation is not adequate for explaining various translational phenomena in modern society; for this reason, translation has been theorized in terms of socio-cultural and historical influences from the late 1980s onwards, and this is closely connected with postcolonial studies. A number of studies have shown how translation has been manipulated for the exercise of power, struggles or resistance ideologically and culturally in the postcolonial context, such as the studies of Rafael (1988/1993), Cheyfitz (1991), Niranjana (1992) and Jacquemond (1992).

Translation has gained in importance following the rise and fall of colonial power. Research in postcolonial translation studies has reexamined how translation is positioned in relation to the source text. For a long period of time, translation was considered inferior to the original text. Translation, as a sort of language politics, was metaphorically conceptualized in postcolonial theory, because the "original" has been an idea associated with the spread of early colonial power. Colonies were

metaphorically the "translated" copy of the European original (Bassnett and Trivedi, 1999, p.2-4). Analogical to this metaphor, an original literary text was always regarded as the authentic canon; the "loss" in translation is unavoidable and translation was judged as being subordinate to the original (ibid.). For example, poetry is commonly believed to be untranslatable; only "creative transposition" is possible (Jakobson, 1959, p.118). Translated literature was perceived as the inferior copy of the original literature, as Venuti (1992, p.3) questions against such a conception.

Based on such a dichotomy between the powerful "original" and the subordinate "copy", both postcolonial writings and translation have been studied for textual representations that reveal the dominance of colonial power (Robinson, 1997, p.88). For instance, early postcolonial theories have particularly called attention to the linguistic and cultural dominance of European colonial power when the texts of the colonized were translated into European languages (Cf. Rafael, 1988). Some later research has shed light on how translation is used to resist colonial power and in the process of decolonization, for which the preservation of Irish language and heritage is especially exemplified in the English translation of Irish literature (Cronin, 1996, p.92; Tymoczko, 1999). Likewise, there has been a rising concern on how translation contributes to changing postcolonial relationships in the period of decolonization (Bassnett and Trivedi, 1999, p.5; Tymoczko, 2010, p.18). In brief, following colonial and postcolonial historical changes, translation has been reassessed as playing an increasingly vital role in the socio-historical realm.

While the socio-political context of translation has become the focus of attention, research discussions increasingly confront the conceptualization of translation in binary terms. On the one hand, the commonly perceived dichotomy between the original text and the translation, "the original and canonical" versus "the

subordinate and inauthentic", has been invariably questioned. Translation should no longer be merely a fluent copy of the source text; instead it should function essentially as "a cultural political practice" with its own "multiple and divided" manifestations (Venuti, 1992, p.8-9). On the other hand, previous studies of postcolonial translation tended to interpret texts in binary terms, in opposing the colonized cultural features with those of the colonizers' (Cronin, 1996, p.3; Wolf, 2000, p.129; Tymoczko, 2010, p.vii). Most of the discussions have been framed in terms of the binary opposition between the centre (the dominant and colonial) versus the periphery (the regional and postcolonial), or the hegemonic language versus the marginalized language (Orsini and Srivastava, 2013; Reimóndez, 2013).

For instance, Niranjana (1992, p.31) critically raises questions over the asymmetric power difference unveiled in the European translations of Indian texts. Jacquemond (1992) discusses the unequal patterns and stereotypes of representations about the colonized culture and the hegemonic culture in the translations into and from the English language. In addition, geopolitically and culturally, Britain and the United States are described as the more powerful centre with their hegemonic English language, and their political, economic, and cultural dominance is found in the colonies or ex-colonies in the periphery (Robinson, 1997, p.35).

Though research efforts problematize, and recognize, the unequal status between major European languages such as English and other languages, and a power differential in colonial and postcolonial relationships in reality, researchers have attempted to move beyond such a polarized mode of thought.

Research concerns continue to shift away from dualistic descriptions of translation. In the early 2000s, Homi Bhabha's postcolonial concepts of the "in-between space" or the "Third Space" have been used to describe a new conceptualization of translation and culture in postcolonial studies (Bassnett and

Trivedi, 1999, p.6; Wolf, 2000, p.127-145). Translation is no longer interpreted based on a dichotomy between Self and Other; instead, texts can be enunciated or appropriated beyond fixed cultural borders, and in-between the existing polarized frameworks.

Above all, more recent studies call for replacing the concept of polarity beyond the discussions of postcolonial relations with a multidirectional understanding of translation; as well as the complex power dynamics and tensions which are sometimes found regionally in undermining marginalized languages (Tymoczko, 1999/2010; Orsini and Srivastava, 2013, p.327). Power difference as manifested in translation should be defined in versatile ways rather than being conceptualized in fixed dualisms.

2.1.2 The Metonymies of Translation

The previous section has reviewed the existing approaches to translation which scrutinize the postcolonial conditions and the socio-cultural contexts associated with translated texts. Translation research looks at how a translation is rendered or how it differs from the source text, by adopting a comparative analysis to examine the textual shifts from the source text to the translated one. In the past, textual shifts were identified mainly for assessing whether a translation was linguistically equivalent and faithful to the original text. However, as already stated, research attention has been directed to explain textual shifts by considering the critical role of translation in the socio-political aspect (Bassnett and Lefevere, 1990; Venuti, 1992). This section will look into how Maria Tymoczko's metonymic approach to translation is helpful in studying translated texts in terms of postcolonial relations.

The theoretical notion referred to as "the metonymies of translation" suggested by Tymoczko (1999, 2010) is informative for an analysis of textual shifts, especially in postcolonial translation. Tymoczko (1999, p.25) recommends a practical analysis of translation by investigating the lexical choices made in the translation process, a dynamic process of negotiation considering the constraints of linguistic and cultural difference. In the dynamic process of mediation, translators are themselves readers and (re)writers who negotiate between source language and translated language, and between source culture and receptor culture. For Tymoczko, a study of textual shifts compares the information conveyed in the source text with that in the translation, which involves an investigation of whether the translation demonstrates any equivalence between source culture and receptor culture.

The term "equivalence" used by Tymoczko (1999, p.51) is adapted from the early concept of "dynamic equivalence" proposed by Nida (1964), who for the first time presented the prescriptive principle stating that translation should seek to achieve an equivalence between the target reader's response to the translation and the reader's response to the source text. According to Nida's (1964, p.136) principles of dynamic equivalence, translation is "the closest natural equivalent to the source-language message." The intention of translation is to stay as close as possible to the message of the source text while maintaining naturalness in the receptor language, so that the translation is able to generate a similar audience response. Here Tymoczko's notion refers particularly to an equivalence in terms of "cultural reception" in the source culture and the culture of the translated language, instead of an equivalence in the message of the source text and of the translation. This means that the audience reception of the translated text should be similar to that of the source text when the cultural aspect of the text is understood based on the cultural knowledge of the audience.

Although the present study refers to Tymoczko's approach in a study of textual shifts, the assumption of theorizing translation on the basis of an equivalence in cultural reception is considered problematic and will not be adopted in this thesis. This question will be discussed in Section 2.1.3 which makes a comparison between the metonymic approach and social systems theory and clarifies how this thesis views the common ground and discrepancies between the two perspectives.

Tymoczko (1999, 2010) initiates the discussion of the metonymic approach to translation, which states that translation is always metonymic to the source text and to the source culture, or in some cases metonymic to the culture of the translated language, when the linguistic transfer is linked back ultimately to a reception of culture. To begin with, why is translation metonymic? Lefevere (1985) notably points out that translation is a sort of "rewriting", the source literary text and the culture embedded in it having been rewritten in the translation. Whenever a text is rewritten or retold, it is metonymic in nature (Tymoczko, 1999, p.42).

Metonymy is a figure of speech. According to the Collins Cobuild Dictionary, metonymy is "the substitution of a word referring to an attribute for the thing that is meant, as for example the use of the crown to refer to a monarch".¹⁶ Any mythic retellings are metonymic to the original telling, and hence are known as attributes to the entire cultural tradition shared by the audience and the teller (Tymoczko, 1999, p.43). For example, any new stories featuring the mythical character Monkey King, are metonymic to the classical Chinese novel *the Journey to the West* (《西遊記》) and the entire setting of traditional Chinese culture. Translation as a kind of rewriting also deals with the metonymic aspects of literature and culture. The main concern is how translated works manage to deliver all the information pertaining to the

¹⁶ *Collins Cobuild Dictionary* (2017). Available at: <https://www.collinsdictionary.com/dictionary/english/metonymy> (Accessed: 7 June 2017).

metonymic aspects of source literature and culture which are too remote and marginalized for audience reception.

When translated for audience reception, a non-canonical literature or a marginalized language and culture is too "unfamiliar" and "unreadable", as Tymoczko points out in her example of Irish literature (Tymoczko, 1999, p.47). In view of the difficulty of translating non-canonical or marginalized literature, Tymoczko develops the metonymic approach with the intention of discussing how marginalized literature and culture is translated into a different story without following the simple existing prescriptive principles of translation. That is to say, it replaces the old conception that translation ought to follow the source text as adequately and faithfully as possible.

Translation, which enters a metonymical relationship with the source text, is unavoidably different from the source text or is even rewritten as a new text. Translation functions to exert its own power of reproducing the source literature and culture for the receptor audience (Tymoczko, 1999, p.47). Choices have to be made with regard to conveying some aspects of the source text at the expense of others, since there is always too much information to render from a source text. Tymoczko (1999, p.52-54) quotes a few examples from the English translation of Irish medieval poems to show how the translations metonymically convey the syntax, lexis, and phonology of the source texts linguistically rather than the aspects of its poetics and literary features, yet all still reflect the metonymic of Irish culture and comic qualities. Thus, Tymoczko (1999, p.55) gives this new definition of translation with her case study of Irish literature, "translation is metonymic: it is a form of representation in which parts or aspects of the source text come to stand for the whole."

How can the metonymic approach facilitate a study of textual shifts in

translation? As mentioned above, any textual shifts identified in the translated text may indicate the preferences for conveying certain metonymic aspects of the source text and the source culture. When loss and gain in translation is unavoidable, translation research can investigate how the loss and gain points to the larger cultural context, and represents the source culture. In cases where the translated texts have omitted the metonymic aspects of the source text and rewritten them with significant textual shifts, particularly in the translation of a marginalized language into a dominant language, the translated text "gets assimilated to existing metonymies in the receptor (language and culture)" (Tymoczko, 1999, p.50).

For instance, Li Bai's classical Chinese poem 〈 靜 夜 思 〉 ("Quiet-Night-Thoughts") was translated into an early English version entitled *Thoughts in a Tranquil Night* by L. Cranmer-Byng (1909). The English translated poem has omitted the source poem's line structure and rendered its diction by means of the lexis of classical English poetry which bears the metonymic of classical English language and culture. This translated poem is assimilated to evoke the metonymies of the culture of the target text, but results in a similar grasp of the poetic content as to the source poem in reception.

Furthermore, when the depictions of a source text are shifted or preserved in translation, there are implications with the way that translation can affect the construction of images of the source literature and culture. In the cases of the English translation of Irish literature, the translations reveal how British colonization influences Irish culture, the resistance to it and also the preservation of Irish language and culture in decolonization (Tymoczko, 1999, p.21). Through a study of the presence of textual shifts, it can be learnt that the depictions of a source text may be kept or change in association with some metonymic aspects of the source culture or a different cultural context. In the study of literary translation, it is noteworthy to

indicate that the re-presentations of images can be linked back dynamically to some metonymic aspects of language and culture. This approach is especially useful when translation is more complicated than a simple and consistent choice made between a binary description of fluency and fidelity. Hence, the metonymic approach can be employed to demonstrate the diverse and inconsistent approaches of translation that can be noticed in literary works, particularly in postcolonial writings in which the politics of power is elicited in the texts.

Tymoczko's notion offers a practical approach for the comparative analysis of the source text and its translation. The metonymic approach can supplement Luhmann's sociological perspective in the study of the re-presentations of Hong Kong's self-images in the English translation of Hong Kong Chinese poetry. The metonymic approach will be highlighted for the discussion of lexical choices which specifically show the intricate dynamics between language, translation and culture as manifested in poetry. This notion is especially applicable to poetry analysis. Since metonymy is a commonly used figure of speech in poetry, the metonymic relationship between the lexical choices and the broader socio-cultural context is clearly evoked by the translation of certain metonymies in some of the sample poems. This will be showcased with some sample poems in Chapters 6 and 7.

2.1.3 A Comparison between the Metonymic Approach and Social Systems Theory

This section will explain how the metonymic approach shares some theoretical insights with the core notions of Luhmann's systems theory, and how in addition systems theory provides a sociologically-informed framework for the study of poetry translation which takes into consideration the unique postcolonial condition of Hong Kong.

With regard to the conceptualization of translation, the metonymic approach attempts to confront and replace the previous polarized mode of thought, challenging both the binary descriptions of translation and the subordinate position of translation as a metaphor in postcolonial relations. In the past, in all the binary descriptions of translation — including faithful versus unfaithful translation, formal equivalence versus dynamic equivalence (Nida, 1964), or the dichotomy between original and subordinate, Self versus Otherness (Bassnett and Trivedi, 1999; Venuti, 1995, 2008) — the underlying assumption has been that there is a consistent and fixed approach to handling and assessing translation (Tymoczko, 2010, p.16). Nevertheless, such binary descriptions cannot be used to explain translation in the postcolonial context where a power differential is embedded in the language and text. Translation can be a product of inconsistent, fragmentary and divergent approaches which accommodate different aspects of linguistic, cultural and literary features (ibid). Moreover, as pointed out in the previous section, translation exerts its own power of conveying the marginalized language and culture and of resisting dominant ones, instead of remaining subordinate to the original text. Viewing translation as a metonymic process is a more flexible way of interpreting textual shifts and translation strategies. It offers a new perspective with which to examine lexical choices dynamically in the depictions associated with various socio-cultural domains.

Thus, the metonymic approach is epistemologically in line with systems theory in the sense that both of them challenge the traditional mode of thought, which defines knowledge by some fixed assumptions or confines the logic of reasoning to dualism or certain definite categories. Even though Luhmann did not refer to any specific conception of translation in his systems theory, the theory provides a generic framework for using a dynamic and versatile mode of reasoning in the application of

it to translation studies. His discussion of social systems as communicative systems and the medium of communication emphasizes the selection process and the realization of possible options in communication, which allows society to perpetuate itself by virtue of all kinds of social functions. This thesis will discuss translation as a self-perpetuating communicative system and poetic language as a medium of communication in Chapters 3 and 4. These notions of systems theory offer a dynamic and flexible conception for studying translational phenomena in the context of complex modern societies. The sociological perspective of systems theory is employed to understand the dynamics of translational communication, whereas the metonymic approach is used to explain lexical choices in the study of textual shifts and the poetic images specifically in relation to the complexities of postcolonial conditions and culture. In short, the advantage of applying both perspectives inheres in the unconventional and robust conceptualizations of translation across the dimensions of society, culture, literature and language.

On the other hand, it is necessary to explain the major differences between the two theoretical perspectives and how they make up for one another's shortcomings under certain conditions in the theoretical application. The following will explicate four differences in consideration of the specific parameters of the present study.

First of all, Tymoczko's usage of the term "system" is a general and arbitrary one. The term is used on the basis of Polysystems theory, and has been referred to as the "translation system", "literary system" or "receptor system" (Tymoczko, 1999, p.51) without any well-defined parameters. However, in the present study, Luhmann's social systems theory is a concretely defined conceptual framework in which the term "system" is the most crucial concept and one which stands for a functionally differentiated system. The central concepts of systems theory attempt to describe society by means of the specific operative mechanisms of functional

systems, juxtaposed with its innovative conceptualizations of communication. The terminology of systems and other related concepts as defined and discussed in this thesis is elaborated in accordance with Luhmann's theory of functional differentiation. Above all, Luhmann's concept of a social system employed in this study is totally different from the term "system" as generally used in the Polysystems theory and the metonymic approach proposed by Tymoczko. The conceptualizations of an art (a literary) system, a poetry (sub)system, as well as a translation system together with a (sub)system of poetry translation based on the ideas of social systems theory will be explained in Chapter 3.

Second, the most important difference lies in how subjectivity is theoretically positioned. Systems theory takes a radically new perspective in excluding the subjectivity of human beings in the theoretical constructs of social structure. In contrast to studying the subjectivity of translators, or of the colonized, Luhmann emphasizes that only human beings have subjectivity, not social systems (Luhmann, 2013, p.172). The consciousness of human beings cannot be observed, since consciousness belongs to psychic systems which have no access to one another's thoughts. This means that there is no way to evaluate subjectivity or the identity of a social entity or psychic system. In this way, social systems are the "subjects" to be examined and the focus is shifted to the investigation of the self-perpetuating systemic properties of poetry and translation in the present study.

In Tymoczko's postcolonial translation theory (1999, 2007, 2010) and for other previous translation researchers such as Venuti (1992), Bassnett and Trivedi (1999), the subjectivity of translators is emphasized as the key agency with regard to selecting what to translate and to deciding how to translate. They recognize and value translators' agency in manipulating translation and advocating for ideological purposes through works of translation. For example, Tymoczko (2007, p.193)

appraises Irish translators as the "empowered" translators engaging in activist translation:

The Irish translators have generally been prominent people in Irish culture, and they have undertaken action for change in their nation and in the world, affiliating their translation projects explicitly with larger cultural and political movements. They have stood out in a variety of ways, not the least being that their texts were often controversial, and most worked actively and successfully for the freedom of Ireland from English imperialism and for the decolonization of Irish culture after English rule ended.

(Tymoczko, 2007, p.193)

How does translator's agency and ideology bring about social changes become the primary concern in the metonymic approach of Tymoczko. In her research, translators are activists advocating for the preservation of Irish language and culture during the decolonization in Ireland. In association with translator's agency, the discussion of ideology which Lefevere (1992) has initiated is conceptualized in terms of translator beliefs and the attitudes which guide their actions.

Despite the fact that translator's agency and ideology have become the focus of research attention, there are limitations in terms of the broad and vague definition of ideology and it is too restricted to derive conclusions in accordance with only one dominant ideology which is identified as the focus in a study (Hermans, 1999, p.127-129). Moreover, the validity of measuring human intentions is in doubt for two reasons: agency and ideology are too abstract to measure, and responses from the subjects of study tend to be inconsistent. The advantage of Luhmann's theory is that

it avoids the problem of subjectivity. Rather than examining the ambiguous responses of subjects, the present study investigates poetry translation as a socially-situated activity by employing the central concepts of systems theory. Since this thesis aims at exploring the social function of poetry translation, this research goal can be achieved by performing comparative analyses of the source poems and the English translations and by investigating acts of communication associated with poetry translation between 1983 and 2010. It is not possible to measure the subjectivity of a large number of translators, editors or other actors who participated in translation projects a long time ago. The notions of systems theory provide an alternative approach for understanding how poetic-translational communication functions to re-present Hong Kong's self-images in the postcolonial context.

Third, the metonymic approach attempts to address the dynamic relationship between language and culture by comparing the depictions in the source text and in translation. The metonymic approach tends to make the assumption that some "standard" cultural features exist for the source culture and the receptor culture. In contrast, Luhmann abandons the term "culture", replacing it with a systemic term "semantics" to refer to the semantic constructs of the historical collective of ideas and concepts, which is what "culture" stands for; he criticizes the fixed categorizations of culture in terms of "regional (national) or historical" references, instead construing the concept "culture" as a "memory function" for social systems and modern society in view of the temporal dimension of the present, past or future (Luhmann, 1995, p.163; 1999, p.518-519). From the perspective of systems theory, culture is too arbitrary, and it is too difficult to define the scope of culture. For example, contemporary culture in China is undoubtedly distinct from traditional Chinese culture, and there are all sorts of cultural beliefs and practices in different regions of China. Here Luhmann's critical view reminds us that a more careful

examination of culture is necessary so that cultural diversity is addressed in the light of the historical development of society, but it is not meant to discard the conception of culture. Instead, cultural features can be scrutinized retrospectively and circumspectly when assessing translation in the socio-historical context. Accordingly, I retain the term "culture" in my discussion of the poetic re-presentations when comparing the source text and the translated text in the analyses of sample poems.

The following example demonstrates the use of the metonymic approach in assessing how a different re-presentation of culture can be shown by different lexical choices that refer specifically to the socio-historical context of Hong Kong. When looking into the metonymic relationships between language and culture manifested in some source Hong Kong Chinese poems and the English translated texts, one particular aspect to take into account is the linguistic and cultural hybridity in Hong Kong. A food poem by Leung Ping-kwan is entitled 〈鴛鴦〉 (the name of a local beverage, which is transliterated *Yuan-yang* and which literally means "Mandarin Ducks"), which depicts the hybrid food culture of Hong Kong. *Yuan-yang* is a special drink served in Hong Kong's local tea-cafes, originating from roadside food stalls in the early colonial age, which mixes Hong Kong-style milk tea and coffee. The existing English translation for it is *Tea-coffee*, not a transliteration or "Mandarin Duck". *Tea-coffee* is a description of the local drink, but the Chinese metaphorical image of "a loving pair of mandarin ducks" is stripped away. This poem title, *Tea-coffee*, can be readily interpreted by English readers as referring to a kind of everyday drink. However, in order to preserve the cultural specificity of this hybrid food name, *Yuan-yang* or *Mandarin Ducks* are the better options featuring the metonymic of Hong Kong's hybrid food culture. This brief example illustrates that the metonymic approach is useful in linking up language and culture for the purpose of studying lexical choices, but it is essential to bear in mind how to examine culture

judiciously in consideration of the socio-historical specificities.

Furthermore, it is important to clarify what stance this thesis takes with regard to the assumption of theorizing translation on the basis of an equivalence in cultural reception. Tymoczko's metonymic approach assumes that an equivalence of cultural reception is possible. This assumes that the audience response of the source text ought to be similar to that of the translation in terms of its understanding of the cultural references of the text, even if the translation is assimilated so that it metonymically evokes the source culture or the receptor culture. However, this assumption is problematic from Luhmann's points of view. According to Luhmann's (1996, p.519) critical view of "culture", it is problematical to reduce the conceptualization of a historical collective of ideas to a superficial description of culture that may reach "the paradox of the equivalence of the different". This refers to the paradox according to which a comparison of cultural differences may reach a point of drawing on a hypothesis about the possibility of achieving an "equivalence" in cultural understanding, and Luhmann warns against it.

It is also futile to assume that a translation ought to be produced for an equivalence of cultural reception. Because the understanding of a source text or its translation occurs in an act of communication, it cannot be accessed unless it is verbalized discursively in written or spoken forms. Since communication is always structurally coupled with perception in the interpretation of textual re-presentations, multiple interpretations of a text may arise when the same text is perceived by individual minds. The occurrence of multiple interpretations of a text and its translation implies that perceptual differences always exist in understanding culture, so it is fundamentally problematic to theorize translation in terms of achieving an equivalence of cultural reception.

In this thesis, culture is construed as one particular aspect of reality, which can

be constructed in different ways according to each system's perspective in observation, that is to say, the distinct perspective of each perception (psychic system), of poetic communication or of poetic-translational communication. Thus, taking into account such a difference in the idea of "cultural reception" in the theoretical grounding between the metonymic approach and the perspective of systems theory, the metonymic approach is employed in this thesis mainly for an analysis of textual shifts and the metonymic relationships between language and culture, but the assumption that translation ought to achieve an equivalence of cultural reception is disavowed. The metonymic approach is mainly used to facilitate a discussion of poetic re-presentations in terms of cultural specificities. This prepares the way to interpret poetic re-presentations on the basis of Luhmann's conceptions of observation and reality (re-)construction when the translated poems are examined.

Fourth, the metonymic approach brings to light the unequal power relationship between marginalized literatures and cultures and dominant ones (Tymoczko, 1999, p.51). In the present study, the metonymic approach will be employed to carry out an analysis of poetic images and the shifts of lexical choices in the English translation of Hong Kong Chinese poetry. As will be demonstrated in Chapter 6, a study of textual shifts evokes a metonymic relationship between the re-presentation of poetic images and the complex socio-cultural context of Hong Kong; it also reveals the metonymic aspects concerning the postcolonial relations between Hong Kong and its sovereign nation China.

Nevertheless, although Hong Kong Chinese literature is considered marginalized in comparison to the canonical Chinese literature in mainland China by some Chinese literary scholars (Leung, 1995b; Lee, 1995), this thesis does not attempt to discuss the language of Hong Kong Chinese as a marginalized language or the unequal status of Hong Kong Chinese literature as compared with mainland

Chinese literature. This is because whether a literature written in a particular language is marginalized or not is a question concerned with subjectivity, which is too abstract to measure. From the perspective of systems theory, literature is constructed as a functionally differentiated system which has no subjectivity. Luhmann stresses that there is "no subjectivity, and therefore no objectivity demonstrated by intersubjectivity" (Luhmann, 2013, p.172); rather, "a system describes itself and contains its own descriptions" (Luhmann, 2012, p.xiv). In this sense, the self-description of a literary system under scrutiny is what can be measured. Because the "inter-subjectivity" between the marginalized and the dominant cannot be measured, it is excluded from this research.

Furthermore, the self-description of a system can be seen in both the system's self-observation and in an observation by others. In the present study, each social system is both an observer of society and an observed system. At the level of second-order observation, only one system is being observed at a time (Luhmann, 1993, p.773).¹⁷ When Hong Kong Chinese poetry qua system comes into view, it becomes the "subject" for observation in relation to other (sub)systems asymmetrically. If there is another literary (sub)system which characterizes the literature of mainland China, it is just one of the systems in the matrix of systemic construction. Hence, in the present study, the respective poetry qua system and poetry translation qua system come into view in succession. Systems theory is applied to shed light on the distinct properties of poetry translation qua system, as well as that of poetry qua system.

Because the question of subjectivity is not relevant and because there are no dominant or marginalized systems of literature in the systemic construction, Hong

¹⁷ As Luhmann (1993, p.773) explains that an observer should focus on one observed system, "an observer has to declare (or even justify) his preferences for choosing and indicating a specific observer to be observed—that one and not another one."

Kong Chinese poetry is viewed as a distinct functional system in its own right. Therefore, in the construction of Hong Kong Chinese poetry and poetry translation as two communicative systems, the focus of attention lies in a self-description of poetry translation with regard to its unique social function in selecting source texts from Hong Kong Chinese poetry and recreating poetic re-presentations in English translations, through which one can observe how Hong Kong society describes itself.

Despite the differences in theoretical grounding, the metonymic approach is supplementary to the framework of systems theory when applied to the present study. As the case studies will show, various poetic re-presentations in English translation metonymically evoke different linguistic and cultural aspects of Hong Kong, and the historical relations between Hong Kong and China. However, a study of textual shifts and poetic descriptions is not enough to explain the complexity of the social, without an investigation of the social function of poetry translation. Thus, systems theory provides a holistic framework with which to investigate translation as a social phenomenon in view of the complexity of Hong Kong as a modern society, a society which possesses a perplexing socio-historical trajectory.

This chapter has reviewed the problematic of earlier postcolonial translation perspectives, and the fact that a new paradigm is needed to study translation phenomena which incorporates literary and linguistic considerations in changing socio-cultural conditions. The integration of Tymoczko's metonymic approach into Luhmann's systemic theoretical framework offers a useful supplementary approach for discussing lexical choices and textual shifts in translation. Some flexible and compelling conceptualizations of translation can be employed in order to explore how poetry translation selects and re-presents images that describe Hong Kong's unique postcolonial condition, as well as how poetic-translational communication distinctively differentiates itself in the complexity of Hong Kong society in the

course of historical change.

2.2 Contextualizing Hong Kong

2.2.1 Sociolinguistic and Socio-Economic Characteristics

Hong Kong is a postcolonial city undergoing a period of transition, a period which began before the handover of sovereignty from Britain to China in 1997, and which continues up to the present. This section will provide an overview of Hong Kong's distinct socio-historical trajectory and unique postcolonial condition, the context in which Hong Kong Chinese literature is nourished. This is done in order to contextualize how the uniqueness of Hong Kong is featured in literary re-presentations, re-presentations which are imbued with Hong Kong's linguistic, social and cultural characteristics.

First of all, the sociolinguistic situation in Hong Kong will be outlined, and some demographic information will be introduced. This introduction to the sociolinguistic context of Hong Kong will provide background information about the linguistic characteristics of Hong Kong Chinese literature as well as the readership of Hong Kong English writings, which includes the English translations of Hong Kong Chinese literature.¹⁸

Hong Kong has been widely seen as a “monolingual” society dominated by Cantonese-speaking Chinese, since the majority of Hong Kong’s population is composed of ethnic Chinese speaking mainly Cantonese and other Chinese dialects, including Mandarin, Hakka and Shanghainese. According to Hong Kong government

¹⁸ A more extended discussion about the sociolinguistic features of Hong Kong and the definition of Hong Kong literature will be provided in Chapter 4.

censuses, 89% of the population in 1991 and 1996, and 91% of the population in 2001 and 2006, claimed to be native-speakers of Cantonese and perceived this as their habitual language of communication (Bacon-Shone and Bolton, 2008; Mathews, Ma, and Lui, 2008, p.169). The number of people claiming to be bilingual in Chinese and English is relatively small; as Bacon-Shone and Bolton (2008, p.38) report the results of a survey on bilingual proficiency in Hong Kong, when respondents were asked if they were "bilingual" in Chinese and English, 16% of the population in 1993 and 20% in 2003 confirmed that they would identify themselves as "bilingual". However, other scholars have argued against the view of Hong Kong as a "monolingual" society, claiming that English and Mandarin have been increasingly spoken with a higher degree of fluency (Bolton, 2000, p.275). There are also other ethnic groups or minorities speaking English and other languages, for example, South Asians, Europeans, Filipinos, Japanese, Pakistanis and Thais (Bolton, 2000, p.275; Mathews, Ma, and Lui, 2008, p.169).¹⁹ Although it is not completely accurate to claim Hong Kong as a monolingual city in view of the existence of a certain degree of sociolinguistic diversity, the fact that the majority of Hong Kong's population is ethnically Chinese contextualizes the situation involving the small circulation of Hong Kong English writings and English translated literature.

In other words, owing to the small English-speaking population in Hong Kong, it is essential to note that the readership of Hong Kong English writings, including English translated literature, is generally small. If the English-language readership was expected to be small in Hong Kong, an international readership for Hong Kong literature in English could not be considered large enough to be considered significant. It is difficult to estimate the size of the English-language readership with

¹⁹ Other ethnic groups in Hong Kong include South Asians, Europeans, Eurasians, Indians, Parsees, Indonesians, Filipinos, Japanese, Malaysians, Nepalis, Pakistanis and Thais (Bolton, 2000, p.275; Mathews, Ma, and Lui, 2008, p.169).

an interest in Hong Kong literature. Hung (1995, p.248) mentions that the bi-annual literary journal *Renditions* is "recognized as a leader in terms of literary and translation quality"; yet its circulation per issue was on average 1200. Although the highly regarded *Renditions* has published all sorts of the English translations of Chinese Literature and was a pioneer in publishing a series of Hong Kong writings, the circulation figure was so small. Despite the fact that this overall figure from one journal cannot be representative of the whole circulation of the English translations of Hong Kong literature, because the overall English readership of the translations of Chinese Literature originating from different regions such as mainland China and Taiwan is expected to be higher than that of only Hong Kong writings, it can be postulated that the circulation of the English translations of Hong Kong Chinese writings was very small in the 1990s.

Nevertheless, the 1990s is a significant period of time for the publication of Hong Kong Chinese literature and its English translations, since the period from the late 1980s to the early 2000s is the transition period leading up to the Handover of Hong Kong in 1997 and the few years after the Handover, and it is the time when several significant collections of Hong Kong writings and poetry were published by *Renditions* in 1993, 1997 and 2001 respectively. Because of the significance of this historical period, a study of the English translation of Hong Kong Chinese literature and its publication in this period of time is considered important, even though the readership was too small to be considered significant. Moreover, the socio-historical changes of the Territory in the transition period had fostered a flourishing production of Hong Kong Chinese poetry as well as the English translations (Hung and Pollard, 1997, p.8; Parkin and Wong, 1995, p.xix), so a growing production of English translations during the transition period is itself worth investigating, despite the small circulation of *Renditions* and the English translations of Hong Kong Chinese

writings in the 1990s. (See Chapters 3 and 8 for a more detailed discussion on the rising production of poetry translation.)

Secondly, the following will outline the socio-economic characteristics of the Territory which experienced a change from being a trading port to a British colony in the contemporary historical period. The socio-economic characteristics of Hong Kong constitute the breeding ground that nourishes Hong Kong literature and its various thematic content and literary descriptions.

Hong Kong is known as a financial centre primarily driven by economic considerations, with its own capitalist way of life and a market-oriented economy. The Hong Kong government has long implemented a policy of "big market and small government" since the colonial period in the 1980s till today. Hong Kong's market-oriented administration shapes its political, economic, social, educational and cultural development. Notoriously called a "cultural desert" since the 1970s (Abbas, 1997; Wong, Li and Chan, 1997; Wong, 2007), Hong Kong is transitional and transient in nature, since the population largely originates from immigrants from mainland China and people tend to work and invest in the territory in order to benefit from the prosperous economy, whereas there is no prospect for cultural development. Hong Kong people are usually perceived as being hardworking when it comes to earning money and making a living, and as being too preoccupied with economic concerns (Ng, 2001, p.87). Because Hong Kong has been such a city for business under colonial influence, it is lacking in cultural development, there is little interest in cultural activities, and arguably there have been no outstanding accomplishments in Hong Kong's literature (Wong, Li and Chan, 1997, p.95-96; p.100-101).

It is possible to trace the establishment of Hong Kong as a society driven by economic considerations back to the historical positioning of Hong Kong. Hong Kong has been positioned marginally both in terms of its geographical location on

the southern tip of China's Canton province, and as a "peripheral region" vis-à-vis the central region, that refers to the political and cultural hubs of China such as Beijing and Shanghai, known as *Zhongyuan* (中原) (Wong, Li and Chan, 1997, p.24). There are also descriptions of Hong Kong culture being marginalized and peripheral, both as a colony with regard to its colonizer, Britain, and with regard to China, the nation which has resumed the sovereignty of Hong Kong after 1997. Hong Kong has been serving the interests of Britain and China ever since the 19th century, rather than being recognized for self-development in its own right. The economic interests of both Britain and China have driven the further development of Hong Kong as an economic and financial hub, built upon its geographical advantage as an entrepôt for international trade from the 19th century onwards. The socio-economic characteristics of Hong Kong have been established during both its colonial and decolonized periods. These could be traced to the strategic concerns of Britain and China in Hong Kong's historical trajectory.

This colonial city had been strategically essential for Britain in order to gain access to China economically and to establish its power militarily. A prolonged economic policy in favour of free market in Hong Kong was implemented in the 1980s to achieve these two objectives. According to Bickers (1997, p.36-37), Britain had identified Hong Kong as a "depot" for its trade advantages with greater China before five Chinese ports, including Shanghai, were opened to foreign trade in accordance with the terms of the Treaty of Nanjing (1842). Ceded by China to become a British colony in 1842, Hong Kong has in that time continued to function commercially, militarily and legally, and served British interests as "a vital hub" in British international trading as well as commercial interests in the greater China market (Bickers, 1997, p.41-42). The strategic positioning of Hong Kong as a gateway into China for Britain's economic and diplomatic purposes was important

for Britain. In this regard, Hong Kong was not transformed into a mere a copy of the British political and cultural regime. On the contrary, the political development and cultural scenes of Hong Kong were shaped by various contrasting and paradoxical forces before and after the Handover in 1997.²⁰

Hong Kong's economic success and market-oriented economy was the result of the colonial government's economic policy of "positive non-interventionism". This notable economic policy was first launched by Sir Philip Haddon-Cave, in his capacity as the Financial Secretary in the 1970s and then as the Chief Secretary of Hong Kong in the early 1980s, and was supported by Sir Hamish Macleod, the Financial Secretary in the early 1990s, who had a strong belief in a free market and a small government.²¹ This influential economic policy set forth a market-oriented approach for the territory vis-à-vis its administration in the long term, which in turn fortified its economic-driven policies and urban lifestyle.

For China, Hong Kong had long been playing an important role in terms of its strategic connection to the international economy, bringing economic advantages to boost its economic growth. The colonial status of the Territory had been beneficial for China with regard to both its economy and to diplomatic relations. Although the return of Hong Kong's sovereignty to China was a gesture for China's resuming of power against past imperialist unequal treaties, the Territory of Hong Kong was not simply a national entity to regain. Hong Kong had been an entrepôt of special strategic concern for China, due to the economic advantages it brought to China and the neutral position of the Territory in trading as well as in diplomatic relationships,

²⁰ See Pepper, S. (2000) 'Elections, political change and Basic Law government: The Hong Kong system in search of a political form', *The China Quarterly*, 162, pp. 410-438. DOI: 10.1017/S0305741000008195; Lam, J. T.M. (1993) 'Democracy or convergence: The dilemma of political reform in Hong Kong', *Asian Journal of Public Administration*, 15 (2). pp. 225-253.

²¹ See Wilding, P. (1997) 'Social policy and social development in Hong Kong', *Asian Journal of Public Administration*, 19 (2), pp. 244-275. DOI: 10.1080/02598272.1997.10800341.

including relationships with Taiwan, Asia and the West (Yahuda, 1996; Darwin, 1997). Hong Kong is particularly significant in terms of fulfilling China's economic interests in the Asia-Pacific region and contributing to China's rapid economic growth. (Yahuda, 1996, p.21).

Therefore, while Hong Kong had been seen as being economically strategic for both Britain and China in both the colonial period and the period of decolonization, the Territory has developed into a society known as being preoccupied with economic considerations.

2.2.2 Hong Kong's Postcolonial Condition — A Unique Historical Trajectory

In what follows, this section will set forth the background of this research by outlining the historical circumstances that led to academic debates on Hong Kong's uniqueness in terms of its postcolonial condition, and which resulted in a surge of poetry writing in Hong Kong Chinese as well as the translation of these poems into English from 1983 to 2010, the specified period of time of this study.

The colonial history of Hong Kong is distinct from that of other ex-colonies in the rest of the world. The Territory, which is divided into three areas — namely Hong Kong Island, the Kowloon Peninsula and the New Territories — was originally a port of trade. At the time of the First Opium War, Hong Kong Island was the first part to be taken over by Britain with the signing of the unequal Treaty of Nanking 1842 by Britain and China. During the Second Opium War, the Kowloon Peninsula was surrendered to Britain under the Convention of Peking in 1860. The so-called “New Territories” refer to an area leased in 1898 which comprises the land south of the Shenzhen River and north of the Kowloon Peninsula together with the

surrounding islands. The lease lasted for 99 years until 30 June 1997. Hong Kong became a colony of Britain's for nearly a century, but remained a part of China geographically, and was economically advantageous to China in terms of imports and exports, business investment, as well as the transfer of natural resources to Hong Kong.

The discussion and negotiation meetings held between Britain and China on how to settle the future of the colony after the end of lease in 1997 began at the end of the 1970s and early 1980s. In April 1981, the Chinese government set forth the complete return of sovereignty over Hong Kong and the framework of "One Country, Two Systems" which allows Hong Kong to keep its capitalist lifestyle for another 50 years. Although the British government had once bargained to continue their administration after 1997 in accordance with the wishes of the Hong Kong people, the Chinese government insisted on the return of sovereignty, with the result that the progress of the negotiations became stagnant and a crisis of confidence occurred. An identity crisis emerged because the expiration of the lease of the New Territories of Hong Kong in 1997 was approaching. This resulted in an emigration tide that first began in the 1980s when the negotiations over transition induced heightened stress together with doubts and anxieties about the unpredictability of political and social change.²²

On 19 December 1984, the Sino-British Joint Declaration was signed based on the agreement that Hong Kong's system was to remain the same after the handover of sovereignty. The political slogans "Keep on Horse Racing and Dancing" and "No Change for 50 years", as the late Chinese leader Deng Xiaoping pledged when signing the Sino-British Joint Declaration, were always quoted as promises of Hong

²² An estimated 500,000 residents emigrated to other countries before 1997, but many returned several years before the handover (Salaff, Wong and Greve, 2010, p.vii).

Kong's unchanged freedom with regard to its own legal and economic systems.²³ Thus, it was decided that Hong Kong would be returned to China and would be re-named the Hong Kong Special Administrative Region to be governed by the Hong Kong people, with the existing systems to remain unchanged for 50 years until 2047.

Hong Kong has undergone a unique route to decolonization like no other in that it enjoys no right to speak for its independence from its colonial state. Undoubtedly, Hong Kong is a special case in postcolonial contexts, because it has undergone an almost circular journey through "unique colonization, decolonization, and recolonization processes" (Acon-Chan, 2008). Hong Kong's situation is distinct from most other European ex-colonies in the world. Hong Kong has not become an independent state following decolonization during which large scale independence movements occurred as in the cases of India or Africa, but was returned to the sovereignty of the mainland China in a relatively smooth and planned way (Carroll, 2010, p.12). This planned transition, however, did not help to ease the anxiety of people anticipating a change of political regime from a British colonial government to a more authoritarian one.

Hong Kong was "the most economically successful colony" and its success was comparable or even superior to independent countries including Australia, Britain and Canada (Carroll, 2010, p.12). This economic success and prosperity, as discussed in the previous section, was founded upon its entrepôt function and the colonial government's free-market policy. The relationship between Hong Kong and mainland China had relied on maintaining the trade connection with Canton during the colonial period. Given the importance of Hong Kong's economic benefits and the British's China policy, there had been slow progress in the constitutional reform for a

²³ The political slogans were English translated versions from the Chinese slogans — "Keep on Horse Racing and Dancing" (馬照跑、舞照跳) and "No Change for 50 years" (五十年不變).

directly elected legislature in Hong Kong under the British government's cautious control (Darwin, 1997, p.20-21). Large-scale movements of local nationalism against British rule were never seen, largely because Hong Kong political leaders would not mobilize a large group of protesters for constitutional change or "a separate Hong Kong identity", something which would cause the dismay of the authorities in Canton (ibid, p.25). Hong Kong's capitalism had also discouraged residents from political participation during the colonial period. In a climate dominated by economic-driven social values, Hong Kong citizens had been expected to remain politically apathetic or indifferent to its postcolonial experience, regardless of its sovereignty status as a British colony or as subject to China nationalist rule. The unique decolonization and postcolonial condition of Hong Kong has brought about questions over how to interpret Hong Kong as a special showcase of postcoloniality.

Following the periods of colonization and decolonization in Hong Kong's history, academic debates and public concern with regard to the search for a "Hong Kong identity" had been ignited since the 1980s, when the sovereignty of Hong Kong became a political wrestle between the ex-colonizer Britain and the mother country China. Raging debates and numerous studies from the 1980s have investigated the ways in which Hong Kong people have considered their own "identity" from 1997 through to the present day. As discussed in the previous section, Hong Kong was established long ago as a trading entrepôt in China and remained under British colonial rule for over a century. As a result, Hong Kong has been known both as a city of China and as a colony of Britain, but a consciousness of Hong Kong's sense of self has emerged since the 1960s-1970s. This signifies an understanding of a separate Hong Kong "self", one that identifies oneself as "Hongkongese" or *Heunggongyahn* (香港人) (Mathews, 2003). This historical change with regard to the acquisition of a sense of self dates back to the 1970s when

“locally-born Hong Kong Chinese considered themselves for the first time as historical subjects seeking a future and an identity of their own” (Law, 2009, p.151).

A body of literature that narrates Hong Kong has come into being, but some remark that “it is too difficult to tell the story of Hong Kong” (Leung, 1995a; Lui, 1997; Wong, 1998). Hong Kong has long been a city of migrants, with the first waves of refugees from China dating back to the years after Hong Kong had become a British colony in the early 19th century. Political changes and wars in China, beginning with the Second World War from 1937 to 1945 and the civil war after that, were the main causes of a massive influx of immigrants to Hong Kong (Choi and Fong, 2018, p.3). Hong Kong has always been a transient city, in the sense that many residents are immigrants from China or that many of them have migrated and left (Wong, 2007). This has also led to the common perception that Hong Kong is a cultural desert, lacking its own culture and literature, mainly due to its transient population (ibid).

Hong Kong is more like “a temporary stop” for many people, and is always regarded as “a port in the most literal sense — a doorway, a point in between” (Abbas, 1997, p.4). The transience of Hong Kong is the subject of much attention as well as being depicted in literary writings, amidst the massive migration tide both to and from the region, alongside the sociopolitical changes that have taken place in Hong Kong during the transitional period before and after the 1997 Handover. Despite the common perception that Hong Kong lacks culture and literature, this thesis places emphasis on Hong Kong Chinese poetry and its English translation, proving that Hong Kong has its own literary writings with re-presentations of a distinctive Hong Kong culture.

As presented above, the historical context of Hong Kong has been reviewed as a preamble to a discussion about the re-presentation of Hong Kong's self-images

through poetry translation.

On this point, it is necessary to clarify that the focus of this thesis is on functional differentiation from the perspective of systems theory, rather than on the usual descriptions concerning Hong Kong identity which have been made in the past and in on-going academic debates before and after 1997. This commonly used term has been addressed both in academic circles and among the general public, with regard to the shared, unique cultural and linguistic specificities of Hong Kong's cultural identity.²⁴ Descriptions of Hong Kong identity are usually associated with Hong Kong's unique postcolonial condition, which cultural critics refer to by means of popularized terms such as Hong Kong's "transience", "in-betweenness", "marginality", and "hybridity" (Chow, 1992; Leung, 1995; Lee, 1995; Abbas, 1997; Wong, Li and Chan, 1997), as well as in terms of Hong Kong's political positioning and locality (Chan, 1997; Ku, 1999; Law, 1997, 1998; Wong, 2000, 2007). In the next section, these descriptions of Hong Kong will be discussed to provide the context for the selected themes of poetry as stated in the case studies in Chapters 6 and 7, but these are given only as contextual information rather than to engage in the debates concerning Hong Kong's subjectivity.

²⁴ Cultural identity has been a debated concept of subjectivity interpreted as discursive, ever-changing and drifting in a postcolonial state. See Hall, S. and Du Gay, P. (1996) *Questions of Cultural Identity*. London: Sage; and Hall, S. (1997) 'Cultural identity and diaspora', in Padmini Mongia (ed.) *Contemporary Postcolonial Theory: A Reader*. London: Arnold. pp. 110-21.

2.2.3 Hong Kong's In-betweenness?

— Cultural Critics on "Hybridity" and "Marginality"

Some critics have described Hong Kong as a transient city, but there are more critics who interpret Hong Kong and its culture in terms of its postcolonial condition, which will be elaborated in this section.

Since the 1990s, a well-known description of Hong Kong has been in circulation, that of Hong Kong's "in-betweenness", an intercultural position generating a displaced postcolonial hybridity. This literally refers to the dual historical relationships with China and Britain, and is characterized by the hybrid nature of Hong Kong's language and culture. Cultural texts in Hong Kong, which includes films and pop songs in pop culture as well as literary writings, are saturated with unique local Hong Kong features. Foremost of these is the linguistic feature of code-mixing: that is, the mixing of Cantonese and standard written Chinese with English.

In an influential text, Chow (1992, p.157) strikingly describes how Hong Kong's uniqueness is "precisely an in-betweenness and an awareness of impure origins, of origins as impure". Although Hong Kong has inherited both Chinese language and culture, it has its own postmodern local features which distinguish it from other Chinese cities. Hong Kong is so ambivalent and unique that it is situated between two "colonizers", in-between "two aggressors", the "imperialistic" authoritarian mother country China and the British colonizer, according to Rey Chow's debatable description (1992, p.153, 158). Furthermore, Chow (1992, p.157) puts forward the argument of Hong Kong being "the third space" between colonialist hegemony and dominant native Chinese culture, asserting that returning to the

nationalist native culture is not possible for Hong Kong. This in-between space of Hong Kong triggers postcolonial self-writing in cultural productions, featuring “a negotiation in which it must play two aggressors, Britain and China, against each other, carving out a space where it is neither simply the puppet of British colonialism nor of Chinese authoritarianism (ibid.).”

Following Chow’s landmark argument, the poet-scholar Leung Ping-kwan (1995) and the literary scholar Lee Ou-fan (1995) discussed Hong Kong culture in terms of its “marginal identity”, a cultural discourse which has drawn much attention and further debate. Leung (1995b) relates the “hybrid” and “marginal identity” of Hong Kong and of Hong Kong writers to the postcolonial features of poetry and urban texts in Hong Kong. Leung also initiates discussion about Hong Kong culture and literary writings in terms of the theme “Marginality of Hong Kong Culture”, in the preface to his edited feature collection “Hong Kong Culture” in an issue of *Today Literary Magazine* (《今天》) published in 1995. In this preface, Leung (1995b, p.71-74) sets forth his attempt to collect essays and writings which define and reflect Hong Kong culture, quoting supportive examples of Hong Kong’s marginality in various aspects. He especially mentions the geographically and culturally marginalized position of Hong Kong to China. Acknowledging that the marginalized culture of Hong Kong has been neglected for a long time, Leung calls for a multi-perspectival review of Hong Kong’s distinct culture.

In this special issue, Lee Ou-fan (1995, p.75-80) also foregrounds his stance of recognizing Hong Kong’s “marginal” and “subordinate” position geographically and culturally in contrast to China’s “central” position in terms of the status of intellectual elites and cultural tradition. He sheds light on the hybrid nature of Hong Kong cultural texts such as commercial martial arts films which are saturated with traditional Chinese folk culture. He stresses the point that, despite the marginality of

Hong Kong vis-à-vis China, Hong Kong is not in any sense “underprivileged” but is evolving innovatively in the intercultural space (ibid, p.79). Hong Kong culture has no doubt gradually exerted an impact on mainland China, and it is a vibrant culture with its unique hybrid features.

Ackbar Abbas is another cultural critic who has put forth a controversial description of Hong Kong in his well-received book entitled *Hong Kong: Culture and the Politics of Disappearance*, which was published in 1997. Abbas (1994; 1997, p.1) sets forth a remarkable argument about Hong Kong’s subjectivity, which he calls “a space of disappearance”. He states that the disappearance (an end) of Hong Kong being a British colonial city also coincides with an appearance (the beginning) of heightened interest in the historical and cultural specificities of Hong Kong (Abbas, 1997, p.1). Hong Kong’s need to establish an “identity” of its own also emerged before its Handover to China. He discusses how representations of urban space and architecture reflect some perceptions about Hong Kong — the city’s economic success founded upon colonial governance and Chinese business management, as well as the stereotype of Hong Kong people being innately hardworking and materialistic. Abbas (1997, p.6-7) strikingly points out that Hong Kong has long been regarded as a cultural desert, not because it is true but due to the fact that Hong Kong culture has long been neglected, or as he puts it, “not seeing what is there”; Hong Kong culture, including its films, architecture and literature, becomes visible in the passage of the ending of its colonial status, yet it is subject to vanishing with the transfer of sovereignty. Abbas’s thought-provoking views have aroused concern over whether Hong Kong culture and its locality would vanish after the 1997 Handover.

Nevertheless, while the discourse of marginality and hybridity has been prevalent in the lead-up to 1997, this perspective in cultural critics has come under

scrutiny from other critics. Ip (1998) and Ku (1999) question whether the description of Hong Kong's postcolonial condition as "in-between" or "marginal versus centre" adequately reflects the complexity of Hong Kong's historical and cultural specificities. Ku (1999) categorizes such a perspective as the "discourse of in-betweenness", a term which embraces the "hybrid marginality", "postcolonial self-writing" and "marginality culture" mentioned above, and that echoes with Ip's criticisms (Ip, 1998, p.46-50). Ip claims that descriptions of Hong Kong culture which emphasize hybridity and marginality, and which have been adopted with reference to postcolonial theory including Homi Bhabha's "hybridization", are inadequately theorized and overlook political, social and economic factors regionally and internationally.²⁵

Despite the fact that the discourse of hybridity and marginality is called into question by Ip, Ku and others (they think that it over-simplifies the postcolonial condition of Hong Kong),²⁶ it is important to bear this in mind as a contextual backdrop when studying the features of poetic texts depicting the self-images of Hong Kong. The discourse of "in-betweenness" does address the importance of locating Hong Kong in relation to China and the need to interpret the postcolonial exclusivities of Hong Kong by looking into its cultural and linguistic specificities as found in literary writings and cultural texts.

As far as the critics are concerned, the description of "marginality" is criticized on the grounds that it essentializes Hong Kong's postcolonial relations in terms of the dichotomy of "centre versus periphery" or in terms of Hong Kong's subordinate "in-between" position. This discourse may reinforce a biased interpretation of Hong

²⁵ See Bhabha, H. K. (1992) 'Postcolonial authority and postmodern guilt', in Grossberg, L. et al. (eds.) *Cultural Studies*, pp. 56-68; Lyotard, J.-F. (1992) *The Postmodern Explained to Children: Correspondence 1982-1985*, trans. D. Barry, et. al. Minneapolis: University of Minnesota Press.

²⁶ See Hung H. F. (1997) and Chu Y.-w. (1998).

Kong in its perplexing historical relations with the ex-colonizer Britain and an authoritarian China.

For Luhmann, subjectivity is a concept which only refers to psychic systems, not social entities. The usual concept of identity is not measurable and too obscure for investigation. As Tyulenev (2012) proposes a paradigm shift from the traditional concept of "identity" to the theorization of "meaning" in functional differentiation on the basis of Luhmann's perspective,

Meaning is understood as the acquisition of significance in difference.

Traditionally, meaning is considered in terms of identity. Yet such an approach leads nowhere because the meaningful is distinguished from the meaningless based on identity, but identity fails to be identified and remains obscure.

(Tyulenev, 2012, p.171)

In order to avoid the obscurity of measuring identity, this thesis does not attempt to describe Hong Kong in terms of its subjectivity, but will look into the re-presentations of its self-images in both the source poems and their translations, which can be accessed concretely by means of a comparative analysis in Chapters 6 and 7. It is noticeable that the sample poems of poet-scholar Leung Ping-kwan, as illustrated in the case study in Chapter 6, present vivid descriptions of Hong Kong's historical relation with China and the metaphorical depictions of the "marginal" position of the Territory. Although the poet's concerns about Hong Kong's marginality have been reflected in the poems and even though the comparative analysis will discuss these images and the English translation, the focus of the discussion will centre on an analysis of how the self-images of Hong Kong are

manifested through thoughts and feelings as articulated in the source language and how they are recreated in English, instead of attempting to interrogate the subjectivity of Hong Kong.

Luhmann's systems theory attempts to reduce the complexity of society by adopting the distinct perspective of each functionally differentiated system as an observer of society, which is employed in this thesis for the sake of illuminating the self-description of Hong Kong. Since the self-images of Hong Kong could be observed through their re-presentations in poetic-translational communication, Hong Kong culture and its postcolonial condition are manifested in poetic images through the medium of English poetic language. The poetic images are ascribed with meaning so that the perplexing socio-historical condition of Hong Kong becomes comprehensible. As can be seen, this thesis investigates the self-description of Hong Kong through poetry translation, instead of interrogating the subjectivity of Hong Kong as referred by the cultural critics.

2.2.4 The Discourse of Hong Kong as a Pragmatic Economic City

Apart from the descriptions about Hong Kong's transience and in-betweenness, a dominant description of Hong Kong has been that Hong Kong was widely perceived as a politically apathetic and short-sighted economic colonial city, when the political discourse on the transition of Hong Kong attracted public attention in the 1980s. For instance, sociological critics condemn Hong Kong's political ideology of being preoccupied with its predominant economic interests (Chan, 1997) and pragmatic family-oriented values (Law, 1998), or criticize the discourse of boosting the prosperity of Hong Kong against the rural China of the past as manifested in the popular culture texts of Hong Kong (Ku, 1999).

Chan (1997) examines the dominant political discourse on the Handover of Hong Kong to China during the transition period in the prologue of *Cultural Imaginary and Ideology*, a collection of critical essays on contemporary Hong Kong culture and politics. He (1997, p.xi) denounces the misleading ideological slogans which promote the smooth transition of Hong Kong, as initiated by both Britain and China after the Sino-British Joint Declaration was signed in 1984. Those discursive slogans promise “prosperity and stability”, “One Country, Two Systems”, “free economy” and “social stability” to the Hong Kong people, with the maintenance of economic and political stability for 50 years after a smooth transition. The discursive slogans are condemned as promoting political harmony and obedience for the sake of economic development and capitalist prosperity (Chan, 1997, p.xi-xiii).

Correspondingly, Law (1998, p.113) argues against the first post-war generation sociologist Lau Siu-kai's descriptions of the urban culture of Hong Kong Chinese people in the 1980s. Lau is well known for his use of the term "utilitarian familism" to describe an important cultural feature of Hong Kong Chinese people, a term which emphasizes the materialistic nature of Hong Kong people due to their strong family-oriented values. Lau attributed the political apathy of Hong Kong people under British colonial rule to this family-oriented utilitarian culture. To Lau, because many of the post-war immigrants from mainland China who settled in Hong Kong were oriented towards family values rather than to political participation, politics is not a matter of concern for many Hong Kong residents with mainland China origins; the chief concern for the people is economic prosperity and this contributes to the success of the Hong Kong economy and political stability.

Although Lau's profound research results prominently presented some cultural features of Hong Kong Chinese and had been well recognized by post-war Hong Kong elites at that time, Law (1998, p.114-119) criticizes Lau's characterizations of

the urban culture of Hong Kong for being “piecemeal” and “pragmatic”, factors which serve merely as the framework of his managerialism for governing Hong Kong for British colonialism and, consequently, Chinese nationalism and “recolonization”. On the contrary, Law (2000) contends that the focus of the debate on Hong Kong identity has shifted from Lau’s “utilitarian familism”, to the critics against the discourse of “in-betweenness”, “marginality” and “hybridity”, followed by a discussion about Hong Kong’s “northbound colonialism” in China.²⁷ Law (2000, p.213) affirms the success of “northbound colonialism” because Hong Kong’s commercial icons have invaded cities and even the rural regions of mainland China. Moreover, he asserts that the existing discourse about China’s opening of a market economy as a result of simulating Hong Kong’s successful economy and civilization is nothing but another essentialized description of seeing China as “Other” stemming from Hong Kong’s sense of pride (ibid, p.215).

Taking a similar view to that of Law, Ku (1999) criticizes Lau’s early study of “pragmatic” urban culture and “utilitarian familism” for merely being a strategy of colonial managerialism. In her research report on Hong Kong culture, Ku (1999, p.8) notices the emergence of a discourse of “localism” describing Hong Kong as an “urban city” or “metropolis”, which is a discourse based upon distinguishing “Self” from “Other”, with Hong Kong’s local consciousness being the centre against the comparatively rural China. She has doubts about dividing colonial power relations by casting mainland China in the role of a colonizer, against which Hong Kong people should resist or boost their superior sense of self. Also, Ku (1999, p.21) elaborates on how different aspects of popular culture, such as films, Canto pop songs and TV dramas, construct symbols which then become part of the collective

²⁷ Law (2000) refers to Hung Ho Fung’s (1997) critique of Leung Fung Yee, who wrote fictional works popularly circulated in China, narrating love stories in Hong Kong’s financial sector and patriotic capitalism.

memory of Hong Kong. Ku's analysis pinpoints the complicated cultural politics behind the stereotypical image of Hong Kong being an urban city or metropolis.

In response to the stereotypical image of Hong Kong being a pragmatic economic city, all of the critics discussed above have directed their research on Hong Kong culture towards reading the diversified self-images of Hong Kong from cultural texts, especially pop culture, in addition to literary writings. The arguments are made against simple descriptions of “marginality”, or of pride in being a metropolis, based on a dichotomy of “Self versus Other” between Hong Kong and China. While the postcolonial relations of Hong Kong is undoubtedly perplexing, the arguments of these critics provide some clues to understand Hong Kong society on the basis of cultural texts.

Chapter 3 The Communicative Systems

3.1 A Preamble: The English Translation of Hong Kong Chinese Poetry (1983-2010)

Before giving a detailed account of the social function of poetry translation by using the framework of social systems theory, this section will state the purpose of the research and delineate the scope of the study. A statistical analysis will be provided with a view to demonstrating that there was an increase in the number of English translations of Hong Kong Chinese poetry during the period 1983-2010.

The present study investigates the re-presentation of Hong Kong's self-imaging in the English translation of Hong Kong Chinese poetry. Various aspects of the self-images of Hong Kong are manifested through selected poem samples from a database of the published English versions of poems from 1983 to 2010. In this period of time, there was an increase in the number of translated works during the period before and after 1997, a period of historic significance when Hong Kong was transferred from British to mainland Chinese sovereignty. The translated works significantly reflect the selection of a certain number of Hong Kong Chinese poems which depict various socio-historical aspects of the city at a time when Hong Kong's colonial era was coming to an end. Using the genre of poetry, the changing state of Hong Kong society and historical images are recorded with rich imagination in poetic language. It is of particular importance to examine the specific poetry translation phenomenon in which the Hong Kong's self-imaging is re-presented in diverse ways.

The database has recorded poems from a wide range of publication sources, including a number of poetry collections by individual poets, a number of anthologies of different poets' works published by different institutions and translated by various

English translators, as well as those collected in academic journals and literary magazines. In this database of poetry, the most remarkable sources are several anthologies and special collections which selected and published the English versions of some Hong Kong Chinese poems written with themes depicting various aspects of the self-images of Hong Kong.

The historical time frame of 1983-2010 is reflective of the significance of the source of publications. The database starts from the year 1983 due to the fact that the first publication was recorded in that year. The English collections of Hong Kong Chinese poetry issued by *Renditions* mark the first year and also the last year of the database. In 1983, *Renditions* published the first collection of Hong Kong Chinese poetry in English translation. It also published a special collection of English translations of Hong Kong Chinese poetry written in the classical poetic language in 2010. In addition to *Renditions*, one of the most significant sources of publications, another important source is poet-scholar Leung Ping-kwan's bilingual poetry collections in terms of the quantity and the themes of poetry published around the year 1997. Thus, I have drawn sample poems mainly from the English translation of Leung Ping-kwan's poetry and of the poems collected in *Renditions* as case studies, considering the significance of the two sources of publications in this research. See Section 6.1 for a representative list of the poetry selected from the publications of the period 1997-2008; see Sections 6.2 and 7.1 for the introductions of two case studies.

Furthermore, this thesis has delineated the scope of the study based on several defined parameters of the source Chinese texts and English translation as listed below.

Definitions of the source texts and translated texts in this research:

- i. Consideration is only given to Hong Kong Chinese poetry as the source texts of the English versions published in the period 1980-2010;
- ii. It does not include original poems written in English which could be interpreted

as a sort of "cultural translation" of Hong Kong, and which may incorporate the cultural and language features of hybridity or Chineseness in English-language creative writing;

- iii. Hong Kong Chinese original poetry is generally defined by publishers, translators or readers as a sub-category of "Hong Kong Chinese Literature", broadly including poets of all cultural backgrounds. (This includes poets who have published in Hong Kong because they were born or grew up in Hong Kong, as well as those who have lived or resided in Hong Kong, or poets who have published in other places or overseas and who come from mainland China, Taiwan or other places);
- iv. Hong Kong Chinese poetry covers poems of all themes, of diverse language specificities including modern Chinese poetic language (in a form of free verse as opposed to the genre of Classical Chinese poetry), a code-mixing of vernacular Cantonese and English (which is a special feature of Cantonese in Hong Kong), Standard Written Chinese, classical Chinese, Mandarin, and different dialects of Chinese origins;²⁸
- v. It does not include other literary genres such as novel, short fiction and non-fiction prose;
- vi. The study of poetry translation is broadly defined as an investigation of the linguistic transfer of poetic themes and content, considering the constraints of format, syntax, culturally-specific vocabulary, tone and sound from the source Chinese poems into English and any creative adaptations made in the English translation.

Given the defined scope of study as listed above, this thesis will investigate the

²⁸ Multiple forms of language features appear in the medium of Chinese poetic language in Hong Kong Chinese poetry. This will be discussed further in the next chapter.

phenomenon of poetry translation as situated in the socio-historical context in relation to the period leading up to the Handover of Hong Kong and its aftermath. Hence, this thesis scrutinizes poetry translation as a social phenomenon and the overall figures for publications in the period 1983-2010 will give us some clues about how the production of poetry translation rose steadily during this time; this was the historical period when various depictions of the cityscape of Hong Kong, its postcolonial relations as well as historical symbols were selected for re-presentation in the self-images of Hong Kong as manifested in the English translation of Hong Kong Chinese poetry.

Figures 3.1a and 3.1b on the next page show the statistical trend of the published Hong Kong Chinese poetry in English translation in the period 1983-2010. The number of published poems in English translation exhibits a rising trend by the year of publication from 1983 to 2010 and the total number of published English poems is 1178 throughout the whole period of time.

Figure 3.1a shows that the number of published English poems reaches its highest level of 216 in 2002, five years after 1997; while 1997 marks the second highest figure of 137. It is noticeable that the number of publications climbs steadily two years before 1997, 83 in 1995, to the second highest number in 1997 and the number drops after that but then rises progressively again to the peak number in 2002. The figures of published poems from 2004 onwards till 2010 are on average higher than those of the previous years. This illustrates a gradual growth of translation in the course of time.

From Figure 3.1b, a rising tendency can be seen for the published English poetry, which records an increasing production of translation on average among the scattered number of publications from 1983 to 2010. This increase illustrates that the English translation of Hong Kong Chinese poems written on diverse themes, involving various

poets and translators, grew steadily throughout the historical time frame.

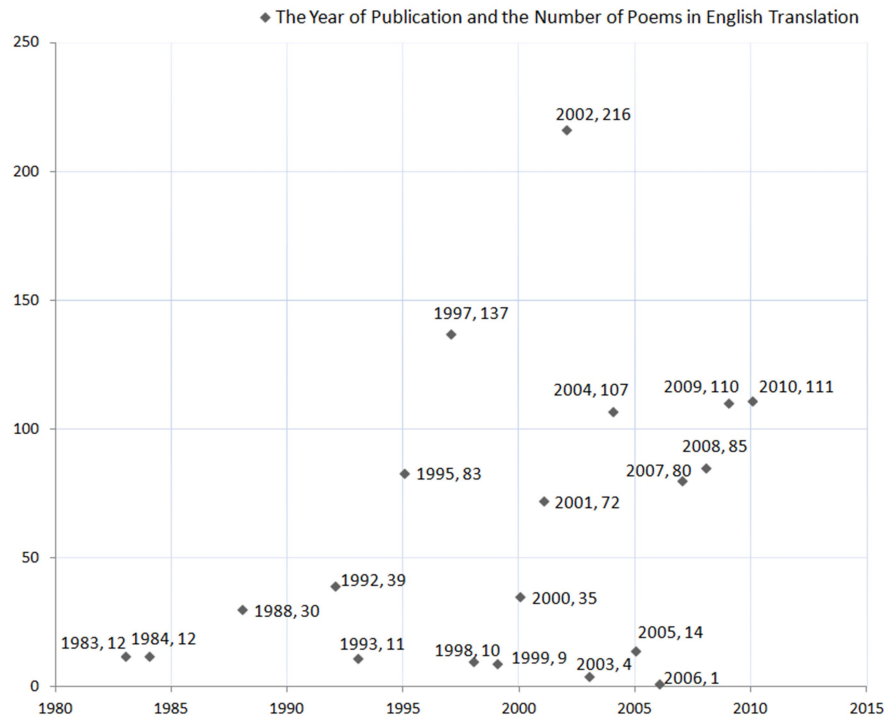


Figure 3.1a The Number of Hong Kong Chinese Poems in English Translation by the Year of Publication (1983-2010)

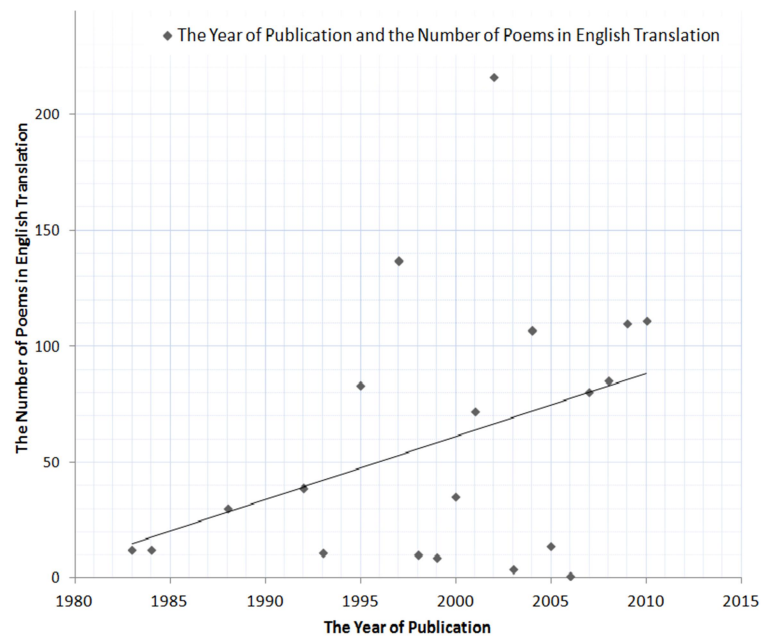


Figure 3.1b A Rising Trend of the Number of Hong Kong Chinese Poems in English Translation (1983-2010)

This section has demonstrated that the number of English translations of Hong Kong Chinese poetry rose steadily during the period 1983-2010. This continual growth of production in poetry translation can be seen as empirical evidence that the theoretical construction of a poetry translation qua (sub)system is justified as a valid claim. It is particularly worth noting that the number of published English poems gradually rose from 1995 to the highest at 1997 and 2002, which implies that the communicative acts and reproduction of translated works may arise contingently in response to the socio-historical situations during the transitional period before and after the Handover of 1997. As will be shown in the case studies in Chapters 6 and 7, some of the socio-historical situations such as the public mood in response to the Handover and the mass migration tide during the 1980s-1990s were depicted in the English translations of the poetic descriptions of the self-images of Hong Kong.

3.2 The Functional Differentiation of Art, Poetry and Literary Translation

This section will proceed to employ the framework of systems theory in order to explain the distinct nature of poetry and poetry translation as well as their functions in society. It will begin with a brief introduction to the functional differentiation of art qua system and poetry qua (sub)system, followed by a discussion of the properties of literary translation qua (sub)system, and poetry translation qua (sub)system in particular. A detailed examination of the parameters of Hong Kong Chinese poetry and its English translation in the systems framework will be provided in the last section of this chapter.²⁹

²⁹ The use of a bracket for the term "(sub)system" in this chapter indicates that the observation criteria will be first delineated by referring to the subsystem within the internal differentiation of a functional system. Then the subsystem will be referred to as a system in itself as the focus of observation. Thus, poetry will first be viewed as a subsystem of art and literature, and then it will be discussed independently as a system. Similarly, literary translation will first be viewed as a subsystem

3.2.1 The Aesthetics of Art qua System

This section will briefly introduce how art differentiates itself as a social system, and poetry as a kind of text-art, as well as perception being the prerequisite in artistic communication.

Luhmann (2000a, p.109) discusses how art qua system differentiates itself from other functional systems and whether a “unity of art” exists, given the multiplicity of artistic genres such as visual art, sculpture, music, dance, poetry and drama. An artwork in itself is not the basic unit of an element for an art system; rather, an act of communication or a discourse about art, or communication through the display of works of art, such as exhibitions and the reproduction of works of art, constitute the elements of art qua system (Luhmann, 2000a, p.53). When the elements establish connectivity and a recursive structure of artistic communication has been built, an art system emerges. Since the art system reproduces its elements which continue to establish connectivity, this allows the art system to autonomously perpetuate itself over time.

As was introduced in Chapter 1, a social system distinguishes itself from other systems in its environment on the basis of a code of distinction. A social system operates by indicating a distinction internally, which assumes a binary coding in a form (Luhmann, 2000a, p.16-17). The code, as a two-sided form, is differentiated by its marked side being assigned a positive value, whereas the unmarked side carries a negative value. This coded difference marks the kind of operation as belonging to the

of translation qua system; poetry translation will be constructed as a subsystem of the literary translation system and it will be discussed independently as a system when the thesis proceeds to explain the properties of the poetry translation system.

system but not to the environment.

The art system is guided by the code "aesthetic/non-aesthetic" (or "beautiful/ugly") in reference to Luhmann's earlier idea (2000a, p.36), but he uses the code "fitting/non-fitting" later in order to emphasize the importance of assessing the specificity of art by the art system's internal operation rather than by "external orientation" (Luhmann, 2000, p.227). Here Luhmann points out that when an artwork "fits" (is beautiful), this implies that it conforms to artistic beauty as indicated within the system but not guided by other principles, such as whether the artwork expresses truth and morality or serves a practical purpose (Klepper, 2011, p.44). Therefore, artistic communication and the production of works of art are guided by the internal mechanism in distinguishing between what is considered "aesthetic" inside the art system and what is considered outside of it, that is the "non-aesthetic" in the environment.

Luhmann scrutinizes the unique function of the art system and communication about art works, including painting, music and poetry, and examines the distinct nature of poetry as a particular kind of "text-art". Artistic communication is a kind of communication mediated through perception or imagination (Luhmann, 2000a, p.25). What art expresses and its re-presentations of the world are interpreted through perception. In this sense, art and poetry have the unique function of constructing reality since fictional reality and real reality are differentiated, and it is only through perception that a depiction can be grasped and interpreted (ibid, p.143). Artistic communication reproduces its own acts of meaningful communication and pertains to a self-description of art and society.

Borrowing the concept of "structural coupling" from the biological theory of Maturana and Varela (1980), Luhmann (2012, p.56) asserts that "all communication is

structurally coupled with consciousness".³⁰ Since communication cannot function without the perception of psychic systems, a communicative system is always structurally coupled with psychic systems. Individuals as psychic systems and the art system are structurally coupled through the perception of artworks. Here Luhmann emphasizes the importance of structural coupling of art and psychic systems, because any acts of interaction and communication about art happen only when such acts are structurally coupled with the perception of individual minds. In artistic communication, artists or members of an audience as psychic systems are always structurally coupled with art. Perception and communication are integrated in structural coupling in the system of art. Thus, art is significant in the way that the perception of artistic objects allows psychic systems to generate a variety of possible experiences in artistic communication (ibid. 44-48). A more detailed discussion about the structural coupling of art, poetry and perception will be given in Chapter 5.

3.2.2 Poetry — A Literary Subsystem

This section will introduce poetry as a subsystem of art, or, more specifically, as a

³⁰ According to Maturana, living systems are structurally determined systems. They perceive and understand reality by their internal referencing and autopoiesis. When there are "irritations" in the environment, living systems react on the basis of their own referencing. For example, when one sees a glass cup dropping to the ground, one immediately feels that it may be broken and will rush to prevent it from falling. It is a living system's self-referential mechanism to perceive and react in this way. The dropping glass cup does not "irritate" you but the expectation that it is not safely put on the table makes you irritated and causes you to react on the basis of your own referencing. The perception of reality is based on a structurally determined autopoietic system. All living systems interact and are structurally coupled to the environment with other systems. See Leyland, M. L. (1988) An introduction to some of the ideas of Humberto Maturana. *Journal of Family Therapy*, 10, pp. 357-374.

literary subsystem, when the system/environment relations internal to art are examined.

As noted in the previous section, art incorporates a multiplicity of artistic genres; the functional differentiation of an art system can be scrutinized internally by focusing on a particular subsystem. Luhmann sheds light on poetry in his discussion of the art system since lyric poetry is a special kind of verbal art in which connotations rather than denotations dominate (Luhmann, 2000a, p.25). Poetry is a literary subsystem of art; its specificity differentiates poetry from other literary texts such as fiction or non-fiction prose as well as other artistic works of a non-literary nature.

Lyric poetry may trigger "a special kind of communication" and Luhmann views this as the key concern for research on art (Luhmann, 2000a, p.26). How special is poetic communication? Poetry as a text-art is "perceived in silence" and it means more than what its words conveys (Luhmann, 2001, p.16). Communication is much more than a symbolic function of language. When each element of communication is a unity of "information, utterance and understanding", poetry qua literary subsystem consists of its own distinct elements of communication, and poetic language is its medium of communication (Luhmann, 2001, p.23). In the poetic re-presentation of reality, meaning is not fixed by the use of linguistic symbols; rather, words and sentences arise in the medium of poetic language to offer a spectrum of possible interpretations of meaning. Poetic words and sounds deliver meaning through sensory perception (Luhmann, 2000a, p.25). Without perception, a poetic text is just a collection of symbols and signs. The poetic text must be "perceived" for communication to occur and this characterizes the unique properties of poetic communication. See my discussion of the medium of poetic language in Chapter 4 and the ideas about the relation between language and meaning from Luhmann's perspective in Section 4.5.

I. The Guiding Difference of Poetry

An investigation into how poetry qua system operates as an autonomous communicative system starts from the functional differentiation of it. To begin with, a poetry subsystem comprises acts of communication about poetry, or communication through poetic works, such as the discourse during a poetry reading or the communicative acts involved in the production of poetry collections. These communicative acts are the elements which establish recursive relations, so that the poetry subsystem is able to emerge and become an autonomous self-reproducing communicative system.

The functional differentiation of the poetry subsystem lies in distinguishing poetic communication within the system from non-poetic communication in its environment on the basis of the code of distinction. "In functional systems, we call the system's basal structure — a structure that is produced and reproduced by the system's operations—a code" (Luhmann, 2000a, p.185). While the art system is guided by the code "fitting(beautiful)/non-fitting(ugly)", poetry qua subsystem is particularly guided by the code "simulated/unsimulated". The poetry subsystem is coded in the guided difference "simulated/unsimulated", since poetry functions to "simulate worlds within a simulated world" (Luhmann, 2000a, p.258). The code indicates the functional differentiation by distinguishing whether something (the world) is simulated in poetic depiction or imagery.

Poetry appears as the product of poetic communication and it creates a simulation of the world in poetic language, which differentiates itself from a non-poetic text such as a narrative or an item of business correspondence. A poetic text is particularly

distinguished by the special features of poetic language and it is characterized by the use of "poetic diction".

What is poetic diction? Abrams (1999, p.228) defines "poetic diction" as a distinctive language used by poets in all ages that includes words, phrases and sentence structures different from the ordinary speech of the time. Owen Barfield (1973) stresses the aesthetic value of poetry: "when words are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination, the result may be described as poetic diction." This refers to the use of poetic diction that delivers an aesthetic sense uniquely characterized by the poetic language. Owing to the special features of poetic language in creating a simulation of the world, the code of poetry essentially guides the functional difference of poetry in constructing reality.

The images of society and the world are manifested in poetic re-presentations, which specifically differentiate poetry from other kinds of literary or artistic communication. While each poetic text fulfils the function of poetic communication, poetry perpetuates itself as a distinct communicative system with the autonomous reproduction of its elements of communication as well as the production of poetic texts.

From the systems theory perspective, a communicative system functions in its own distinctive way for a construction of social reality; this idea is used to replace the traditional conceptualization of communication between human minds. Luhmann emphasizes that human minds cannot communicate with each other directly; only communication can communicate. Human minds are like black boxes which cannot be accessed. Only by the medium of communication, such as spoken and written language, can communication be made possible. This means that poetry qua communicative subsystem assumes the task of communication, which simulates

society in poetic descriptions. Moreover, such descriptions are interpreted through perception. Communication is made possible through the medium of poetic language and poems are the products of communication. Human thoughts and feelings are integrated and manifested by means of poetic language, and the images of society (what kind of society it is) are realized by the poetic works.

Furthermore, reality is always monitored at the level of second-order observation (Luhmann, 2001, p.21). This statement states the idea that reality is constructed by means of acts of observation about how poetry observes society. For instance, poetry is a literary art that includes some poetic texts which are associated with satirical content. What is poetic satire? The English lexicographer Samuel Johnson (1755) defined satire as “a poem in which wickedness or folly is censured” (Rogers, 1996, p.343). Any satirical descriptions of social reality in poetry reflect the fact that poetic communication pertains to a self-description of society. Luhmann (2001, p.22) points out that “the poet should describe society in such a way that one understands at the same time why he is condemned to ineffectualness, silence, intoxication, dandy-like behaviour etc. in this society.” Here Luhmann refers to the many satirical descriptions of society that are conveyed in poetic content and in which this special feature of poetry can be observed.

Since a poetic description is subject to a range of possible interpretations through perception, social reality appears as the product of perception, regardless of whether the poetic description is satirical, ironic or humorous. Due to the unique nature of poetic creativity, the distinct function of poetry allows fictional reality to differentiate itself from ordinary reality in a multiplicity of ways. Therefore, an observation of the special kind of communication in poetry may result in the construction of diverse realities. The distinct function of poetry and its construction of reality will be explained in greater detail in Chapter 5.

3.2.3 Poetry Translation — A Subsystem of Literary Translation

Following on from the introduction to poetry qua literary subsystem in the preceding section, this section will first explain the system/environment differentiation and the social function of literary translation, before moving on to an examination of poetry translation more particularly as a subsystem of literary translation.

To start with, every communicative system builds up its structure for operation on the basis of its own system/environment differentiation; moreover, every system is an observer of society. Despite its operational closure, a system observes society, selecting among items of information from its own environment so that it produces its elements of communication. As in the case of literary communication, a literary subsystem uses its own perspective of observing what happens in society and reproduces acts of communication which generate the creation of literary texts. The existence of literary texts is a necessary precondition for the recreation of source literature into other languages by literary translation.

Before explaining the subsystem of literary translation in particular, it is necessary to give a brief introduction to the system/environment relations which are internal to a translation qua system. When translation is framed in a general linguistic sense and is constructed as a communicative system, it is functionally differentiated with its own environment and it observes society from its unique perspective. Since the environment contains source texts in source languages, a translation qua system adopts its own perspective of observing the environment so that source texts are identified and selected for translation. Translation incorporates a variety of translated texts in terms of different social functions, such as legal translation, commercial

translation, media translation, and literary translation. This informs the distinct nature of the translation qua system, which selects source texts serving different social functions to translate, the translated texts in different languages ending up serving as products of communication for those functional (sub)systems. This is a distinct feature of translation qua system in its internal differentiation:

We are dealing with structural coupling in that the translation system copies into itself the differentiation it [observes] in its environment so as to be able to mesh with a range of particular client systems —the medical world, the legal profession, finance, literature, journalism, and so on.

(Hermans, 2007, p.68)

When the translation system is observed and differentiated from each of the functional (sub)systems in the environment, a re-entry occurs, in which the distinction re-enters the distinction. From the perspective of systems theory, the translation system is structurally coupled with each of the functional (sub)systems such as the medical subsystem, the legal subsystem, the economic subsystem and the literary subsystem. Each of these subsystems stimulates the translation system and spurs events of translational communication pertaining to each type of translation, including medical, legal, commercial and literary translation.

When the observation criterion is refined to focus on the internal "subsystem/environment" relations, medical translation, legal translation, commercial translation and literary translation are constructed as the subsystems of translation, which build their own boundaries and achieve their own operational closure when functionally differentiated within the translation system. Each of these subsystems

generates its own guiding code of difference and performs its distinct social function. This is the special feature of translation qua system that its every subsystem functions in juxtaposition with another social function in the environment, which is what Luhmann refers to as "interpenetration", a term borrowed from Talcott Parsons to conceptualize the mutual interaction between systems. In this regard, the structural coupling and interpenetration of the literary subsystem and the translation system allows literary translation qua subsystem to emerge and differentiate itself from other types of translation subsystems.

Since this thesis investigates literary translation and poetry translation in particular, it does not explain the general properties of translation qua system or look into other subsystems of translation. See Tyulenev (2012, p.128-137) for a detailed discussion of translation qua system and the code of distinction "mediated/non-mediated" which guides the core operation of the mediating function of translation, as well as the interacting subsystems of translation and other functional subsystems.

I. The Guiding Difference of Literary Translation

This thesis proposes that literary translation is constructed as a subsystem in the internal differentiation of translation qua system. Literary translation qua subsystem differentiates itself from its own environment because the source texts chosen for translation are characterized by literariness and the translated texts are produced with the presence of the medium of the translated literary language. In what follows, the discussion will begin with a delineation of the properties of literary translation as a (sub)system, and then proceed to the praxis of poetry translation as a subsystem in the internal functional differentiation of literary translation. This part will also try to

identify the "code" and "programmes" which guide the functional differentiation of the system of literary translation and the subsystem of poetry translation.

While literature contains depictions of society, the literary translation subsystem selects source texts for translation and manifests the depictions by preserving or altering them in another language. Literary translation directs its distinct operation with the help of the code "actualized/unactualized", which is a generalized code of difference for every operation within the system, including poetry translation. The coded value "actualized" indicates that the translation is a recreation of original literature, but not in the sense that it needs to be "faithful" to the source text; instead, literary translation functions to recreate and actualize the depictions from the source literature.

Therefore, literary translation functions to manifest in another language what is conveyed in the source text by preserving or altering the literary depictions of the source text originally expressed in the source language. The depictions manifested in the translated texts are the outcome of selection from a horizon of possible options, of the way in which literary translation recreates a simulation of the descriptions of society from the source texts, and leaves those depictions not selected for translation as latent options. This is the coded distinction which guides the functional difference of literary translation, in distinguishing the translation of literary depictions from the translation of business, law, or media, the other subsystems of translation.

Literary texts are characterized by different kinds of creative imagination and artistic expressions which make use of literary devices. The "literary qualities" of the source text determine how a literary text is to be defined, based on its "style, fictionality or effects (on readers' emotions or thoughts)" and how many "literary and rhetorical devices such as repetition or ambiguity" are employed in the text (Boase-Beier, Fisher and Furukawa, 2018, p.3-4). Moreover, literature is also

embedded with cultural and historical specificities which are especially conspicuous in the imitation of reality (Allan, 2001, p.143). Reality is imitated through the descriptions of fictional narratives, or the lyrical and satirical depictions of poems. With regard to the question of how literary translation imitates reality in its recreation of the depictions from source texts, one possible way is that the depictions of the source text can be preserved by a simulation of the images in an analogous fashion. However, sometimes the linguistic and cultural differences between a source language and the translated language make it too difficult for a translation to follow the source text closely. The source text images may be altered by adopting different translation strategies, such as different types of creative adaptation.

As the Chinese scholar and translator Xi Di (1923) states in his essay "Translation and Creation", literary translations have always been viewed as "re-creations" which "enrich and revitalize" the source literary works. The guiding code of difference informs how literary translation qua (sub)system engages in the process of selecting, preserving or altering the depictions of the source texts, and produces translated texts fulfilling literary quality. This also reflects the fact that a systems theory perspective on literary translation does not judge if a translation is "faithful" to the source text or not as dictated in the traditional linguistic approach. The degree to which a particular translation preserves or alters the depictions of the source text is considered an outcome of the production of translational communication in a given time. This is a contingent result of systemic operation in literary translation.

II. Poetry Translation qua Subsystem

Now let us move on to explain the functional differentiation of poetry translation qua subsystem and how translated poetry is distinct from translations of other kinds of

literary texts such as fiction or non-fiction prose. Since there has been plenty of discussion about the peculiarities of poetry translation from both theorists of modern English poetry, experts on Chinese-English literary translation, and translation researchers, some of the relevant viewpoints will be reviewed as follows in order to relate the existing discussion to an investigation of the distinct function of poetry translation from Luhmann's perspective.

Poetry has been referred to as being "untranslatable" and that is why creative rendering is especially necessary for poems (Jakobson, 1959, p.118). The wording "untranslatable" actually points to how difficult it is to translate poems; it is for this reason that some empirical methods of poetry translation have been put forward. Poetry is created with musicality, rhyme and rhythm, so translating poetry is not just a matter of recreating its content but also its format in terms of musicality and line structure. Poetry is ideally rendered by preserving its "content, emotion and form", which is a prescriptive claim for poetry translation made by Cheng (1923), an expert on Chinese translation of English poetry. James Holmes (1970) suggests that the initial strategy of poetry translation is to reproduce the "mimetic form" of the original in the translated language, though there are no identical formal properties across different languages; another strategy is to render "content" as separate from "form" in translating poetry (Bassnett, 1998, p.62-63). Besides the considerations on how to translate the content and format of poetry, Lefevere (1975) discusses the seven strategies and a blueprint of poetry translation and highlights the importance of "playfulness" in order to give the reading of poetry a pleasurable sense in poetic interpretations (Bassnett, 1998, p.65). After all, although it is too difficult to translate poems because of the highly aesthetic poetic format and content, line-structure and musicality, the versatility of poetic language allows a recreation of poetic images and

descriptions in the translated poetry in diverse ways.

Poetry is similar to other literary genres in that they all depict literary images and descriptions, but "poetry tends to be more condensed in its use of language", "uses fewer words than prose, and puts them in a very carefully crafted order" (Minford, 2004, p.5). The use of literary devices such as allegory, imagery, metonymy, metaphor and symbol are most abundant in poetry, and poetic expressions are the most elusive. Poetic language as the medium of communication is more "elevated and expressive/lyrical" than prose language (ibid.). For these reasons, the difficulty of translating poetry among literary works of different genres is marked by the elusive yet creative power of poetic language.

Furthermore, modern poems are largely composed of images which imitate the world in vivid descriptions. The aesthetic of images in modern poetry characterizes poetic texts with precise re-presentations, eliciting sensations and impressions on the basis of the creative use of the imagination, which are the characteristics of poetic imaging set forth by Hulme and Pound, the representatives of the Imagist school of poetry (Martin, 1970). Since images are more abundant and elusive in poetry, the creative use of poetic language makes the translated poetry more flexible than other literary genres in the re-presentation of images and depictions.

As the above review has shown, due to the distinct nature of a rendition of poetic works, poetry translation is distinguished as a subsystem of literary translation. Poetry translation qua subsystem is functionally differentiated by the peculiarities of its communicative acts that generate the production of translated poems. In this respect, the elements of poetic-translational communication can be observed in the internal functional differentiation of the literary translation system. Generally speaking, the elements of a translation system are the "translational-mediatory events," or the "translational communication taking the form of a text or an activity producing such a

text” (Tyulenev, 2009, p.38; 2012, p.59). Any events of communication associated with poetry translation constitute the autonomy of poetry translation as a functional subsystem.

For example, the communicative events of poetry translation include the discourses on poetry translation occurring in the collaborative works carried out in the past, the production of the collections of translated poems and some poetry reading activities involving the translated poems. Such social facts or events are viewed as the communicative elements of poetry translation qua subsystem based on its distinction between system and environment, and these elements establish relations recursively that enable poetry translation to perpetuate itself as a self-reproducing communicative system.

Using the code of distinction "actualized/unactualized", poetry translation is differentiated on the basis of its function to recreate and actualize a simulation of poetic images from the source poems in the translated ones. Regardless of whether the translated poems are "equivalent" to the source poems or not, the poetic images manifested in the translations are those which are actualized from among any other possible options. The actualization of poetic images is thus the result of a selection of images from the source texts for translation and a selection process of linguistic transfer of poetic images and descriptions. Those unselected poetic images are left latent and untranslated.

In other words, the poetic depictions of the source poems are selected for translation, and preserved or altered in different ways when manifested in the translated poems. Such a linguistic transfer of poetic depictions fulfils the specific expectations of the translated poems in recreating poetic line-structure and content, tone and musicality. In view of the intensive use of poetic devices in the portrayal of poetic images, the translated poetry recreates poetic images in another language by

means of assimilating to, or creatively adapting, the use of poetic devices; that is to say, poetry translation mediates between the expectations of recreating poetic depictions in the source texts and fulfilling the linguistic norms as well as cultural specificities of the translated language. Hence, the translated poem is conceptualized as an actualized option from other possible ways of translating the poetic images and depictions of the source poem.

III. Programmes

Luhmann points out that there are specific criteria in directing the differentiation of the code and calls them "programmes". The preconditioned programmes, a set of rules, are used by a system to select and determine whether something can be assigned with the coded value (Luhmann, 2000b, p.17-18). Every operation in a system is guided by a set of rules which is open to modification in different socio-historical circumstances, but the code of difference is identical in distinguishing the social function of the system from others in the environment.

As in the case of translation qua system, the programmes of a translation system are "the whole complex of norms and expectations governing particular modes of representation" so that translation is prescribed with preferences and processed by means of a well-organized structure (Hermans, 2007, p.67). Because of the distinct nature of the translation system in producing translation for different social functions, the programmes for each subsystem such as legal translation, commercial translation or literary translation are preconditioned in themselves according to the specific expectations set forth by each of these functionally differentiated subsystem. For example, in the subsystem of legal translation, the programmes governing the

translation of legal documents are preconditioned to meet the expectations of legal compliance, which includes the process of producing certified legal translations in accordance with the specialized linguistic norms for legal documents.

Referring back to our discussion of literary translation qua subsystem, the pre-conditioned programmes direct the operation of literary translation in recreating and actualizing a simulation of literary depictions from the source literature in a specific way that the code "actualized/unactualized" can be differentiated. Although every operation in the literary translation subsystem is guided by the same code, different programmes are used in determining how depictions in the source texts are actualized in the translation. The programmes reflect different expectations directing the establishment of specific norms for the translation process in different socio-historical circumstances. A translation may be expected to follow the source text closely and analogously in the simulation of literary depictions in one particular circumstance; in another circumstance, the translation process is guided by a different programme so that the translated text may appear to be largely rewritten and the literary depictions of the source text are actualized by means of creative adaptation in order to conform to the linguistic norms and resemble the culture associated with the translated language (Cf. Tyulenev, 2012, p.125).

Poetry is a distinct kind of "text-art" governed by the aesthetic expectations and the norms of poetic language (as different from the practical translation of business or legal documents or the translation of other fiction or non-fiction literature); the programmes in the subsystem of poetry translation are the specific modes of production for the translation of poems under different socio-historical circumstances. The programmes of poetry translation in different social or historical contexts can be identified as follows:

- the preference for translating and publishing source poems that belong to a

- selected theme, such as the selection of food poetry as a main theme for the production of an anthology collecting a number of translated poems;
- the expectations that translations conform to the specific linguistic norms of poetic language and diction, including line structure and format, tone and musicality, as well as poetic devices;
 - the preferences for recruiting qualified translators and carrying out translation in a collaborative manner for a large-scale translation project involving a number of poems written by various poets;
 - the specific requirements in terms of producing, editing, designing and publishing translated poems for poetry collections, exhibitions or poetry reading activities;
 - the preferences governing the selection of which aspects of poetic images to translate from source texts and how the translation converts, amplifies, partially preserves or omits the images so as to satisfy different expectations on the translated poetry, or the preferences involved in preserving the poetic images of the source texts as closely as possible in the translation, and even breaking the linguistic norms of the translated language in some cases;
 - the instances of self-translation that the poet himself/herself participates in the process of translation in order to fulfill certain expectations of poetry translation in specific social or historical circumstances, such as using a strong poetic license in rewriting the poems drastically or in adapting the translation by ignoring some linguistic features or cultural descriptions of a source text.

Hence, in the autonomous operation of poetry translation, the code and programmes are generated internally and used to guide its functional differentiation from the environment so that poetry translation establishes its own modes of production and organization as a subsystem of the literary translation system.

To sum up, the literary translation (sub)system functions to translate different

types of literary works, including poetry. It differentiates itself from other translation (sub)systems and perpetuates its unique function in the production of translated literature. The translated literature recreates various literary depictions in the source text as guided by different programmes generated by the system. Only by means of the unique function of literary translation can the translated literature reach the readership of another language and culture.

Poetry translation, as a subsystem of literary translation, observes society and the world, and selects and processes information for the meaningful production of translated poetic works in the medium of another language. After a poem has been selected and translated into a different language, the translated poem becomes a product of poetic-translational communication. Poetry and translated poetry are the products of communication, in which various thoughts and feelings are conveyed through poetic language as the medium of communication; the images of society are depicted in the poetic works in the source language, and thereafter, in the translated language.

3.3 An Application of the Systems-theory Framework

In what follows, Luhmann's framework will be employed in dealing with one core research question — how have acts of communication been recursively connected in temporality, when poetry translation qua (sub)system has emerged and perpetuated itself in the course of Hong Kong's historical transition of sovereignty? The historical Handover of Hong Kong from Britain to China in 1997 constitutes the social facts to be observed; it is the period during which the literary writings of Hong Kong and translation activities have drawn an increasing amount of attention. This section will mainly scrutinize the interconnected communication acts involved in

poetic-translational communication in the historical period before and after 1997.

This section will also demonstrate the structural coupling of Hong Kong Chinese poetry and its English translation as two autonomous functional systems which contribute to the continual production of English translated poetry during the specified period of time. Applying the framework of systems theory, the Hong Kong Chinese poetry (sub)system and poetry translation (sub)system are constructed, with each subsystem serving as both the observer of society and the observed system in the investigation. The two subsystems in question are observed one after another, since the observed system should be the focus of attention in relation to other (sub)systems asymmetrically. In order to answer the key research question, the system of poetry translation will be the major system to be explained, together with some illustrations from the research data.

3.3.1 An Autonomous Literary (Sub)system

— Hong Kong Chinese Poetry

According to the perspective of systems theory, Hong Kong Chinese poetry is constructed as a literary (sub)system of art. While poetry translation into English has its origin in Hong Kong Chinese poetry, poetry translation qua communicative (sub)system emerges on the basis of its structural coupling with a literary (sub)system of Hong Kong Chinese poetry, which perpetuates itself with its production of the source poems. It is the environment containing resources from which poetry translation selects from among source poems to produce English translations. The social function of Hong Kong Chinese poetry is distinguished by poetic communication through which the images of society are manifested in poetic

depictions, including the self-images of Hong Kong. In what follows, some parameters of Hong Kong Chinese poetry qua communicative system will be outlined in order to justify its theoretical construction for systems analysis.

Though it is difficult to comment on the exact figures of the Hong Kong Chinese poetry published during the period 1980s-2000s, its functioning as an autonomous system can be established by means of some basic facts which have been observed.³¹ The elements constituting such a system are any events of communication in relation to poetry writing and the production of poetry collections or related publications, as well as poetry reading programmes. All those events of communication can be identified with the existence of different organizations and the instances of discursive acts in the past and at present, which contribute to the function of poetic communication.

First of all, there have been ongoing publications of Hong Kong Chinese poetry over the years including collections by individual poets, poetry collections or anthologies made up of the work of various poets, as well as some selections published in literary magazines and academic journals. Second, there are several regular or annual formal Chinese poetry-reading programmes that are organized by

³¹The historical time frame of 1980s-2000s is set based on the fact that the database of the English translated poetry in this study was developed based on the existing publications of English translations dated from 1983 to 2010. In the past, there were a few studies attempting to build an anthology of modern Hong Kong Chinese poetry, yet the results of these works are very limited or incomprehensive. There is an absence of a thorough literary history of contemporary Hong Kong Chinese poetry of the 2000s, due to several reasons including a lack of resources, time constraint and some restrictions of the editors' personal preferences on poetry selection.

See Chen, Z. D. (2004) *Lun Xianggang xin shi 1925-1949* [A Review of Modern Hong Kong Chinese Poetry 1925-1949], PhD Thesis. Lingnan University; Cai, Y. H. (2014) '*Xianggang xin shi fa zhan shi di dong jian yu que han*' [The Insights and Deficiencies of *A History of Modern Hong Kong Chinese Poetry*]. 27 December 2014. *Mingpao Monthly*, 52 [Online]. Available at: http://mingpaomonthly.com/mpm/wp-content/uploads/2015/11/bookc_000052.pdf (Accessed: 20 May 2018).

different organizations in Hong Kong. The regular poetry reading programmes and the major institutes engaging in the organization of such programmes in the city include:

- the bi-annual literary seminars and competitions, all of which include a section on Hong Kong Chinese poetry, for the *Hong Kong Biennial Awards for Chinese Literature* since 1991;
- the regular local literary activities and symposiums held in conjunction with the Hong Kong Literature Festival organized annually with a specific section on Hong Kong Chinese poetry since 1997;³²
- the annual event International Poetry Night which has been organized by the Chinese University of Hong Kong since 2009;
- informal poetry reading events organized in bookshops, universities and poetry reading communities, for example, *the Lion Rock Poetry Recital*,
- there are also a few well-established poet associations in Hong Kong, including the Hong Kong Poets Association, and The League of Hong Kong Poets.

The organizations listed above are some of the examples that contribute to the autonomous operation of Hong Kong Chinese poetry qua system. Some constant discursive acts related to poetry reading are generated, and the relationships between these instances of communication have been established contingently in the specified historical period. These acts of communication can be identified as evidence which shows that the production, circulation and discourse of poetry continues to exist in a sustained way over the years; therefore, it can be deduced that Hong Kong Chinese poetry qua system had perpetuated itself autonomously during the specified period.

Third, since the availability of Hong Kong Chinese poems is a necessary

³² The two large-scale events *Hong Kong Biennial Awards for Chinese Literature* and *Hong Kong Literature Festival* are organized by the Hong Kong Public Libraries of the Leisure and Cultural Services Department of Hong Kong government, supported by Hong Kong Arts Development Council.

prerequisite for the production of English translations, the functional autonomy of poetry qua system is assumed to be present when there was an increase of English translations during the period 1983-2010 as illustrated in Section 3.1. The existing record of Hong Kong Chinese poems published in a bilingual format in the period of time serves as a piece of evidence that there has been a continual production of Hong Kong Chinese poetry.

As was introduced in the previous sections, every social system is guided by a code, which indicates the difference between self-reference and other-reference. Hong Kong Chinese poetry qua system is guided by the code "simulated/unsimulated". This code of distinction is observed at the second-order level, the level that essentially includes the self-observation of poetry qua system. The functional autonomy of Hong Kong Chinese poetry qua system is recognized at the level of second-order observation, in which the poetry system observes its own perspective of observation as guided by the code "simulated/unsimulated". In the self-observation of Hong Kong Chinese poetry qua system, some social facts are identified as follows and these facts illustrate how poetry functions distinctively to simulate what happens in society and to convey depictions of Hong Kong's self-images in the historical transition period.

The self-observation of Hong Kong Chinese poetry qua system is revealed in the paratexts of poetry collections and of literary commentaries. There has been plenty of discussion about how poetry significantly functions to depict the self-images of Hong Kong and constitutes a self-description of society. Such discussion can be found in the published interviews of poets and translators, the prologues and epilogues written by editors, poets and translators in the bilingual poetry collections, as well as commentaries in newspapers, literary magazines, literary reviews, and academic papers about Hong Kong Chinese poems or related discourses in seminars and

conferences.³³

For instance, in an international conference on Hong Kong Chinese literature in 1999, Wong Wai-ming (1999) presented a paper entitled "Hong Kong Modern City Poetry in the 80s and the Issue of 1997". He discusses how a poetic sense of Hong Kong flavour emerges during the 1970s-80s. He refers to the poems of Shu Hong-Sing, Leung Ping-kwan and Wu Kwok Yin (胡國賢), three Hong Kong poets who express their feeling of isolation with regard to the monotonous lifestyle of the modern city; Leung Ping-kwan's poems were filled with "a sense of self repression" when Hong Kong was overshadowed by the political Handover in 1997 (ibid.). As this example shows, an observation of how literary critics comment on the depictions of Hong Kong Chinese poetry illustrates the distinct function of poetic communication, which creates a simulation of the portrayal of socio-historical situations and a description of Hong Kong society, especially pertaining to the period before and after 1997.

Furthermore, what do existing commentaries have to say about how Hong Kong Chinese poetry is valued in terms of its distinct function within this economic-driven city? Let us refer to an editor's comment from the preface to a special issue of the Chinese-language *Today Literary Magazine* (《今天》) entitled "A Decade of Hong Kong" (「香港十年」) published in Summer 2007. This is a document which is particularly noteworthy since it commemorates the contribution of Hong Kong literature a decade after Hong Kong's handover in 1997. The chief editor Yip Fai (葉輝) (2007, p.1-6) mentions that the reading culture of Hong Kong declined and changed, along with a dramatic drop in the publishing of local Chinese fiction, after 2001 (while a publishing peak occurred in the 1990s). This change of reading culture is due to all sorts of reasons, including the rise of online news and the closing down of some local newspapers which had once provided a space for the long-term publishing

³³ Some more relevant examples will be provided in Chapter 8.

of serialized stories. Even though the cultural atmosphere of reading and writing has unfortunately worsened and there has been a lack of local readership for poetry, Yip praises the literary vigour of Hong Kong Chinese poetry, in that the creative power of Hong Kong poets still flourishes. Hong Kong Chinese poetry undoubtedly possesses its distinct function as he writes in his opening line of the last paragraph, “Fortunately, Hong Kong still has poetry” (ibid., p.6).³⁴

The observable facts as mentioned above can be seen as empirical evidence of the presence of the Hong Kong Chinese poetry qua system, and it is the environment containing resources from which poetry translation qua system selects among source poems to produce English translations. Without the system of Hong Kong Chinese poetry, no structural coupling is able to occur and the theoretical construction of a poetry translation qua system could not be established. As the following will demonstrate, the structural coupling of the source poetry system and the poetry translation system can be observed through different social facts; a systems-theoretical framework can be employed for answering the research questions concerned with the particular social phenomenon of poetry translation.

3.3.2 Poetry Translation qua (Sub)System

— The English Translation of Hong Kong Chinese Poetry

On the basis of the structural coupling of Hong Kong Chinese poetry qua (sub)system and poetry translation qua (sub)system, the distinct social function of poetry translation is enabled and it will be illustrated in this section. The following discussion will attempt to address the core question as mentioned before — how have acts of communication been recursively connected in temporality, when poetry translation

³⁴ This is my English translation of Yip (2007) originally written in Chinese.

qua (sub)system has emerged and perpetuated itself in the course of Hong Kong's historical transition of sovereignty?

Poetry translation is viewed as an autonomous (sub)system of translation which perpetually reproduces its own elements of communication that generate the production of English translations of Hong Kong Chinese poetry. As was illustrated in Section 3.1, the number of published English translations of Hong Kong Chinese poetry from 1983 to 2010 rose, and this serves as empirical evidence that the system of poetry translation is self-reproducing and self-perpetuating. Despite its operational closure, poetry translation qua system remains accessible to information and resources from its environment. It observes what happens in society as well as its environment, Hong Kong Chinese poetry qua system, from which it selects source texts for a continual production of English translations.

Here it is essential to shed light on the temporal dimension, the specified period 1983-2010 in this study. This period of time pertains to the historical transition of Hong Kong before and after 1997, which constitutes the social facts serving as external stimuli spurring acts of communication concerned with poetry translation or the discourses about it. Since these acts of communication establish contingent historical relations, poetry translation emerges as a communicative system and reproduces itself over the temporal dimension. As Luhmann emphasizes in systems theory, the emergence of a social system is contingent, which means that things just happen in society and the connections between events of communication contingently build up a systemic structure in a given time dimension.

To put it differently, what happens in society inter-relates with many other happenings. A dynamic and constantly evolving social system constructs its own reality and "functions on the basis of contingency" (Moeller, 2006, p.170; 2012,

p.46-47). To reiterate, poetry translation qua system is guided by the code "actualized/unactualized", which distinguishes whether a simulation of poetic images in the source poems is recreated and actualized in the translations. The actualization of the translated poetic images is consequent to a selection of images from the source texts for translation and a process involving the linguistic transfer of poetic images and descriptions. Those unselected poetic images are left latent and untranslated. The code "actualized/unactualized" is used to differentiate between the self-reference of poetry translation qua system and its other-reference, Hong Kong Chinese poetry qua system.

This code of distinction is observed at the second-order level, the level that essentially refers to the self-observation of the poetry translation system. That is to say, the poetry translation system is the first-order observer which observes what happens in society; as the second-order observer, the poetry translation system observes itself observing society. In the self-observation of poetry translation, poetry translation qua system constructs reality according to its own perspective. Reality is (re-)constructed since the poetry translated into English contingently selects and conveys certain depictions of the socio-historical situations across the transitional period of Hong Kong before and after 1997. This self-observation is channelled through poetic re-presentations in English and the paratexts which contain discourses about poetry translation. These textual re-presentations serve as the poetry translation system's self-description, with which the system posits itself as a self-description of society (Luhmann, 2013, p.244-245).

Poetry translation qua functional system is constituted by the communicative events pertaining to poetry translation and the connections and associations between these communicative events. "What emerges is a system that comprises communications perceived as or concerned with translation, in other words translations and discourses about translation" (Hermans, 2007, p.66). In the present

study, a recursive connectivity of communicative events can be identified on the basis of the facts gathered from the research data, such as a number of collaborative projects involving poetry translation and publishing launched and organized by some institutes and universities. There are also annual poetry-reading programmes for the English versions of poems which have been included in the published poetry collections. All of these social facts provide evidence that the communicative events as elements of poetry translation are inter-connected, and these programmes incorporate many occasions in which discourses about poetry translation occur.

During the period 1983 to 2010, there were some collaborative projects of poetry translation among the organizing institutes listed in Table 6 (Appendix F). The table shows some of the major editors/translators and their institutions serving as the main organizers of poetry translation and the related publication works as well as poetry reading activities. (See Table 6 in the Appendix F.)

For example, there were two international poetry reading programmes held in 1997 and 2001, both involving several institutions in the publication of poetry anthologies. They were entitled "*First Hong Kong International Poetry Festival—A collection of poems: Hong Kong in the decimal system and HK 1997*" (《第一屆香港國際詩歌節 — 詩歌集：十進制的香港及香港一九九七》) (1997) and "*Dialogue Among Civilizations Through Poetry: 240 poetry readings in 200 countries—Hong Kong poetry readings*" (2001) respectively.

The programme held in 1997 was Hong Kong's first international poetry reading festival. The fact that it was launched as a special event in January 1997 bears witness to Hong Kong's historical transition, as noted in an introductory essay entitled "In Transit in Transition: A Poetic Encounter in Hong Kong" (「在過渡時期的途中：詩歌相逢在香港」) by Mary Stephen (雪美蓮) (1998, p.viii), the documentary-film director of the festival. A number of Hong Kong Chinese poems by twelve renowned

local Hong Kong poets were selected and translated into English for a poetry reading and publication for this festival, in addition to some other poems by eleven internationally renowned poets from around the world. It was the period of time when Hong Kong Chinese poetry began to receive wider recognition and attract particular attention for its unique literary qualities and linguistic features. The festival initiator and adviser was Leung Ping-kwan (梁秉鈞), a scholar-poet working at Lingnan College at that time, as well as being the main editor of a number of bilingual poetry collections in one of the case studies in this thesis.

How then do communicative events show connections for this particular festival? The festival was a collaborative project involving Lingnan College, the University of Hong Kong, the Chinese University of Hong Kong, the Baptist University and a few other institutions. It involved poetry translation, publishing, poetry readings, critics talking in seminars, and exhibitions of poetry and art which displayed poems with the visual art of photographs, drawings and paintings — that is, all those events which generated the related communicative acts of poetry translation, as Florence Lam (林錦芳) (1998, p.199), the education programme director, mentions the various kinds of events in the editor's note of the published poetry collection of the festival. The festival was a seven-day programme comprising a series of workshops, seminars, poetry readings, and "participants discussed and argued enthusiastically about different topics of poetry" including the topics of "Hong Kong Poetry" and "Poetry and Translation", according to Lam's (1998, p. 199) description in the editor's note.

All of the institutional co-organizers engaged in different kinds of communicative acts, and these acts are associated with poetry translation as well as the discourses about some selected Hong Kong Chinese poems and their English versions. In short, all the communicative acts contributed to the discourses about poetry and translation, particularly Hong Kong Chinese poetry and its English translation. Also,

the poems read as part of the festival were collated and published in a bilingual poetry collection, and all those translated poems can be regarded as the products of communication generated by poetry translation qua system.

It can be learnt that poetry and translation were the focus of attention in the discourses, as Mary Stephen (1998, p. ix) writes in the last paragraph of her essay for the festival,

Poetry will be read, poetry will be shared, poetry will be discussed, dissected, studied...its role in society, its relationship to the visual and performing arts, the craft of writing poetry and the particular difficulties of the translation of poetry. It will be a few days of free flowing information, exchange or confrontation, but always "from my heart to your heart", in which, for a few brief moments, the audience may be poets in transition of becoming, and the poets mere travellers in transit.

Here is another example of the communicative events associated with poetry translation and poetry reading. In March 2001, a United Nation-led worldwide poetry reading marathon entitled "*Dialogue among Civilizations through Poetry*" was held in Hong Kong as a part of a 7-day programme in 200 cities around the world. A number of Hong Kong Chinese poems were selected to be translated into English, together with some Hong Kong English poems translated into Chinese, and these poems were published and read on the stage during the two reading sessions in Hong Kong.

The connectivity of communicative events in poetry translation qua system can be traced from the collaborative works among different organizations in poetry reading, translation and publishing. The poetry reading sessions were co-organized by

the Research Centre for Translation and Shaw College of the Chinese University of Hong Kong. The translation coordinators of this worldwide poetry reading programme were Martha Cheung (張佩瑤) and Eva Hung (孔慧怡), two key editors who had contributed to a number of poetry translation projects and related publication works. Eva Hung was the chief editor of *Renditions*, the Chinese-English translation magazine published by the Research Centre for Translation at the Chinese University of Hong Kong, and Martha Cheung was a scholar-translator at the Centre for Translation, Hong Kong Baptist University.

As Hung (2001, p.5) mentions with regard to the poetry reading programme in the editor's preface of the special issue of *Renditions* entitled "New Hong Kong Poetry" in Autumn 2001, the work of translating the poetry was shared between the Chinese University of Hong Kong, the Baptist University and the Hong Kong Polytechnic University as well as several other tertiary institutions. Some English versions of the Hong Kong Chinese poems read in the sessions were published as a bilingual poetry collection in this special issue.

Above all, the two international poetry reading programmes were held in the transition period of Hong Kong around 1997 and the two poetry collections in English translation were produced accordingly. They are inter-related communicative events specifically pertaining to the distinct function of poetry translation. As was discussed in the previous session, poetry translation qua system recreates and actualizes the simulation of poetic images in the source text in creative ways. The system observes society and produces translated poetry which distinctively (re-)constructs reality through the poetic language of English.

The historical change which Hong Kong was undergoing boosted the creative production of Hong Kong Chinese poetry, which conveyed the depictions of many socio-cultural aspects of Hong Kong as 1997 drew near. This can be illustrated by

referring to the editor's comment. Hung (2001, p.5) mentions at the beginning of her preface how vibrant the production of poetry in Hong Kong was around 1997, and goes on to say that "it may seem a little surprising to our readers that just four years after our latest special issue on Hong Kong literature, there should now be another special section devoted to poetry. Yet the Hong Kong poetry scene has been at its most vibrant in the last few years." Following the 1997 special issue which included some selected Hong Kong Chinese literature and poetry in English translation, the special issue of Hong Kong Chinese poetry of *Renditions* in 2001 appeared as a production stimulated by the increasing amount of original poetry which became available in the environment of the poetry translation system for its selection around the year of 1997.

As shown above, the present study illustrates the structural coupling of poetry qua system and the poetry translation qua system. The poetry translation system, despite in operational closure, remains open in order to access the environment. As suggested in systems theory, a system may "interact" with its environment when a system is stimulated by some unexpected events, some "irritations" (or "disturbances"), in the environment. A system has to react to these irritations and retrieve information or resources from another system in the environment in order to perpetuate its functioning. In this sense, Hong Kong Chinese poetry qua system and poetry translation qua system are constructed as each other's environment. Some irritations within the poetry translation system arose when there was a growing production of Hong Kong Chinese poetry in the shadow of the 1997 Handover. The structural coupling allows the poetry translation system to retrieve source poetry from the environment and function to select and translate certain Hong Kong Chinese poems into English.

In an act of second-order observation, the function of poetry translation as a distinct communicative (sub)system and its interconnected communication can be

observed and differentiated. As illustrated in the discussions above, the structural coupling of the poetry (sub)system and the poetry translation (sub)system has been clearly shown by the observable facts of poetic-translational communication in the historical context of 1997. As illustrated in section 3.1, the first year on record in which English translations were published was 1983. After that, 1997 to 2002 saw a peak level of production, and the overall figures over the whole period of 1983-2010 showed a rising tendency. The rising number of English translations corresponds to the increasing production of Hong Kong Chinese poetry around the year 1997.

In addition to poetic-translational communication, some instances of artistic communication and educational communication can also be observed. For example, there were visual art demonstrations displayed together with poetry in the *First Hong Kong International Poetry Festival*, which shows interconnected instances of communication between visual art and poetry within the art system. Furthermore, different tertiary institutions acted as co-organizers of poetry translation and publishing or poetry reading programmes, which implies that education qua system is structurally coupled with poetry translation qua system.

Since the present study focuses on investigating the re-presentation of Hong Kong's self-images as manifested through poetry translation, these instances of artistic and educational communication will not be further discussed in this thesis. However, it is worth noting that art and education are two other functional systems to be further investigated, other than the structural coupling of the poetry (sub)system and the poetry translation (sub)system as this thesis examines.

This section has demonstrated how the poetry translation system had emerged and autonomously perpetuated itself in the course of the historical transition of Hong Kong, when acts of poetic-translational communication had established contingent relations. The poetry translation system is structurally coupled with the poetry system

in the growing production of the English translations of Hong Kong Chinese poetry from 1983 to 2010.

Chapter 4 Medium and Forms: Poetry, Translation and Poetic Language

4.1 Theorizing Poetry and Translation in terms of the Medium/Form Distinction

4.1.1 The Basis of Medium and Form

This section will introduce the concept "medium/form", which is a distinction internally constructed in a social system. Luhmann borrowed Fritz Heider's idea of perception and modified it into a distinction between "medium" and "form", a theoretical construction which fundamentally enables the functional autonomy of every communicative system.³⁵ Essentially, the conceptualization of "medium/form" provides insights into the observation and the descriptions of various distinct phenomena of art, poetry and translation, as well as an exploration of the versatility of literary language and of poetic language in particular. The difference between the terms "medium" and "form" and their usage will be explained in what follows.

The difference between medium and form is based on the bounding of elements. A medium is composed by loosely bound elements and is stable and unchangeable. A form is, by contrast, tightly bound; it is also temporary and changeable in nature. A medium generates a spectrum of possibilities, in which various forms arise and can be perceived. For example, seawater serves as a medium in which various forms of waves are generated; or sand is the medium from which different forms such as patterns made in the sand, domes or castles could be built. The same composition of elements could be found in both a medium and its forms. Despite being more tightly bound, elements are more easily dispersed in forms. In the example above, a sandy castle as a

³⁵ Heider developed a theory of form and thing in the psychology of perception and discussed how things (footsteps as tightly coupled elements) becomes perceivable in the medium of sand (a loosely coupled structure) (Heider, 1926, cited in Lee and Brosziewski, 2009, p.130). Cf. Heider, F. (1926) Ding und Medium [Thing and Medium], *Symposium*, 1, pp. 109-157.

form is more tightly bound, but it is more easily dispersed. A medium is too abstract to be perceived and only forms can be concretely identified. Because forms can be perceived, this makes it possible to observe the medium (Luhmann, 1995, p.180). Forms of waves make the seawater observable as a medium. Moreover, a medium provides a spectrum of possible selections for any particular objects and creates a number of forms for such selections. Given the fact that a number of possible forms may arise, the medium is never exhausted.

Communication becomes possible only with the existence of a medium. There are three types of media that enable communication to unify the three selections of information, utterance and understanding. First, language is the common medium of communication which fundamentally facilitates an interpenetration of social systems and psychic systems, so that communication can operate successfully.³⁶ Second, the media of dissemination allows communication to reach a wide audience. For example, radio broadcasting is a medium of dissemination for audio announcements, and a newspaper is a medium for disseminating news stories. Third, every functionally-differentiated system creates its own symbolic medium so that it can successfully perpetuate its communication. For example, different types of perceptual artistic media such as music, painting and poetry are the "symbolically generalized media" of artistic communication, (Luhmann, 2012, p.211). Only by using the

³⁶ Luhmann borrows the term "interpenetration" from Parsons' general theory of action systems. The concept of "interpenetration" is used to describe the "intersystem relation between systems that are environments of each other"; Luhmann particularly refers to how the interpenetrating relationship between human consciousness and social systems presupposes the selections of the three components of communication (Luhmann, 1995, p.213; 2012, p.227). As Luhmann (1995, p.216) states, "Human beings are needed for uttering and understanding, and often also for creating facts that function in the communicative nexus as information". This concept will be applied and discussed at the last part of Chapter 8.

symbolic medium can a social system reproduce its communication in order to continue to function over time. Thus, the indispensable roles of the three types of media in communication, and the presence of a particular symbolic medium in every social system are the basic features of differentiating every unique social function in Luhmann's theory. In this regard, this chapter will look into poetry in particular as the medium of art, and the medium of language in terms of literary language and poetic language.

Since the only difference between medium and form lies in whether elements are loosely or tightly coupled, the medium is established by means of adopting an observation criterion which defines a particular level of medium/form distinction. This is done by identifying one common distinction connecting medium and form (Luhmann, 1997, p.198 cited in Tyulenev, 2012, p.88). As has been introduced in Chapter 1, Luhmann (2000a, p.29) adopts "the two-sided form of distinction", a mathematical concept proposed by Spencer-Brown, for the purpose of functional differentiation. A form is differentiated by drawing a distinction, which is composed of an internal side and an external side. The internal side is the marked space of a positive value ("yes") and the external side is the unmarked space of a negative value ("no"). A form is indicated by the positive value on the internal side.

From the example of artistic communication already mentioned above, different art forms arise in each of the perceptual media of art; for instance, classical painting and contemporary painting are two art forms generated from the medium of painting. When a work of painting as a form is observed, it is differentiated by its features as belonging to a "classical" style and this is marked in the internal side of the form, leaving the external side of the form unmarked, the side that refers to other paintings of the "non-classical" styles. An artwork can be differentiated in a form when an observation criterion is delineated at a particular level of medium/form distinction so

that medium and form relate to each other based on one common distinction, such as the medium of painting and the forms generated as in the example above. Therefore, the medium of art, as a form of distinction itself, differentiates art from non-art, and the various art forms generated from the medium of art are distinguished by their own characteristics in artistic communication.

Furthermore, language as a medium of communication is the central idea in the study of poetry and translation. To begin with, how is the concept of medium/form applied in language? For Luhmann (2012, p.123), language is "the fundamental communication medium" for society. Every social system can perpetuate itself because language serves as a common medium of communication. Language posits a dynamic relationship between medium and form: language is the medium in which words and sentences arise as forms, which are concrete and observable. Language also plays an essential role in verbal communication, since "language can optimize the synthesis of information, utterance, and understanding in such a way as to enable communication to operate autopoietically" (Maurer, 2010, p.7). Words and sentences are articulated in any discursive acts, which necessarily facilitate the process of synthesizing information, utterance, and understanding as a unity of communication. The medium of language allows thoughts and feelings to be expressed through words and sentences given the precondition that consciousness and communication are structurally coupled, thereby an understanding of what is perceived is made possible. In a study of literary texts and translation, it will be beneficial to take a closer look at language choices in terms of the dynamics between medium and form.

In a study of literary texts, literary language is a medium of communication and it can be observed as a form which makes a distinction between literary language and non-literary language. In a two-sided form of distinction, the internal side is the literary language; the external side is non-literary language. This indicates that the

nature of literary language is differentiated from other types of language such as the language used for legal or business purposes. The concept of viewing literary language as a medium facilitates an understanding of the unique properties of literary language in communication. Literary language uniquely features the use of diction which "signifies the types of words, phrases, and sentence structures, and sometimes also of figurative language, that constitute any work of literature" (Abrams, 1999, p.228). This means that literary language is characterized by the use of literary devices and figures of speech such as personification, metonymy and metaphor. On this point, literary language is a medium from which some concrete forms of words and sentences of various grammatical, lexical and stylistic patterns can be identified. The medium of literary language provides a range of possible forms for literary texts from which grammatical, lexical and stylistic choices can be made for the creation of literary images.

In other words, the medium of literary language generates a range of possible options in literary descriptions; for example, some possible choices of metaphors can be selected during the process of literary creation and are realized among certain restricted rules of grammar and choices of diction. After all, the medium of literary language is internally constructed in a literary system for actualizing selections and guiding expectations towards the linguistic manifestation of literary depictions.

Bearing in mind that the basic difference between medium and form lies in the loose or tight coupling of elements, the distinction "medium/form" can be employed in interrogating various distinct phenomena of art and literature. The theoretical construction of medium/form is also advantageous in providing an alternative approach to studying literary translation as an interlingual transfer, which can be scrutinized in the realm of the medium of literary language.

4.1.2 (Translated) Poetry as an Art Form, and the Medium of Poetic Language

Luhmann's conceptualization of medium and form provides a rich descriptive approach for an observation of art and literature, in addition to the medium of literary language as a key notion. This section will examine poetry and translated poetry as art forms and the medium of poetic language, which serve as the foundation for further discussion on Hong Kong Chinese poetry and its English translation.

In artistic communication, artworks are manifested through artistic forms which are observable within the medium of art. For Luhmann, medium and forms are internally constructed within art qua social system. In the traditional view of art, the medium constitutes and places constraints upon the forms of artworks. This is replaced in systems theory by an interdependent relationship between medium and form (Halsall, 2007, p.52). For example, canvas and paint are traditionally conceived of as the main material media which constitute the forms of painting and also place constraints on the creative genesis of painting. Luhmann's idea of medium and form reverses this traditional view by means of his concept of second-order observation. An observation of a particular work of painting is a process of observing the artistic form which constitutes the media such as canvas and paint, and this observation of the form allows the abstract medium of art to be observed. Thus, an observation of art starts from the artistic forms within the medium of art. This provides a wider perspective for rethinking how art describes itself and society through its communication medium, instead of merely focusing on how the use of a medium for a particular artwork contributes to its artistic quality, such as the traditional view of studying how paint and canvas are used in a painting.

Furthermore, art is constituted by its medium internally and externally in different forms as Luhmann states:

It is constituted by an internal medium that shapes materials—paint, language, bodily movement, spatial arrangements—within an external medium that isolates the forms in their striking particularity and guarantees that they are perceived as art rather than as wood, a coat of paint, a simple communication, or human behavior.

(Luhmann, 2000a, p.110)

The medium of art externally distinguishes the forms of artworks such as painting or poetry from others, for example, a blank sheet of colour paper or a letter of conversation. The medium of art also internally distinguishes the various forms of artistic materials such as paint, canvas, and poetic devices.

Hence, one may observe how both art and literature describe themselves and society through their communication medium and this starts from observing the forms internally and externally, such as Hong Kong Chinese poems and their English translated versions as forms of art, and how they are distinguished from other types of literature.

What makes poetry a medium (of art)? Poetry is a text-art and a medium through which various forms of poems could come into being, including: i) the major themes of writing, for example, the themes of love and relationships, a description of society or an appreciation of nature as commonly found from many poems of all ages; ii) poetry genres including modern or classic poetry, epic poetry, lyric poetry, or prose poetry; and iii) poetry formats, such as concrete poetry incorporating graphic images, or words in special typographic arrangement, or visual poems which blur the

distinction between art and text with digital images. According to the *Princeton Encyclopaedia of Poetry and Poetics*, there are major genres of poetry such as tragedy, epic and lyric; some general types of poetry including dramatic poetry and narrative poetry, and different kinds of prosody, for example, classical prosody, English prosody, romance prosody and some prosodic forms other than Western poetry such as Japanese Haiku (Preminger, Warnke and Hardison, 2015, p.viii).

In the observation of poetic communication, one may start from observing that a particular poem is a form; this facilitates a better understanding of the medium of poetry, through which poetic communication is made possible. An observation of the abstract medium of poetry from its forms helps to identify some unique features of poetry, including its poetic format, poetic sound patterns, genres or themes. Such unique features of poetry characterize poetic communication as distinguished from non-poetic communication, such as fictional writings in literary communication.

From this point of view, how is the concept of medium/form applied in studying poetry translation? In the study of poetry translation, the usual practice is to adopt a comparative analysis of an original poem and the translated poem. The comparison focuses on the similarities and differences of language expressions between source language and the translated language. This helps to investigate how the two poetic languages show grammatical, lexical and stylistic preferences in the source poem and the translated poem respectively and how they are similar or different. Any textual shifts, some loss or gain in translation, can be identified by studying the lexical choices made under the constraints of linguistic and cultural difference (Tymoczko, 1999, p.25). As pointed out in Chapter 3, since poetic expression is distinctively ambiguous and elusive, along with the presence of poetic rhyme or musicality, translation is more challenging in the linguistic transfer of poetic language:

Whatever the definition, the soul of poetry lies in the use of language in a figurative, metaphorical mode of expression that transcends traditional semantic limitations of language. The embracing of ambiguity and polysemy is one of the hallmarks of literature, and it is here, more than any problems of scansion or rhyme, that the challenge of translating poetry manifests itself in the most unmistakable fashion.

(Landers, 2001, p.97)

By making a comparison between the source language and the translated one, the words and sentences of the source poem and of the translated poem are observed as a number of concrete forms of the two poetic languages. The forms thus constitute the medium of source poetic language and the medium of translated poetic language respectively. In this sense, the abstract medium of poetic language can only be observed through its forms of words and sentences.

Poetic descriptions are viewed as forms of lexical choices within the medium of poetic language. This application of medium and form provides a new conceptualization of poetry translation in contrast to the prescriptive approach which aims at achieving a "faithful" translation, and the long-held belief that the original text is always superior to its translation. Robert Frost's (1961) famous quote "Poetry is what gets lost in translation" has strikingly pinpointed the unavoidable loss in translation due to the difficulty of preserving the essence of the original poem. In spite of Robert Frost's famous claim that emphasizes the loss in a translated poem, poetry translation can be re-conceptualized by using the idea of medium/form. The translated poem is realized as a form of art which reconciles a nexus of multiple possible forms of poetic descriptions within the medium of poetic language. Any losses or gains as

shown in the textual shifts are contingent, and they emerge as forms of lexical choices through the medium of poetic language in the translated poetry. As Luhmann states with regard to the nexus of forms that constitute the poetic text:

Only at the level where symbols, sounds, meanings and rhythms conspire — a level that is difficult to "read" — do poems refer to themselves in the process of creating forms. They generate contextual dependencies, ironic references, and paradoxes, all of which refer back to the text that produces these effects. Supported by the text, poetic self-reference may eventually articulate itself explicitly — not as a flat, abrupt statement, but as a form within the nexus of forms that constitute the text.

(Luhmann, 2000a, p.125)

Luhmann here pinpoints the essence of poetry and its self-reference. A poem distinguishes itself because it is a form realized from a selection of poetic words, symbols and rhythms. Since the translated poem articulates these features in another language, it is realized as another form which is distinct from the source poem because new choices of words and phrases are realized.

The specificities of poetic language differentiate poetry and its translation from other instances of literary or artistic communication, such as fictional works or painting. The medium of poetic language provides a range of possible forms from which poetic texts make grammatical, lexical and stylistic choices in the depictions of poetic images. In the case studies presented in this thesis, the re-presentations of Hong Kong's self-images in the source text of a Hong Kong Chinese poem may be preserved or altered in the English translation. The poetic language of Hong Kong Chinese

serves as a medium of poetic communication which characterizes the linguistic and socio-cultural aspects of Hong Kong in a unique way. After the images have been translated, new forms of lexical and syntactic choices arisen within the medium of English poetic language are realized in the translation. Thus, the perceivable forms of images manifested in English make English poetic language observable as the medium of poetic-translational communication.

Our next question is, how are poetic re-presentations manifested in English poetic language as compared to those in Hong Kong Chinese? An examination of how poetic images are manifested in English translation will illustrate whether the unique features of Hong Kong as depicted in Hong Kong Chinese poems are preserved or altered in the translations.

Before answering this question by using some examples in Chapters 6 and 7, it is necessary to present an introduction to the specificities of "Hong Kong Literature" as well as the characteristics of the poetic languages of Hong Kong Chinese and English in the following sections. This will provide important background information for the investigation of the poetry translation phenomenon with the help of the conceptualization of medium/form.

4.2 Definitions of Hong Kong Literature

In this section, the concept "medium/form" will be applied in defining "Hong Kong Literature" in order to delineate the characteristics of poetry written in the particular language of Hong Kong Chinese and the English translation, which are generated from the internal medium of "Hong Kong Literature".

An overview of the application of "medium/form" relationship helps to

conceptualize the phenomenon of poetry translation. It is important to bear in mind that only concrete forms can be observed and identified; the loosely bound medium is too abstract to be identified so it becomes observable only through its forms. In the context of this research, the “medium/form” relationship is expressed in the following way: “Hong Kong Literature” establishes itself as a medium, and within this medium, forms in two major languages emerge — “Hong Kong Chinese Literature” and “Hong Kong English Literature”. Further, as a medium, “Hong Kong Chinese Literature” is distinguished externally from other writings. What this means is that “Hong Kong Chinese Literature” can be distinguished from Chinese literature of other origins, such as Mandarin Chinese literature in the case of Taiwan or mainland China.

Moreover, the source texts in the present study are categorized as “Hong Kong Chinese poetry”, which is a form arising internally from the medium of “Hong Kong Chinese Literature”. The application of the medium/form relationship — the way, as mentioned above, Hong Kong literature functions as a medium for two distinct forms of literature in Chinese and English, and “Hong Kong Chinese poetry” as a distinct form of “Hong Kong Chinese Literature”, are two important features in defining the source texts and the source language in the present study.

In the following, the historical context and some questions regarding the definitions of the “Hong Kong Literature” will be discussed in order to address the complexity behind the literary scene of Hong Kong. This complexity is largely due to the historical background of Hong Kong's transient population in relation to mainland China as well as its colonial relationship with Britain.

The term “Hong Kong Literature” is itself problematical and requires some discussion, because there has been a common perception that Hong Kong lacks its own culture and literature as a result of its being a transient city of migrants. While Chinese literature broadly includes any literary writings in Chinese, in literary studies

it generally refers to those writings from geographical regions with large Chinese populations such as mainland China, Taiwan, Hong Kong, Macau and Southeast Asia (Liu, 1999, p.6; Chan, 2016, p.2-3). In the early days of the colony, the literature of Hong Kong was nurtured by the cultural and literary strengths of mainland Chinese writers as a result of the contributions and influences brought by these writers who had migrated to Hong Kong (Wong, 2007, p.117-120).³⁷ After the Japanese invasion of China in 1937, followed by the Chinese Communist Party's take-over of mainland China in 1949, there was another influx of mainland Chinese writers to Hong Kong. In the 1950s, Hong Kong's literary scene was largely divided into Left and Right as a result of this influx. Many of the former's works were naturally pro-Communist, whereas many of the latter were liberals or supporters of the Nationalist party which had retreated to Taiwan (Tay, 1998, p.i-ii; Hung, 2008a, p.4).

From the 1950s up until the 1990s, there was an exponential growth of literary works in Hong Kong. After 1960 especially, an increasing number of mainland Chinese writers arrived and started to adopt the point of view of Hong Kong, and nurtured many locally born or educated Hong Kong writers of the next generation (Hung, 2008a, p.4). These included Ho Tat (何達), QuanNan (崑南), Ma Long (馬朗) and Xu Xu (徐訐), who were some of the most prolific poets and writers of the 1950-60s.³⁸ During this period, there was also a significant shift in literary themes: in contrast to the initial nostalgic descriptions of mainland China in the early Hong Kong Literature, the writing of this later period increasingly incorporates specifically Hong Kong features. This was the time that "Hong Kong Chinese literature" began to take shape and to distinguish itself from other writings in Chinese with its own features.

³⁷ A prominent mainland Chinese immigrant Wang Tao (黃韜) arrived in Hong Kong early in 1862 and was regarded as the "founder" of Hong Kong literature and a pioneer publishing the first Hong Kong Chinese newspaper (Wong, 2007, p.117).

³⁸ See Tay (1998) for poems of Ho Tat, QuanNan, Ma Long, Xu Xu and other poets' works in the 1950-60s.

The 1997 question of Hong Kong's Handover had already become a political wrestle before the signing of the Sino-British Joint Declaration in 1984. The late 1970s up to the 1990s, in the transition period before the Handover of sovereignty, was a pivotal period for the flourishing of Hong Kong writings. This historical event stimulated a heated debate among literary critics on the subject of how to define "Hong Kong Literature" as such, and how to categorize "Hong Kong Writers" (Huang, 1985; Liu, 1996; Tay, Wong and Lo, 1998b; Wong, Li and Chan, 1997; Liu, 1997, 1999; Cao, 1999, Lam, 1999, 2002; Leung, 2003; Hsu, 2011). The most contested issues revolved around:

- i) whether the literary works should provide narratological accounts of Hong Kong, or contribute to the development of the literature of Hong Kong;
- ii) whether English-language works focusing on Hong Kong ought to be included as the literature of Hong Kong, rather than the majority of literary works concerned with Hong Kong, which were mainly written in Chinese;
- iii) whether any Chinese-language works published in Hong Kong, or written by Hong Kong based writers but published elsewhere, should be considered as the literature of Hong Kong;
- iv) whether Hong Kong writers should be classified according to their language and cultural background, i.e. their native place and date of birth, to the place of residence and the time of their writing career in which they become famous, or to the place of residence at the time of writing about Hong Kong;³⁹
- v) whether the main readership of the literary works should be based in Hong Kong.

Such debates have made the issue of Hong Kong literature even more

³⁹ See Cao's (1999) division of Hong Kong writers in the period from 1949 to 1980s into four main categories: Hong Kong local native writers, southbound writers from mainland China, Chinese writers from places other than China and residing in Hong Kong, and Hong Kong native writers based in overseas.

problematical, but at the same time they demonstrate how far this literature has developed since the 1950s.

Above all, "Hong Kong Literature" broadly encompasses both Chinese and English writings, including literature translated from Chinese to English and vice versa. (This will be discussed further in the following section about the medium of poetic language as an illustration.) In the definition of "Hong Kong Literature", I also endorse Chan's (2016, p.24) recent claim that the notion of "Hong Kong" is manifested as "a distinctive literary and cultural sphere" in which Hong Kong literary writings incorporate unique themes, content and genres that could not be accommodated in other cultural spheres; for example, a writer can freely express political beliefs or write in experimental genres in Hong Kong literature. Hence, the definition of Hong Kong literature should not be confined to those works which describe or narrate Hong Kong or which use Hong Kong as a setting. As was pointed out in Chapter 2 and in the previous section, the literary writings of Hong Kong undoubtedly circumscribe a diversity of themes, representations, literary styles and registers. Nevertheless, amongst the various endeavours of numerous writers of diverse language and cultural backgrounds, we can find traces of the self-images of Hong Kong presented in their literary works.

In terms of systems theory, "Hong Kong Literature" establishes itself as a medium. While there have been literary reviews promoting the flourishing of literary writings or poetry creation in Hong Kong English,⁴⁰ this thesis does not intend to investigate Hong Kong English Literature, or Hong Kong English Poetry in particular, which is beyond the scope of the present study. Instead, this thesis aims to scrutinize the re-presentations of Hong Kong's self-imaging in the English translation of Hong

⁴⁰ See Lam (1999, 2002) for an overview of the vibrancy of Hong Kong poetry written in English and the definition of including English-translated poetry into the category of Hong Kong English poetry.

Kong Chinese poetry. Therefore, the definition of "Hong Kong Chinese poetry", as a sub-category of "Hong Kong Chinese Literature", has already been established as a precondition because the source texts of Hong Kong Chinese poetry have been delineated with the presence of their English translations. As shall become apparent, both source poetic texts and translated texts carry some intriguing features which address the uniqueness of Hong Kong. This will be explained further in the following section and in the case studies in Chapters 6 and 7.

4.3 The Medium of Poetic Language: Hong Kong Chinese and English

How is the concept of medium/form applied to a poetic language through which the self-portrayal of Hong Kong can be realized? The concept of medium/form will be applied to both the medium of the poetic language of the source poetry and of the translated poetry respectively. The observable forms of poetic language will demonstrate the diverse language specificities which are featured in Hong Kong Chinese poetry and its English translation.

First of all, the poems chosen to be translated were selected from a pool of Hong Kong Chinese poetry, written in the poetic language of "Hong Kong Chinese". Here the term "Hong Kong Chinese" is a broad category circumscribing all linguistic specificities of Chinese language use in Hong Kong and in Hong Kong Chinese writings. Though the definition of "Hong Kong Chinese poetry" is itself debatable as discussed in the previous section, "Hong Kong Chinese poetic language", which is observed as a form within the medium of "poetic Chinese language", establishes itself as another medium. There arise multiple forms of linguistic features reflecting a hybrid linguistic scene of Hong Kong within the medium of "Hong Kong Chinese

poetic language".

The diverse language specificities of Hong Kong Chinese poetry are as follows: modern Chinese poetic language (in a form of free verse as opposed to the genre of Classical Chinese poetry); code-mixing of vernacular Cantonese and English (which is a special feature of Cantonese in Hong Kong); Standard Written Chinese; classical Chinese; Mandarin; and different dialects of Chinese origins.⁴¹

All of the Chinese language specificities as listed above emerge as forms and are subject to observation when the source texts of Hong Kong Chinese poetry are scrutinized. In addition, "Hong Kong Chinese poetry" is a differentiated category of Chinese poetry, both in terms of the varieties of Chinese linguistic features, as well as the themes and the perspectives of writing. The varieties of Chinese linguistic features also reflect the different origins of poets. There are Chinese poets who originate from mainland China or Taiwan and have engaged in poetry writing in Hong Kong or about Hong Kong, such as the prolific poets Ma Long and Xu Xu from mainland China in the 1950s, and the renowned Taiwanese poets Yu Kwang Chung (余光中) and Ya Hsien (痲弦) had published poems which were influential works in Hong Kong in the 1960s.⁴²

On this point, it can be seen that some of those poems written in Mandarin Chinese by poets who originally came from Taiwan or mainland China were categorized as "Hong Kong Chinese poetry" with reference to their listings in the existing Chinese literary reviews and the presence of their English translated versions in various bilingual Hong Kong poetry collections. Therefore, although "Hong Kong Chinese poetry" distinguishes itself from Mandarin Chinese poetry of Taiwan or

⁴¹ In addition to Cantonese as the major vernacular language in Hong Kong, Mandarin (Putonghua), Hakka, Chiu Chow, Fukien and Shanghainese are other Chinese dialects of Hong Kong population. There are subtle differences between Modern Chinese and Standard Written Chinese. See Li, D. C. S. (2017, p.2-4; p.71-72).

⁴² Ya Hsien is the pen name of Ching-lin Wang (王慶麟). See Tay (1998, vii-ix).

mainland China generally, it is "distinctive" not in a sense that it is only written in the local dialect Cantonese or standard written Chinese, but with the special properties that Hong Kong Chinese poetry incorporates some varieties of Chinese linguistic features including hybridity and Mandarin Chinese in some cases. Such varieties of Chinese language specificities are observed as the forms within the medium of "Hong Kong Chinese poetic language", and characterize the source poems from Hong Kong Chinese poetry.

In addition to the hybridized poetic language, there is a diversity of themes and poetic re-presentations in Hong Kong Chinese poetry that may or may not depict images or self-descriptions of Hong Kong. However, in the present study, the observation criteria is delineated in order to investigate the self-images of Hong Kong, so the focus of study is centred on certain corresponding themes depicting Hong Kong's self-imaging. Therefore, a representative list of poems including some key aspects of self-images, as introduced in Chapters 6 and 7, will be highlighted for investigation as to their presence in the published bilingual Hong Kong poetry collections.

Second, how does medium/form illustrate the poetic language in English translation? The English versions translated from the source poems are written in "Hong Kong English poetic language". It is observed as a form arising from the medium of "Hong Kong English", which is regarded as a variety of local English linguistic specificities out of Hong Kong's historical and social context, according to the description of "Hong Kong English" by some local scholars of English linguistics (Bolton, 2002, p.18-20; Lam, 2002, p.188). Various forms emerge from "Hong Kong English poetic language" which establishes itself as a medium in its own right.

As a result, the following English language specificities may be found in the English translated poems: modern English poetic language in free verse; classical

English poetic language with a meter and a rhyme scheme; American English; British English; a mixed coding of British and American English; and vernacular or standard English varieties of different origins.

The varieties of English listed above are some of the linguistic features of the English poetic language to be investigated when a comparative analysis of a source poem and its translation is conducted. By identifying such linguistic features of the English translation, one may learn how different source language features in Hong Kong Chinese are mediated into English by observing the emerging forms of lexis.

4.4 The Re-presentation of Self-imaging — Linguistic Hybridity

Given the fact that there is a stark contrast between Hong Kong Chinese and English both linguistically and culturally, a key question for investigation is in what ways the hybridized linguistic features from source poems are mediated into English. Can we find traces of the Hong Kong Chinese language specificities or linguistic hybridity from the translated lines in English, or are they overridden by English?

This section will discuss how the special feature of linguistic hybridity in the source poems which demonstrate a mixed usage of local dialect Cantonese and standard written Chinese, or a mixing of Cantonese, Mandarin and English, are translated into English by two sample poems from my case studies.

The first example is a food poem 〈飲茶〉 "Having Tea" written by Tang Da Jiang (唐大江) in 1978 and translated into English by Eva Hung. The bilingual Chinese and English versions of this poem were collected into *To Pierce the Material Screen: an Anthology of 20th-Century Hong Kong Literature, Volume II* (2008) published by Renditions. The poem vividly depicts the food culture of Chinese morning tea in Hong

Kong's daily life and a special linguistic feature of hybrid Cantonese and Standard Written Chinese. The poem and its English translation are put in Appendix G, and the following is the footnote inserted in the English version:

Footnote: A characteristic of this poem is the use of Cantonese vocabulary within the context of standard written Chinese. In this translation Americanisms are introduced to create an effect of mixed usage.

(trans. Hung, 2008b, p.35)

As explained in the footnote, the poem characterizes the mixed usage of Cantonese and standard written Chinese. The translation strategy is the insertion of "Americanisms" to create a similar effect of language mixing. The use of Cantonese words is found in the last few lines (13-17) of the poem:

飲茶無錯是種怪謬的過癮 /
於是乎只一盅兩件 / 就夠吃掉多個小時 /
而好傢伙這時便索性 /
連帶沉悶無聊的廣告 / 也再三 吞下去

Having tea is indeed a weird kind of indulgence/
One pot of tea, a couple of tiny eats/ Consuming many an hour/
Now our good man goes the whole nine yards /
Sets upon the boring senseless adverts/ Gobbles them up one by one

(trans. Hung, 2008b, p.35)

The Cantonese vocabulary 過癮 (*gratifying*) and 索性 (*bluntly*) are idiomatic dialectal expressions, which create a humorous effect when the tone of Cantonese and the idiomatic wordings are blended into standard written Chinese. It is difficult to express a similar hybrid usage in English translation. The English translated phrases for the two wordings are "indulgence" and "the whole nine yards" respectively. The phrase "the whole nine yards" is a colloquial American expression meaning "all the way/ everything". This use of American expression attempts to create an interesting

phrasing of language mixing in English, though it is difficult to preserve the Cantonese sense of fun in the idiomatic dialect.

The second example is a poem depicting a local street scenery of Hong Kong, which is entitled 〈廟街・星期五凌晨時〉"Temple Street • Early One Friday" written by Choi Chi Fung (蔡志峰) in 1995 and translated into English by Simon Patton. (See Appendix H for an abridged version of the poem and the translation.) The bilingual versions of this poem were published in the special issue *Hong Kong Nineties, Renditions Nos. 47 & 48* in 1997. In this poem, the old Temple Street in Hong Kong is creatively turned into a special language of locality and hybridity. It is broken and fragmentary, yet full of old street images and convention. In the following, lines 4-10 of the source text feature a hybrid language of standard written Chinese, English words, and Mandarin Chinese *pinyin* characters. The images along the lines are conveyed to describe the special hybrid linguistic scene of Hong Kong which reflects its colonial root, and the social changes brought by an influx of mainland Chinese immigrants before 1997, such as the sale of pirate compact discs in the stalls of the Temple street because of the mass production of pirated goods in China.

Tourist 一個外來的連詞重遇
一幅幅畢加索的名畫在飄動中翻譯成
日常的圍巾與 T 恤牛仔褲並列叢林
一大片繁榮的形容詞進行著簡化
Yībàn Yībàn pǔtōng de 人民幣盛開
翻版 CD 也閃著香氣跟倉頡的後人
拿著名卑片疲巨首標的相片在一起
'Tourists' a foreign conjunction a fresh encounter
with a series of famous Picassos translated a-flutter
into everyday scarves ranged alongside t-shirts and jeans jungle
broad expanse prosperous adjectives in the process of simplification
Yiban Yiban putong de blooming renminbi
and pirate compact discs glittering with perfume heirs of Cang Jie*

holding photographs of famous-brand leather goods and watches

*Footnote: Cang Jie is often credited with the invention of Chinese characters

(Trans. Patton, 2001, p.208-211)

At the beginning of line 4, the translation uses single quotation marks to distinguish the word 'Tourist' in order to spotlight it as a separate English word as in the source poem. The English abbreviations "T恤" and "CD" which are common spoken words of Hong Kong Chinese in everyday life are translated into simple English words "t-shirts" and "compact discs". Moreover, some Chinese *pinyin* characters "Yībàn Yībàn pǔtōng de" and the *pinyin* of 倉頡 "Cang Jie" are preserved in English translation without the symbolic tones. The wording "Cang Jie" is supplemented with a footnote, "Cang Jie is often credited with the invention of Chinese characters". This serves to explain that "Cang Jie" is not just a modern Chinese typing method, but the name of a legendary figure who invented Chinese characters in ancient China.

In line 10, there are some intentional typos for the Chinese pirate products 名牌
疲巨首標, which are converted into correct English words "famous-brand leather goods and watches" in the translation. The original typos in Chinese actually create an ironic effect since the image depicts that some photographs of these pirate products are being held by the "heirs of Cang Jie". This special "flawed" yet funny word play in written Chinese characters enchantingly describes the local street scenery. This special word play is unavoidably lost in the English line because of the fundamental difference between the graphic nature of Chinese characters and English alphabets.

The two examples above illustrate that the hybrid language features of the source texts in Hong Kong Chinese are partially preserved by the use of American English phrasing or the mixed usage of *pinyin* in English. From these two examples, the

medium of poetic language in Hong Kong Chinese and in English become observable when the forms of poetic descriptions are identified with the linguistic hybrid features in the two languages respectively.

Thus far, the medium of poetic language is an important conceptualization in the study of poetry translation. By observing various forms of lexical and syntactic choices in both the source and the translated texts, one may learn how images are recreated with different grammatical, lexical and stylistic preferences in the source language and the translated language. As the poem examples show, the re-presentations of Hong Kong's self-images may be preserved or altered in English translation. The hybrid language features tend to be converted or largely lost in translation, partly because of the difficulty of simulating the language mixing of the source texts due to the constraints of English linguistic norms, and partly because the complexity of the socio-cultural and linguistic features as depicted in the Hong Kong Chinese poems makes it too elusive for understanding and translating. Notwithstanding the differences in recreating the hybrid linguistic features, the translation is distinct from the source poem with new emerging forms of poetic descriptions in English. The translation is realized as a form of a linguistic structure which reconciles a nexus of multiple forms of words and sentences within the medium of English poetic language.

4.5 Poetry Translation: the Actualization of Form and Meaning

It has been mentioned in Chapter 3 that a translated poem is conceptualized as an actualized option from a spectrum of other possible translations. This seemingly tautological statement actually hints at two questions concerning the social function of poetry translation. The first of these is: How does a translated poem come to be a

product of meaningful communication? The second question is: How is meaning realized through poetry translation when the depictions in the source text are manifested in the translated poetic language?

In an attempt to answer these two questions, there are two levels involved in explaining how meaning is actualized with regard to poetry translation. Firstly, at the level of the autonomous operation of poetry translation qua social system, this thesis will illustrate how poetry translation qua system selects and realizes meaningful communication, which is the basic element of poetry translation as a meaning-constituting system. (This level of explanation will be elucidated in greater detail in Chapter 8.) Secondly, at the level of textual re-presentation in poetry translation, this section will discuss how a translated poem is observed as a form of meaning through which poetic re-presentations selected for translation are recreated in the poetic language of English, actualizing the translated poem as a new form. This also refers to a theorization of translation as "a meaning-based medium" (Tyulenev, 2012, p.107).

This section will attempt to demonstrate the actualization of meaning through poetry translation, in which various depictions of society are conveyed through the medium of English poetic language. Although Luhmann has not developed the theory of signification and its relation to the production of meaning in greater depth, I intend to propose here and in the next chapter some initial ideas on language and meaning for conceptualizing poetry translation in accordance with his discussion of "Sign as Form" (1999), and his views on the observation of art and poetry in portraying the world, in the various re-presentations to which meaning is selected and actualized.

To start with, meaning is a universal medium for all social and psychic systems; they always make meaningful selections in their autonomous operation. Every system

adopts a distinct perspective in seeing "the world as a unity of its own difference between system and environment" (Luhmann, 2012, p.70). Since all social and psychic systems operate in the medium of meaning, the world is a unity of all possibilities, or a horizon of meaning, where forms of meaning are realized and created. Owing to the fact that a translation qua system is one of the social systems operating on the basis of its own functional differentiation and its own perspective of seeing the world, a translation system constitutes its self-reference and operates as a form of meaning (Tyulenev, 2012, p.108). It is one of the social systems that contribute to the possibilities of generating a distinct kind of description of both the world and society.

In addition, translation can be viewed as a medium, a spectrum of possible forms of meaning, in which a particular type of translation is actualized as a form of meaning (Tyulenev, 2012, p.107). The actualization of translated poetry as a form of meaning constitutes a meaningful self-reference for poetry translation qua system and a description of society. Bearing in mind this theorization of poetry translation, this thesis attempts to explicate further a conceptualization of poetry and its translation in terms of construing the re-presentation of various aspects of Hong Kong's self-images in English translation as *a social construction of meaning* from Luhmann's perspective. This refers to how meaning is realized through poetry translation — how different aspects of Hong Kong's self-imaging are selected for translation and how meaning emerges in the poetic language of English and constitutes a self-description of society.

Although meaning is always embedded in words and sentences, Luhmann conceptualizes meaning and its relationship with text in a specific way. From the systems-theoretical perspective, meaning is not pre-given with a specific value but is ascribed and constructed on the basis of social observation and the description of a unity of difference. Luhmann (1995, p.71) clarifies that "meaning is not a sign";

instead, meaning is a central concept which precedes a semiotic study of objects and presupposes the context in which signs are given with values. For example, in the sentence "this is a beautiful face", the sign "a beautiful face" may have different referents. This may refer to a face which is good-looking, adorable, elegant, or hypocritical, enigmatic and tempting. The interpretation of the sign is contextualized and this is subject to being described in an act of observation.

Since society is too complex to be comprehended, an act of observation indicates the differentiation of an object in a two-sided form, a form "taking the observer into account and placing him in the world. It simplifies descriptions of the world and society" (Luhmann, 2013, p.192). Hence, meaning is created according to a preconditioned social context, and it is ascribed to a sign by an observer so that the complexity of society can be reduced to a level that it can be described and comprehended.

In other words, since meaning is a medium, an interpretation of the world is concerned with how a form of meaning is selected and actualized among other possible options. The meaning of an object is not pre-given but is ascribed, and this corresponds to the interpretation of the world as "reality" (Luhmann, 1995, p.77). Therefore, a sign must be given with a meaning, which is one of the possible references to the descriptions of the world.

While poetic language is used to convey depictions of the world, the meanings of various depictions are not restricted to certain fixed values given to the signs which are construed by words, but are subject to selection and actualization. (See the analysis of construing a poetic image as a sign in Section 5.3.1.) According to Luhmann (1995, p.60), the medium of meaning is also a form, a unity of the two-sided difference between actuality and potentiality. Meaning is actualized from a spectrum of options among the potentially real and the unreal. A poem is actualized as a form of meaning

after words and sentences appear and reconcile as a form, an assembly of poetic descriptions. Meaning is selected and constructed when the poem is observed as a form. To put it differently, meaning is ascribed to the form of a poem in an act of observation.

In a study of a Hong Kong Chinese poem as the source text, meaning is ascribed to the source poem as a form in an act of second-order observation (an observation of how poetry observes society). A textual analysis conducted by a researcher will show how the poem meaningfully depicts a particular aspect of Hong Kong's self-images, such as the urban lifestyle and scenery of the city. Meaning is constructed in the poetic text based on the use of lexis and syntax, and the signification of poetic images is built upon the social context pre-determined by meaning. A poem as a form of meaning is differentiated in an act of observation, and meaning is actualized from a horizon of possible options in the selection process of poetic communication. Hence, poetic communication meaningfully produces the poetic works which portray the self-images of Hong Kong, and this constitutes a self-description of society.

Poetic language is a medium which is also a form in itself, which differentiates between the word and the meaning ascribed to it. Luhmann (2012, p.128) states that the form of spoken language "consists in the difference between *sound* and *meaning*... the medial substratum of language, the difference between sound and meaning must be *underspecified*. Without underspecification, there would be nothing more to say, because everything would always have already been said." Here Luhmann emphasizes that the difference between sound and meaning must possess a certain degree of ambiguity so that a spectrum of possible options of meaning may arise for selection whenever a sound (a word) is uttered. This theorization reaffirms the fact that the meaning of signs is subject to selection and actualization, when forms of words and sentences are differentiated.

At the moment a poem distinguishes itself as a form realized from a selection of poetic words, symbols and rhythms, it also constitutes itself as a form of meaning. Luhmann (1995, p.65) also emphasizes that "meaning is the continual actualization of potentialities." At the moment meaning is distinguished, it disappears immediately; new possible forms of meaning arise and are actualized continually. This recurring process of the actualization of meaning is conditioned by poetic communication, which perpetuates its meaningful production of poetic works.

One implication of the discussion above is that a poem, regardless of whether it is written in the source language or the translated language, is observed as a form. As mentioned before, a poem is realized as a form of a linguistic structure which incorporates a nexus of forms of words and sentences, and thereby forms of poetic descriptions; at the same time, a poem is realized as a form of meaning in which meaning is selected and ascribed. After a source poem written in Hong Kong Chinese is rendered into English, new meaning is ascribed to the translated poem as a form.

As has been pointed out in Chapter 3, a translated poem appears to be an actualized option from a spectrum of various other possible translation options. This statement seems tautological at first glance, but it essentially refines the definition of a translated poem from the systems theory perspective. A translated poem is a product of poetic-translational communication which selects lexis and syntax to recreate the poem in English and the translation is realized as a form. On the one hand, the translated poem is viewed as a new poem which is distinct from the source poem because new choices of words and phrases have to be made in English; on the other hand, the translated poem is actualized as a form of meaning, in which new meaning is selected and ascribed. This again points to the fact that poetry translation can be conceptualized as a medium of meaning, in which a horizon of different forms of meaning arise, and each translated poem is actualized as a new form of meaning.

In this sense, a translated poem is itself distinguished as a new poem, which should be viewed as a poem differentiated with its meaning in its own right, rather than being considered as an "inferior copy" of the source text. This definition of translation once again points to how problematic it is to prescribe that any translation should be a faithful copy or an equivalent of the source text. A translated poem, no matter whether it has preserved or altered what is depicted in the source poem, is actualized as a distinct form of its own self-referential meaning.

Here it is necessary to review the existing views on translation strategies which have been considered as the prescriptive or empirical methods of translation, with a particular focus on the strategy of "literal versus free translation". The strategy of literal translation refers to the "word-for-word" rendering or the closeness to the original text. It is regarded by many as the "only" preferable method of translation at all times, as Chesterman (1997, p.13) challenges this prescriptive claim made by Newmark (1981, p.39) that it tends to confine translation to one single prescriptive term while other issues of translation are overlooked. Without doubt, it is problematic to define translation only based on the binary terms "literal versus free".

As Tyulenev (2012, p.108) points out, it is inappropriate to assert that a translation qua system predominantly operates with a "literal translation" strategy when it is situated in a particular place and period of time. This is problematic because "literalness" always exists with "non-literal, free adaptation" when they are differentiated in a unity of difference in a form. Translation strategies are adopted selectively by the translation system, and the emerging forms of words and sentences in a translation are the results of the selection of different kinds of strategies, which are used flexibly in the recreation of various linguistic and socio-cultural features as manifested in the source texts. Although specific strategies may appear to be more dominant, any observable patterns of strategies used in translation should be viewed as

contingent decisions made in the internal operation of a translation system instead of being reckoned conclusively as a normative trend of translation in a particular place and time.

A clarification is required at this point that this thesis does not aim to draw any conclusions about a normative trend of one single translation strategy, even though literal translation can be identified as the predominant strategy used in a few of the poem samples. As will be shown in the comparative analyses of selected source poems and their translations in the case studies, a literal translation strategy can actually be identified when most of the poetic images of the source texts are preserved to a large extent and some cases show a pattern of "word-for-word" rendering in the translated texts; however, this predominant strategy of literal translation appears to co-exist with other strategies, including creative adaptation for selected poetic images, or the strategy of domestication (Venuti, 1995) and the use of footnotes.

Thus, this thesis will discuss the mixed and flexible approaches of different translation strategies which include the close rendering of poetic images, or creative adaptation such as the omission, addition and conversion of images, which are viewed as different choices of lexis and syntax manifested through forms when the translated poems are observed and discussed in comparative analyses. The purpose of the discussion is to scrutinize how lexical choices are realized as new forms in the medium of English poetic language so as to examine whether poetic images are preserved or altered in the translated poem.

Let us return to a discussion of how meaning is reconstructed when new forms of lexical choices are observed in translated poetry. Poetry translation operates as a medium of meaning in which a number of translated poems are actualized as forms of meaning, when various aspects of the self-images of Hong Kong are selected for translation and manifested in the poetic language of English. A comparison between a

source poem and the translated poem allows one to assess how meaning is (re-)constructed in the process of translation. Referring back to the two poem examples shown in the previous section, the source text images selected for English translation include those features of linguistic hybridity, and the socio-cultural changes of Hong Kong when the Handover of 1997 drew near, such as the descriptions of the abundance of pirated goods.

As the comparative analysis has shown, some of these images are lost or altered, especially for the depictions of hybrid language features of idiomatic expressions in Cantonese. Regardless of whether images have been recreated in a way that actualizes a simulation of those images of the source text in an analogous fashion, or whether images have been omitted, lost or converted with some substantial textual shifts, the translated poems are actualized as new forms of meaning.

Hence, new meaning is reproduced by English poetic language in the translated poetry; in other words, meaning is actualized from all possible options of re-presenting Hong Kong's self-images. Consequent to the selection of poetic images in the Hong Kong Chinese poetry for English translation, the poetic language of English introduces new meaning in the re-presentation of Hong Kong's self-imaging. This explains how poetic-translational communication (re-)constitutes a distinct kind of self-description of Hong Kong, through the poetic re-presentation which encompasses various aspects of socio-cultural, historical and linguistic characteristics of the city.

This section has attempted to connect the conceptualization of poetry and translation with language and meaning as well as the self-referential functional perspectives in communication. The self-observation and self-description of society is distinguished ultimately by the distinct perspective of each functional system. This appears as a "final form" of distinction between meaning and world, as Luhmann

(1995 p.70) concludes that "the *unity* of the meaningful constitution of the world (or of the worldful constitution of meaning) is articulated for phenomenological description as *difference* [...] As meaning, the world is accessible everywhere [...] the world is indicated in all meaning."

Chapter 5 Reality Construction and Textual Shifts

5.1 Reality and Literature

5.1.1 The Social Construction of Reality in Literature

Literature is always viewed as the textual re-presentation of reality. Before discussing the genre of poetry specifically, this section will give some initial remarks on how, in accordance with the sociological perspective, reality is socially constructed in literature.

There has been a long history of literary theorists exploring the relationship between reality and literature, since literature is by nature an "imitation" or "representation" of reality (Allan, 2001, p.143). However, given the fact that literature is fictional in nature, in the sense that literary inventiveness is based on imagination, the assumption that literature reflects reality has long been challenged. While seeing fiction as creative rather than realistic is undoubtedly problematic, the discussion should be directed to the functional aspect of fiction in describing what reality is (Iser, 1975, p.7).

What is the common conception of reality as conveyed by literature? The concept of reality in literature has usually been discussed in terms of describing reality as "aesthetic objects", "everyday life", or "human experience", "human nature", and "the

actual world" (Allan, 2001, p.144). Whenever the concept of reality in literature is examined, it is associated with the notions of "human life" and "the world" which constitute human, nature and objects in the surrounding environment. This is a general and universal conception of reality presented in literature. In addition, when cultural differences are considered, literature mirrors the realities of different societies and projects the complexity of the social.⁴³ After all, literature is in no doubt an artistic expression of reality, which comprises the literary depictions of human, nature, and society, along with imagined and fictional ones.

Nevertheless, an assertion can be made that reality is not just the existing world as it is. The sociological account of reality may provide some clues. An early sociological thought has defined reality as a "knowledge" of inquiry, as Berger and Luckman (1971, p.15) contend that "the sociology of knowledge is concerned with the analysis of the social construction of reality." Reality is socially constructed, because the knowledge of life and the social world is learnt through socialization and reality is defined in relation to a specific socio-historical context. Berger and Luckman (1971, p.169) point out that reality is what we perceive but is not naturally given, "just as reality is originally internalized by a social process, so it is maintained in consciousness by social processes.[...] They also reflect the basic fact that subjective reality must stand in a relationship with an objective reality that is socially defined."

For example, an Indian child learns at home the hand-to-mouth eating etiquette which is a custom that shows personal connection and respect with food. This is, however, criticized as an uncivilized act if the knowledge of Indian food culture is not

⁴³ Due to space constraints, this section does not refer to all of the approaches on defining reality in literature, but introduces the common notions that lead the way towards a conception of reality as informed by the sociological approach and Luhmann's perspective. Thus, this section will not explore the cultural differences in viewing reality; instead, the re-presentation of the self-images of Hong Kong will be discussed in view of linguistic and cultural differences when comparing Hong Kong Chinese poems with English translation in the case studies.

understood in other parts of the world. The subjective reality as perceived by those who criticized this eating etiquette is different from what is perceived by the Indian child. This eating etiquette is socially defined as a custom. When such a custom of eating is manifested in an English literary work, through such a widely-known language, the knowledge of everyday life and the social world as the Indian child learns it at home can be read and learnt about by any others. Thus, the socially-defined reality is (re-)constructed in literature, no matter whether it is real or fictional.

As Longo (2015, p.2) points out, sociological research has attempted to understand reality from fictional narratives in literary works. Literary works recount the narratives of individuals and events, and establish relations temporally and causally that create a life-like world — "a fictional representation of reality" (Longo, 2015, p.6). In view of this, literature constitutes the knowledge of life and the social world for sociological investigation. Therefore, reality in literature is subject to be "read", and to be "constructed" (Iser, 1975; Allan, 2001, p.155). That is to say, reality is (re-)constructed in literature and in the fictional re-presentation; it is socially defined and manifested in literary writings rather than being viewed as having an objective existence.

In addition to the fundamental concept of viewing reality as a social construction, Luhmann further suggests that reality is constructed by observation. For Luhmann, reality is not an ontological being, or a sum of things and concepts ready for exploration (Moeller, 2006, p.68). Instead, he attempts to direct research attention to the diversified and varied views of social reality. "Sociology aims at the construction of a more limited yet more precise knowledge, capable of including the incoherent aspects of social reality and analysing them as social facts" (Luhmann, 1983, cited in Longo, 2015, p.126). Luhmann argues that because the social is contextualized and fragmented, but not coherent and generalized, an understanding of social reality

should incorporate the "incoherent" aspects of reality, which are observable from different kinds of social facts (ibid.). Above all, reality is not a pre-given totality of things; reality is constituted by an observation of the world and of different kinds of social facts, from the distinct perspectives of different social systems, including art and poetry.

Luhmann sheds light on the distinct perspectives of social systems in reality construction, such as art and poetry as the observing systems of society, and how reality is constituted by the observation of different kinds of social facts, for example, descriptions of the world conveyed in literature and poetry, or the acts of communication in the production and publishing of literary works, as well as commentaries on them. Hence, this thesis attempts to answer the following specific questions by employing Luhmann's perspective: How does reality appear in poetic images which signify the world by using poetic language? How are perception and communication differentiated in an observation of art and poetry? How is reality constructed by poetic communication and (re-)constructed by poetic-translational communication? How does poetry translation function to re-present the self-images of society, and how do textual shifts play a part in the process of reproducing a simulation of reality presented in the source poems? These will be discussed further in the following sections.

5.1.2 Art, Poetry and Reality — Perception, Communication and Observation

The construction of reality in literature is concerned with a textual re-presentation of poetic images, but the world is not just a portrayal of images by means of signs and symbols. Luhmann associates art and poetry with reality construction, which refers to a dynamic process involving perception and communication by means of acts of

observation. In what follows, this section first introduces the functional perspective of art and poetry in reality construction, followed by a discussion of the functional perspective of poetry translation in (re-)constructing reality in the next section.

Luhmann (1999, p.55-56) suggests that a sign has no referent and carries no designated meaning. Sign is a form of difference between signifier and signified.⁴⁴ In an act of observation, which ascribes a value to the sign, the internal side of the form is indicated by differentiating the signifying object from the signified one. For example, a short phrase "this is a beautiful world" may signify the world in terms of its beautiful landscape or humanity. The form of the sign is observed and the sign can be distinguished by marking the distinction in the internal side of the form (in this example "this signifies the beautiful humanity"); the external side of the form is the signified (that is "the signified world"). According to Luhmann, the outside of the form is an unmarked space, where "the world" is an indefinite space. Furthermore, the world is viewed as a medium of meaning — "to the ceaseless continuation of all meaning references" (Luhmann, 1999, p.58). This illuminates that the world is a horizon of infinite meaning and is unobservable.

Language is a symbolic medium of communication for all social systems and psychic systems. Since a sign has no designated meaning, symbols are used for realizing the meaning of the sign (Luhmann, 1999, p.62). For example, a "cross" symbolizes peace, or the Christ, which is a realized option of meaning from other possibilities. Therefore, while artworks symbolize the unobservable world, they activate acts of observation on how art re-presents society by means of depictions which make use of signs. Reality is thus constituted by means of an observation of

⁴⁴ Luhmann's definition of sign shares similarities with Saussure's sign theory (1966) which constructed sign as a unity of meaning (signified) and form (signifier); however, Luhmann develops the form of sign in terms of its application to communication as a meaning system, rather than viewing linguistic signs as a structured system as Saussure proposed (Vermeer, 2006, p.37).

how artistic communication observes society and produces artworks.

From the perspective of systems theory, an examination of how artworks constitute reality begins with the differentiation between perception and communication. Perception is an internal operation of consciousness, whereas communication involves the self-reproducing components of a social system (Luhmann, 2001, p.21). Perception cannot communicate; communication cannot perceive. In view of this distinction between perception and communication, although an artwork is perceived internally by individuals in their minds, communication is made possible through the medium of art.

Moreover, art qua communicative system comprises acts of communication about art, or communication through displays of art, such as museums, exhibitions and the reproduction of artworks (Luhmann, 2000a, p.53). Artworks are manifested through artistic forms such as poetry, painting and sculpture, which are observable within the medium of art. Artistic communication is mediated through perception or the imagination (Luhmann, 2000a, p.25). That is to say, a painting of natural scenery is perceived or imagined by individual minds, without which the painting of such a natural scene cannot play its part in the communication about art. Since artistic descriptions of the world can only be interpreted through perception, the existence of artworks allows perception to establish a relation with communication. In other words, perception (the psychic system) is structurally coupled with communication in the art system (Luhmann, 2000a, p.313).

The structural coupling of perception and communication is fundamental to our study of how depictions of the world are conveyed in art and poetry. Luhmann stresses that the purpose of art is not to represent the world because the world is unobservable, and it is not possible for art to do so (Luhmann, 2000a, p.149). However, since perception is actuated by artworks, the world can be perceived and interpreted through

different forms of art. Because of the structural coupling of artistic communication and perception, the perceptions of artworks by individuals enable the external world to be presented by art.

As Roberts (1997, p.55) elaborates on the basis of Luhmann's conception about art and its re-presentation, "art presents and re-presents the world in the world". This means that art presents *what* is observed, and re-presents the world with respect to *how* art observes. While the re-presentation of the external world depicted in artworks is processed in the perceptions of individuals, the structural coupling of art and perception enables artworks to portray the world on the basis of observation. In view of this, because the social system of art differentiates itself from its environment on the basis of observation, a study of artistic re-presentation of the world is invariably concerned with the first-order observation and second-order observation of the art system.

Here it is necessary to revisit the concept of observation proposed by Luhmann. According to Luhmann (1984, p.1), since society is too complex to be comprehensible, the complexity can be reduced by employing the distinct observational perspectives of functionally-differentiated systems. To begin with, each kind of autopoietic system — including the biological, social and psychic systems — distinguishes itself from its environment based on observation. In the essay "Cognition as Construction", Luhmann emphasizes the self-bounded operation of the observer as a biological system, a social system or a psychic system — "the observer may observe biologically (the brain), communicatively (the social systems), or consciously (the mind)" (Moeller, 2006, p.70). The observation modes of the three types of systems are classified in this way so that the focus of attention is directed to the observation of functional systems which are structurally coupled with psychic systems. Human bodies are biological systems which only observe the biological operations of the brain, organs and

membranes. By contrast, individual minds observe communication and the external world in self-bound operations; the perceptions and imaginations of objects, such as artworks, are processed internally. Social systems, such as the art system, are the observers of society; art observes other social functions in its environment and constructs reality by virtue of its system/environment distinction.

It is important to bear in mind that a social system differentiates itself from its environment on the basis of two levels of observation. A social system observes society and its environment at the level of first-order observation; the system observes its own observation, or its observation is observed by other systems, at the level of second-order observation (Luhmann, 2013, p.102). At the level of first-order observation, the art system observes society and imitates what happens in the world by creating artworks (art presents *what* is observed). At the level of second-order observation, the art system observes its own observation of how artworks are created and displayed through communicative acts such as the production of art publications and exhibitions, and the observation of how artistic communication contributes to a portrayal of the world, in, for example, the dialogues about artworks in an artist's sharing session during an exhibition (art re-presents the world with respect to *how* art observes).

Most essentially, Luhmann's conceptualization of two levels of observation relates art to a description of society — the functional differentiation of art fundamentally points to a society's self-observation. Since the re-presentation of society and the world is channeled through art, the self-observation of society and thus a self-description of it can be learnt by means of observing how the art system distinguishes itself from its environment and performs its distinct social function. A self-description of art and society is therefore realized by the aesthetic function of art and its re-presentation of the world, which is made possible through the

self-observation of art.

Now it is time to shed further light on the relation between art and reality and, more specifically, between poetry and reality, a question which Luhmann (2000a) elucidates. Luhmann (2000a, p.143) asks a striking question in his book *Art as a Social System*: "How does reality appear when there is art?" It is interesting to note that Luhmann is concerned about how reality *appears* with art but not with how art *reflects* reality according to the way we usually frame the question. He puts forward an idea of a double reality in art — a "real" or "ordinary" reality and a "fictional", "imagined" reality (Luhmann, 2000a, p.143). This differentiation of the fictional and imagined reality from the real one indicates whether reality is "imitated", "criticized" or "affirmed", or treated in any other way in accordance with all the possible forms generated by artworks.

Only within a differentiated distinction between a real and a fictional, imagined reality can a specific relationship to reality emerge, for which art seeks different forms — whether to "imitate" what reality does not show (its essential forms, its Ideas, its divine perfection), to "criticize" reality for what it does not want to admit (its shortcomings, its "class rule," its commercial orientation), or to affirm reality by showing that its representation succeeds, in fact, succeeds so well that creating the work of art and looking at it is a delight. The concepts imitation/critique/affirmation do not exhaust the possibilities.

(Luhmann, 2000a, p.142)

Here Luhmann sets forth a new definition of reality. Reality appears in the act of

observing art carried out by any observers of society, including the art system itself.

To begin with, the perception of artworks takes place internally within consciousness. "Observing an artwork is an operation as well — in perception as in understanding" (Luhmann, 2000a, p.38). An artwork is always perceived in consciousness. In this sense, the depiction of the external world is perceived through an artwork, and reality is created in the internal operation of the consciousness. On the basis of the structural coupling between perception and artistic communication, because communication is a unity of "information, utterance and understanding", the understanding of artworks in artistic communication is internalized in individual minds and cannot be accessed. Only when an understanding is verbalized in spoken form such as an audience's sharing in an art seminar or in written form such as a commentary in an art publication, an observer can see how the artworks are interpreted and understood in artistic communication. Nevertheless, to reiterate, reality appears in the act of observing art by any observers of society, including the art system itself. When an act of observation takes place to learn about how an artwork re-presents the world, reality appears.

In this light, reality is constructed by means of the distinct perspective of the art system. Art observes society and creates artworks, in which the aesthetic nature of artworks activates perceptions of artistic re-presentations; reality appears through artistic communication and becomes observable through different forms of art.

Hence, an observation of how art observes society and produces artistic re-presentations "makes the world appear within the world" (Luhmann, 2000a, p.149). Reality is constructed by a "reentry of the world into the world", which refers to a reentry of a distinction (of an art form) into the distinction when an artwork is observed and differentiated (ibid.). The unobservable world appears through different forms of art in communication, and through all kinds of depictions of society as

perceived by individual minds.

Furthermore, reality is a construction selected from, and realized in, a horizon of possible options. A simple example serves to illustrate this point. A literary text narrating stories about the strict rules imposed in the Forbidden City of China in the Qing Dynasty may be perceived as a fascinating historical narrative of traditional Chinese culture, or as a satire of bureaucratic rule in contemporary Chinese society. Although perceptions cannot be accessed, the re-presentations of a literary text and the possible ways in which it may be interpreted by performing an act of second-order observation. Thereafter, reality can be constructed in various ways by drawing on the spectrum of possibilities differentiating the fictional reality from the ordinary one. This definition of reality offers a robust conception for interpreting artworks and the forms of realities which can be differentiated through observation. Interestingly, it also addresses the freedom of art in its creative power and the infinite possibilities of reality construction.

Poetry is artistic and distinctive in its use of language and symbols to convey the diverse images of the world. This is because poetry is written in poetic language, a language which is particularly rich in imaginative power, being obscure and elusive, connotative and figurative (Minford, 2004). The distinctive language of poetry features the use of a "poetic diction" that includes words, phrases and sentence structures different from the ordinary speech of the time in all ages (Abrams, 1999, p.228). Moreover, poetic language conveys depictions of human experience, objects as well as society by combining rational understanding and emotional expression.⁴⁵

⁴⁵ "The poem is a statement in words about a human experience. Words are primarily conceptual, but through use, and because human experience is not purely conceptual, they have acquired connotations of feeling. The poet makes his statement in such a way as to employ both concept and connotation as efficiently as possible. The poem is good in so far as it makes a defensible, rational statement about a given human experience... and at the same time communicates the emotion which ought to be motivated by that rational understanding of that experience" (Yvor Winters). See Phythian, B. A. (ed.) (1970) 'What is poetry?', in *Considering Poetry: An Approach to Criticism*. London: Hodder and Stoughton,

Owing to these distinct properties of poetic language and the boundless creativity of poetry, poetry offers a range of unlimited imaginative possibilities; thus, a multiplicity of realities can be constructed by making use of a range of poetic images.

For Luhmann, poetry no longer simply conveys the images which resemble objects and the world. It focuses on aesthetic appearance rather than a mere resembling of what the world is like. Such a beautiful poetic appearance differentiates poetry from science, which is concerned with the pursuit of truth; therefore, the aesthetic re-presentation in poetry speaks of what is untrue and fictional, as well as of unknown aspects of the real world (Luhmann, 2000a, p.257-258). In the following passage, Luhmann pinpoints the creativity of poetic language and the special function of poetry in disclosing unknown aspects of the world:

The question of what the world was really like remained unanswered. This was why language, in order to be adequate, had to be obscure, ambiguous, playful, paradoxical, and, in this sense, witty. The genuine achievement of such a language was "to speak where one is not."

(Luhmann, 2000a, p.258)

Such an aesthetic function of poetry is achieved by means of the specificities of poetic language.

Poetry has the function of "mimesis", or imitation, a concept which has been debated philosophically since Plato and Aristotle; there have long been debates on whether and how poetry presents or constructs reality, particularly in the portrayal of nature (Sun, 2006, p.328). In this respect, Luhmann refers to Kant's discussion of the

concept of imitation according to which nature and art are distinct from one another. Art's imitation of reality intends to elicit pleasure by means of the objects aesthetically pictured. Therefore, art is a "product of intentional activity" (Guyer, 1978, p.581). Luhmann further postulates that art and poetry are the opposite to science, which develops knowledge by means of empirical facts and truths. Both art and science "represent the origin and the essence of things" but art enjoys the freedom of imagination and fictional description (Luhmann, 2000a, p.263).

If the distinct imaginative power of poetry is used for the function of imitation, how from the perspective of systems theory does poetry imitate reality? "Imitation was now primarily understood as selection, and selection was understood to be an intensification, which permitted art to 'imitate' the opposite of what it found in the real world" (Luhmann, 2000a, p.263). In this sense, Luhmann places emphasis on the "selection" process of imitation. Poetry constructs reality with the help of acts of observation and by selecting what and how to re-present. Fictional and imagined reality, and even something which is the "opposite" to the real reality, can be projected through poetic images. For example, romantic love is usually described as beautiful and passionate, but the destructive power of jealousy in love relationships can also be revealed through poetic lines. This perspective on imitation gives us a hint as to how poetry can construct multiple realities and reveal social reality by conveying what cannot be seen ordinarily or superficially.

Poetry functions to "simulate worlds within a simulated world" (Luhmann, 2000a, p.258). Poetry simulates and imitates the world through poetic language and the simulated world is re-presented by means of various depictions. As mentioned above, reality appears on the basis of the structural coupling between perception and communication. While poetic images are perceived in individual minds, multiple realities are constructed by poetic communication. For instance, if one particular

poetic re-presentation is perceived and interpreted in different ways, multiple realities appear. A simple description such as "the queen grins elegantly and yells loudly at her daughter" can be perceived in different ways: the queen may appear to be graceful in one act of perception, or ungracious in another, in this simulation of the queen's behaviour. Because poetic images are interpreted by individuals in their perceptions, multiple realities appear; at the same time, various re-presentations of the world are conveyed through poetic communication and diverse images are interpreted in the perceptions of individual minds in different ways. From the perspective of systems theory, the distinct aesthetic function of poetry allows fictional reality to be differentiated from ordinary reality in multiple ways.

5.1.3 The (Re-)construction of Reality in Translated Poetry

Since the present study sheds light on poetry translation, we now come to the question of how reality is (re-)constructed in translated poetry; this is a question to be explored on the assumption that multiple realities can be constructed through poetic re-presentations.

As introduced in Chapter 3, the source poetry (Hong Kong Chinese poetry) and poetry translation (English translation) are viewed as two communication systems, each of which adopts its distinct perspective in constructing reality. Reality is constructed based on the code of difference of each system. Poetry creates a simulation of the world in poetic language according to the code "simulated/unsimulated"; whereas, poetry translation is differentiated on the basis of the code "actualized/unactualized", and it functions to actualize and recreate a simulation of the poetic images from the source poems to the translated ones. Thus,

reality is constructed by poetry and thereafter re-constructed by poetry translation in accordance with the functional differentiation of each system.

Because reality is constructed through poetic re-presentation on the basis of the structural coupling of perception and communication, in what follows I discuss either the poetic communication of the source poems, or the poetic-translational communication of the translated poems, the two systems of communication structurally coupled with perception respectively when I refer to the source poems or the translated poems.

To start with, the concept of observation should be recapitulated. Reality is always monitored by a second-order observer (Luhmann, 2001, p.21). This means that reality can be monitored by a second-order observer which can be either an individual observer such as a poet, a reader, a translator, a researcher of poetry or a study of poetry translation (as is the case in this thesis), or a communicative system, such as poetic communication or poetic-translational communication. In an act of observation, any of these second-order observers observe how poetic re-presentations constitute reality, a double reality between the "real" reality and the fictional reality, as (re-)constructed through poetic communication or poetic-translational communication on the basis of observation. In this Chapter, I particularly refer to poetry translation as the observing system, which observes how poetry observes society and re-presents the world through poetic communication, as well as the self-observation of poetry translation, providing an observation of how it observes society and selects source text images for a re-presentation of Hong Kong's self-images in English translation. In other words, the second-order observation of poetry translation essentially points to the self-reference of poetry translation as a functionally-differentiated system and its other-reference, Hong Kong Chinese poetry, in its environment.

In identifying how a poem imitates the world, one begins by differentiating

between the "observational modes" of the poet and of the reader and how the simulated world in poetic re-presentation is perceived (Luhmann, 2000a, p.262).⁴⁶ An example is given here for illustration. A certain Hong Kong Chinese poem is perceived by the poet as a citizen's grumbling about the stressfulness and spiritlessness of everyday life in the highly competitive and suffocating city of Hong Kong. In the perception of a reader, however, the images of Hong Kong's cityscape and livelihood may seem impressively vibrant and alive. As mentioned above, reality can be constructed in a number of different ways when the poetic re-presentation is created to imitate the city on the basis of observation. If the poem is translated into English, the translator as a reader ought to have his/her own perception of the images depicted in the poem, and render it into English based on how the city is portrayed. Owing to different interpretations of the poem, as well as the constraints of linguistic and cultural norms and other factors, the translated poem may alter some of the source text images and carry out textual shifts with regard to the source text.⁴⁷ After that, the end product of the translated poem will be perceived by another reader, and the imitation of the city in the translated language may be similar to or different from that in the source text.

Since perception is the internal operation of consciousness, the translator's mind — or that of the reader — is a black box which cannot be accessed. The

⁴⁶ "The function of imitation is subsequently reduced to differentiating between the observational modes of the artist and his audience...as if the essence of art were to mediate between two different modes of observation, one pertaining to the artist, and the other to the audience." (Luhmann, 2000a, p.262). This refers to the second-order observation of an artwork in artistic communication by the artist and by the audience, as well as how the artwork is perceived in their individual mind by means of the structural coupling between communication and perception.

⁴⁷ The differences of images or textual shifts in the translated text are due to some major factors, such as different understandings of the text, the constraints of linguistic and cultural norms, the translator's knowledge and experiences of the source text culture, and perceptions of life experience. From the perspective of systems theory, the translator's knowledge and life experience is socially constructed and internalized in the closed operation of the consciousness.

translator may perceive poetic images in a way that is reflected in the translation itself, or the translation may also appear to differ from what the translator perceives in the source text. No matter how the translator perceives in his/her mind, the translation is a realized piece of work among any other possible options of interpreting the source poem. Referring back to the example above, supposing the same source poem were translated with a significant textual shift, re-presenting Hong Kong as an oriental pearl of economic success and an exotic modern city in the translated poem, then the poetic re-presentations of the source text would be largely stripped away; however, this re-presentation appears to be the realized option among any other possible ways of translating the source text images of Hong Kong.

Thus, reality may be (re-)constructed in a way largely or partially different from how the poet perceives the source poem and how the images of the source text are conveyed in the source language. Likewise, a reader's perception of the translated poem can also differ from what the translator renders and interprets in the translation. Therefore, Luhmann's conceptualization of the double reality of poetry provides a new perspective for observing poems and their translations that addresses the potentiality of translated poems in reconstructing realities. In view of this, the imagined reality can be differentiated from the "real" reality in multiple ways.

To reiterate, reality construction is a result of observation. Poetry translation qua system is the second-order observer in the observation of the poetic communication of Hong Kong Chinese poetry. Poetry translation qua system also engages in the self-observation of how the self-images of Hong Kong are selected and re-presented in English. Thus, poetry translation offers a new horizon of poetic re-presentations for reality to emerge through the medium of English poetic language, and this results in a reconstruction of reality. In addition to a comparison between the poetic images depicted in a source poem and the translation, Luhmann's perspective supplements the

method of a comparative analysis of the source text and the translation with his sociological conception of reality. By scrutinizing the poetic re-presentations from which the perceived world is created, as well as the functional differentiation of poetic communication and poetic-translational communication, the present study reflects upon how reality emerges in multiple images in both the source texts and the translations of poetic works.

Systems theory is also inspiring in its idea of understanding textual re-presentation in terms of a continuum of reality so that one may generate sociologically-informed discussions beyond a study of textual shifts in translation. Let me explain this with a brief example. When a literal translation strategy is adopted for a simple or short poem, the textual manifestation of the translated poem may only differ minimally from the source poem. If a Hong Kong Chinese poem only contains a single poetic line, 香港是一座和平的城市 ("Hong Kong is a peaceful city"), there is no significant difference between the Chinese and the English if translated word-for-word. However, how reality appears in this poetic line is subject to interpretation by the individual readers as second-order observers. The emerging reality is a realized option from a selection among a range of possibilities between the imagined reality and the real reality. One possible interpretation is that Hong Kong is peaceful and tranquil since it is not a war zone and citizens live their life without fear, which can be regarded as the real reality. In another interpretation, Hong Kong can be viewed as a city full of social conflicts and disputes when the conflicts happen everyday and are frequently reported in the daily news. Since the poetic line presents an image which is the opposite of conflict, it seems to satirize the real reality. This example once again illustrates how systems theory supplements an analysis of textual shifts in translation by a conception of textual re-presentation in relation to the concept of observation.

Poetry observes, re-presents and imitates things in the world and constructs an

imagined reality. In the example above, the imagined reality can be interpreted as being opposite to the real one in both the source text and in English translation. An interpretation that "Hong Kong is full of social conflicts rather than a peaceful city" essentially reveals the social reality which appears with the observation and perception of this poetic line by a reader as the second-order observer, who performs an act of observation on the basis of the structural coupling between communication and perception.

Above all, the unique feature of poetry is that a fictional and imagined reality can appear in it among images portrayed with the greatest freedom of creativity. Since reality construction in art and poetry is based on acts of observation, "the paradox unique to art, which art creates and resolves, resides in the observability of the unobservable" (Luhmann, 2000a, p.148). From the perspective of systems theory, poetry uniquely conveys the imaginations and re-presentations of what can only be revealed through poetic communication. Poetry translation distinctively functions to select source poems for translation and recreates poetic re-presentations of society in English.

Because of the structural coupling of communication and perception, multiple realities appear by virtue of an observation of how the source poems and translated poems re-present various images of society. Poetry and translated poetry imitate and (re-)construct social reality for self-description, which is also a self-description of society and the world. Hence, art and poetry unquestionably "constructs an everyday world" and creates reality in a fictional sense for an exploration of all the possible meanings of the real world (Luhmann, 2000a, p.146).

5.2 A Study of Textual Shifts from the Metonymic Perspective

Although Luhmann's perspective of an observation of art and poetry brings forth an inspiration on how reality can be reconstructed by poetry translation, some tenets of Maria Tymoczko's (1999) postcolonial translation theory, the “metonymies of translation”, are employed to supplement the framework of systems theory in the practical analysis of textual shifts. This section will discuss how the metonymic approach is used to address postcolonial relations and culture as manifested in the source poems and the translated ones. The next section will compare and contrast the metonymic approach and the perspective of systems theory in the examination of textual shifts. This provides some initial thoughts on integrating both perspectives in examining the re-presentation of images in relation to the socio-cultural context.

The notion of the “metonymies of translation” proposed by Tymoczko (1999) offers a point of departure for examining the English translation of Hong Kong Chinese poetry in a postcolonial context. Metonymy is a figure of speech which is used to describe an object as a part of the whole. Tymoczko develops this concept further and asserts that literary works, rewritings and translations are all metonymic in nature (Cf. Tymoczko, 1999, p.40-57). Tymoczko proposes the approach of viewing translation as metonymy in order to challenge and replace the old conceptions of postcolonial translation.

As was discussed in Section 2.1, postcolonial translation was conceptualized in terms of binary descriptions including the dichotomy between original and subordinate, or the cultural terms Self versus Otherness (Bassnett and Trivedi, 1999; Venuti, 1995, 2008). Such binary descriptions assume that there is a consistent and fixed approach to assessing translation (Tymoczko, 2010, p.16). However, a consistent approach of measuring translation is not applicable to the postcolonial context where

textual re-presentations convey complex power relationships.

Postcolonial translation appears to be inconsistent and fragmentary and conveys different aspects of linguistic, cultural and literary features. The “metonymies of translation” is a new approach of addressing the divergent and dynamic nature of translation in the postcolonial context. In applying the metonymic approach, a practical analysis of the textual shifts in translation through the study of lexical choices will be used in this thesis to identify the flexible translation strategies adopted for the re-presentation of images in poetry translation.

Before connecting translation with “metonymy” in more details, some basic definitions of the term should be clarified since it is always compared and discussed together with the term “metaphor”. The distinction between metaphor and metonymy was clarified by Roman Jakobson (1956): metaphor is based on selection and substitution; metonymy is based on combination and contiguity (Tymosczko, 1999, p.278-279). As Bredin (1984, p.94) writes in his elaboration on Jakobson's classification of metaphor and metonymy, "...a metaphor expresses some kind of similarity between objects, while a metonymy expresses a proximity or contiguity between objects." When using it as a figure of speech, metaphor is generally used to connect two objects which share similar features. For example, in the metaphoric description *His words are pearls of wisdom*, "his words" are connected with "pearls of wisdom". With regard to the use of metonymy, a part of an object is used to refer to the whole. For example, *the White House rejected the proposal*. The White House is used to refer to the US president's office which is the whole subject of reference. In other words, "metaphor creates a knowledge of the relation between its objects; metonymy presupposes that knowledge" (Bredin, 1984, p.101). Both adding descriptive qualities to the objects depicted in literary text, metaphor and metonymy are two literary devices frequently used in poems.

In this study, some re-presentations of Hong Kong's self-images can be identified from the use of metaphor and metonymy as literary devices in the source texts of Hong Kong Chinese poetry and the English translations. Since images are embedded in literary devices, they can be examined to show how translations deal with the use of metaphor and metonymy in the source texts. For example, some poems use food as metaphor or metonymy to describe the characteristics of Hong Kong's self-images, such as "bitter melon", "tea-coffee", and "*pun choi*", and a few of which will be discussed in the case studies. How can the metonymic approach be employed to understand the unique postcolonial condition of Hong Kong when the image of food is depicted as metonymy or metaphor? How does the English translation convey such instances of metaphor and metonymy? These are the questions one may discover answers from the case studies.

Context is composed by "the production of contiguity" which refers to "proximity in space or time" (Bredin, 1984, p.91-92). According to this view, all literary texts are metonymic in nature. This is because metonymy is linked by Tymoczko to all kinds of contextual features of a socio-historical nature. As Tymoczko (1999, p.45) exemplifies this further:

For example, references to significant places or key historical events or kinship patterns can serve to locate a literary work within a larger context of time, space, and social structure, thus evoking those larger cultural contexts (cf. Basso 1990). In this regard, such cultural elements within a literary work are metonymic evocations of the culture as a whole, including its material culture, history, economy, law, customs, values, and so on. Metonymic structures within literary texts are, therefore, densely woven, referring to various

aspects of the literary system and to other cultural systems alike.

Here Tymoczko stresses the importance of referring the literary text to the broader socio-historical context. The cultural reference of a literary text is metonymically evoked by all those specific descriptions found from the text. All of such descriptions essentially constitute the complex metonymic structure of the literary text.

Moreover, the metonymic structure of a literary text can be investigated at different levels. "The metonymic level of a text is only one of the many levels: the literal level, of course, but also the metaphoric level. Interestingly, the metaphoric level can be generalized by the audience, so that it too becomes a metonymy" (Tymoczko, 1999, p.45). Tymoczko points out that a metaphor can also become a metonymy of a broader culture, in addition to the use of metonymy as a literary device at the literal level. For example, when a Chinese poetic line uses "love is peach blossoms" as a metaphor of the beauty of love, it is also a metonymy evoking traditional Chinese culture, which associates peach blossoms with the blessing of love and an auspicious life. Therefore, literary texts are metonymic; an examination of the literary devices of metaphor and metonymy at the level of literal expressions as well as the metonymic significance of such textual re-presentations essentially relates to the broader culture and certain features in socio-historical aspect.⁴⁸

In Hong Kong Chinese poetry, metaphors are not uncommon. For example, a commonly used metaphor from my case study of the Chinese poems of the Hong Kong scholar-poet Leung Ping-kwan is the "bitter melon". In Leung's poems about

⁴⁸ A special remark here should be given to note that Tymoczko refers the "literary systems" of the source and target texts to a general concept of literary systems in accordance with Polysystem theory but not the specific terminology as used in Social Systems theory. The difference between Polysystem theory and Luhmann's systems theory with regard to the conceptualization of a "system" has already been stated in Chapter 1 and Section 2.1.

Hong Kong, this vegetable is personified and given human characteristics in more than one poem.⁴⁹ Bitter melons are one of the most common foods in Cantonese cuisine and so serve as a metaphoric re-presentation of the uniqueness of Hong Kong. The melon's special characteristics are its mixed taste of sweetness and bitterness and its appearance, which resembles a lonely old person with gourd-like bumps. The poet chooses this metaphor of the bitter melon to suggest the bitter hardship of the Hong Kong people who had to migrate to overseas countries when the Handover of 1997 drew near, and this diasporic experience constitutes a distinct sense of self.

When metaphor is used in poetry, metonymy is usually also present, and this points to the contiguous relationship between the object and the cultural features of a particular place or its people. For example, the bitter melon as a special vegetable serves as a metaphor, but at the same time there is a metonymic relationship between the bitter melon and the socio-historical context of Hong Kong. This was chosen for translation because bitter melon is a key metonymic feature that is contextualized in both the food culture and the bitter-sweet livelihood of Hong Kong people in the course of Hong Kong's historical transition. As was reviewed in Chapter 2, there was a massive migration tide after the signing of the Sino-British Joint Declaration in 1984 on Hong Kong's Handover. The depiction of bitter melon as a re-presentation of Hong Kong's self-imaging is a significant metonymy that evokes the historical reference concerning the life experience of all those who had to leave Hong Kong in the migration tide.

Furthermore, corresponding English translations have preserved this metaphor literally. This preservation of Hong Kong's self-image in the English translation is

⁴⁹ Poems featuring "bitter melon" includes "Travelling with a Bitter Melon" 〈帶一枚苦瓜旅行〉 (2002) and "Bittermelon" 〈給苦瓜的頌詩〉 (1992).

therefore an instance of how English translation metonymically evokes the source culture and preserves a linguistic and cultural feature connecting to Hong Kong's socio-historical changes.

The conception of literary text as a metonym of the broader culture is fundamental to the idea developed by Tymoczko, which also refers to how the translation of a literary text serves to re-present metonymically certain features of the source text. Such features include linguistic, literary and cultural characteristics which are manifested in the translation in a metonymic relationship (Tymoczko, 1999, p.49). For instance, among the source texts of Hong Kong Chinese poetry selected for English translation, they are characterized by specific linguistic and cultural descriptions of Hong Kong which evoke the larger context of the historical changes, linguistic hybridity, urban landscape, life-values and cultural traditions in everyday life. Thus, bearing this conception of a literary text in mind, this thesis discusses how such poetic descriptions of Hong Kong are translated into English and whether the English version evokes metonymically some aspects of a broader culture as of the source text or in a different way.

Next, how does the metonymic nature of literature help to define translation? According to the approach of "metonymies of translation" proposed by Tymoczko (1999, p.55), translation makes use of "parts or aspects of the source text to stand for the whole". This means that an investigation of the textual shifts in translation may illustrate certain metonymic aspects of the source text and culture. Loss and gain in translation is unavoidable due to the large amount of information embedded in the source text in terms of linguistic features, literary devices and socio-cultural references. The textual shifts of loss and gain may point to some of these aspects of the source text and its broader culture. The translation may indicate some preferences of lexical choices over others, which result in the re-presentations of particular

metonymic aspects of the source text and culture.

For example, as will be discussed in Section 7.2, Leung Ping-kwan's poem 〈芭比娃娃〉 "Barbie Doll" uses the mass-produced Barbie Doll as a metaphor to satirically describe the metropolitan life of Hong Kong in the 1990s. The source poem depicts some typical daily life symbols as found in the city including 連卡佛大減價/ 芭比八佰伴/ 芭比芬蘭浴/ 超級市場優惠卡/ 肥牛火鍋/ 米蘭今季的時裝. The English translation has preserved all of these symbols and most of them are literal ones: "Lane Crawford sale/ Barbie Yaohan/ Barbie sauna/ supermarket VIP card/ Shabu Shabu/ this season's Milan fashion". These symbols reveal metonymically how consumption occupies the everyday life of citizens in a capitalist city such as Hong Kong. These images of some specific consumption patterns in the 1990s are conveyed precisely into English. This shows that the preferences of preserving the specific images such as brand names in the translation overrides an option of replacing the images or brand names with some other lexical choices. Here a minor shift of translating 肥牛火鍋 (literally "Cantonese hotpot with marbled beef") into "Shabu Shabu" is a creative twist that magnifies the image which metonymically evokes the diversity of Hong Kong food culture. "Shabu Shabu" is Japanese hotpot commonly served in a number of Japanese restaurants in Hong Kong, in addition to Cantonese style hotpot as a kind of popular local food in Cantonese cuisine. Hence, the metonymic re-presentations of Hong Kong's consumption patterns and urban lifestyle are reflected in both the source text and the translation.

Nevertheless, the translation may also demonstrate textual shifts in a significant way so that it becomes a metonymy of the translated language and culture. As Tymoczko (1999, p.50) illustrates, if the translation has omitted and rewritten some metonymic aspects of the source text, particularly in some cases of translating a marginalized language into a dominant language such as the English translation of

Irish texts, the translated text appears to be assimilated to metonymies present in the target language and culture. Although this thesis does not attempt to discuss the language of Hong Kong Chinese as a marginalized language or the unequal status of Hong Kong Chinese literature as compared with mainland Chinese literature, the metonymic approach is still broadly applicable to those cases when a translation omits some metonymic aspects of the source text and evokes new metonymic relationships in the translated language and the respective cultural context.

A similar case is the English translation of Leung Ping-kwan's poem 〈邊葉〉 "The Leaf on the Edge" which will be discussed in Section 6.3. In that example, some images of the source Chinese text have been altered in the English translation in a way that metonymically evokes the English literary images and culture. As shall be seen, by investigating the textual shifts in translation, this thesis illustrates whether some images of a source text have been preserved or altered. Such textual shifts can be linked back to certain metonymic aspects of the source text and culture, or that of the translated language and its cultural context.

A study of textual shifts with the metonymic approach therefore helps to assess the dynamic interplay between language, culture and translation for the textual re-presentations of images in poetry.

As has been discussed, it is not applicable to analyze Hong Kong's postcolonial writings and translation merely by means of some binary descriptions such as faithful versus unfaithful, formal equivalence versus dynamic equivalence (Nida, 1964), or the cultural terms Self versus Otherness (Bassnett and Trivedi, 1999; Venuti, 1995, 2008). There are all kinds of translation strategies and preferences of lexical choices among the poems of diverse themes, poetic register and styles of writing. Also, there are different sorts of textual shifts that may draw attention when comparing the lexical choices between a source poem and the translation. The textual shifts in a translated

poem can be identified in the theme, the content, the interpretation of imagery and the line structure. In examining the source Hong Kong Chinese poems and the English translations, there is no consistent pattern of textual shifts in the representative pool of translated poetry.

Moreover, the historical relationships between Hong Kong and authoritarian mainland China on the one hand, and its ex-colonizer Britain on the other hand, are depicted in some examples of the Chinese poems as well as the English translated poems. The preferences of lexical choices as shown in the translation illustrate some diverse ways of recreating certain metonymic aspects of the source poems, including some images about the complex postcolonial condition in Hong Kong's socio-historical context. As shall be seen in Section 6.3, there are cases in which the process of translating Hong Kong Chinese poems even magnifies particular metonymic aspects of the poetic images in the source texts. Therefore, rather than showing some consistent patterns of translation in binary descriptions, a study of textual shifts by employing the metonymic approach reveals the diverse and dynamic manifestations of Hong Kong's self-images in the translated poems.

Tymoczko (1999, p.54) states that "it should be emphasized that although the metonymic dimension of translating is particularly apparent in translations of marginalized texts, all translation is in fact a metonymic process." In this respect, Gentzler and Tymoczko (2002) have initiated the "partiality of translation" as a notion to direct discussions about how a translation act is a selection which re-presents certain aspects of the source text over some others. When some aspects of the source literature are preserved and emphasized in translation, and some other aspects are stripped away, there are partial or metonymic re-presentations in the translation. Such partial re-presentations may be closer to some aspects of the source literature, or assimilated to certain aspects of the translated language. For example, Pound's

translation privileges the metonymies related to the genre of the source Chinese literary texts but adapts the texts to follow the linguistic norms of English language (Tymoczko, 1999, p.50). Both the selection of which source texts to translate and the choices of which aspects of a text to translate result in the partiality of translation. In other words, this is evident in the texts chosen, the words used, and is even explicitly annotated in accompanying paratexts.

Furthermore, there is no single translation strategy which works to resist to power or oppression, and there have been various approaches of translation which tend to be “fragmentary and incomplete”; therefore the partial or metonymic re-presentation of a translation act "is not to be considered a defect, a lack, or an absence in a translation" but as an "engaged and committed" aspect of the new metonymic relationships in translation (Tymoczko and Gentzler, 2002, p. xx; p. xv iii). The partiality of translation is hence a notion which draws research attention to the new metonymic relationships built up in the translation and a study of how re-presentations are metonymic with respect to some selected aspects of the source literature or the target language literature, such as linguistic features, literary devices, socio-historical settings, and cultural characteristics.

Tymoczko’s notion of “metonymies of translation” has triggered discussions about which metonymic aspects of the source literature are selected for translation, a factor which essentially influences the images of the source literature and culture projected to the target-language audience (Jansen, 2016, p.165-166). This concerns how the images of source literature are metonymically conveyed in the translation, as well as how the re-presentations get assimilated to the target language and culture and reflect new metonymic features associated with a different cultural context. This metonymic process of selecting source texts from the whole body of literature in a particular language for translation determines the contextual information released to

the target audience. Such selected re-presentations of a whole body of source literature may tend to reinforce some stereotypes of the national images in the target language, as Jansen (2016, p.166-167) illustrates in her study of the Danish translation of Italian literary texts based on the metonymic approach.

As was discussed in Section 2.2, the postcolonial condition of Hong Kong is especially perplexing because Hong Kong has not gained an independent status in the same way other ex-colonies have, but is ambivalently situated between its ex-colonizer Britain and the nation which now claims sovereignty over it, China. The unique postcolonial condition of Hong Kong is metonymically evoked in those poetic texts which unveil the intricate historical relations between Hong Kong and China on the one hand, and Britain on the other. Some poetic re-presentations of Hong Kong's self-images reveal the Territory's lack of power, as well as the ambivalence of its position. The source poetry has illustrated the distinctiveness of Hong Kong, including Hong Kong's postcolonial condition. The metonymic approach is hereby employed to examine how poetic images are selected for re-presentation in translation. This refers to both which metonymic aspects of the source poems are selected for translation and how much of the information is to be conveyed in the translation. Thus, the metonymic approach is particularly useful when the images depicting Hong Kong's postcolonial condition are selected for translation, and in the study of how and whether some lexical choices of the poetic re-presentations in translation metonymically evoke the broader socio-cultural context in relation to Hong Kong's postcolonial condition.

In Chapters 6 and 7, the comparative analysis includes a number of sample poems selected for English translation; this analysis reveals the metonymic relationships at work in the translation of Hong Kong's self-images. An investigation of textual shifts illuminates which images are selected for translation and how the

translation converts, amplifies, partially renders or omits the re-presentations in the source text. This illustrates how the translation metonymically evokes images of the source texts, or how new metonymic relationships are built so that the images may be partially preserved or altered in the translation.

5.3 A Systems Theory Perspective on Textual Shifts: Reality (Re-)construction

There are several major theoretical differences between Luhmann and Tymoczko with regard to the concepts of "system", "culture", "marginalized literature", and "human agency and subjectivity". These have already been presented in Section 2.1. This section will compare and contrast the two perspectives in the study of textual shifts. By integrating some useful tenets of both theoretical perspectives to analyze the re-presentation of poetic images, this thesis attempts to address the dynamic relationships between textual re-presentations and the broader socio-historical context as manifested in poetic works and their translations. In what follows, the metonymic approach will be reviewed critically in juxtaposition with Luhmann's sociological framework for providing some further insights on examining textual shifts in translation.

The metonymic approach is applied in the investigation of textual shifts, as supplementary to an overview of poetry translation qua communicative system in the sociological framework of Luhmann. Comparing the two perspectives, both emphasize the "selection" process of translation, which includes the selection of source texts to translate and how the translation re-presents the images depicted in the source literature. While Tymoczko attributes the selection process at work in the translation act to human agency, Luhmann focuses on the selection process of poetry

translation in its autonomy as a communicative system, instead of interrogating the individual actions of human beings. Unlike Tymoczko (1999, p.52), who sheds light on the translator's agency or the translator's selection of "which aspects of the poem to privilege, which aspects to represent" in the metonymic process of selection, Luhmann's perspective insists that the selection of which aspects to re-present is an autonomous operation of poetry translation.

According to the systems theory perspective, translators, editors and publishers are psychic systems which exist in the environment; they stimulate the poetry translation system and are structurally coupled with it in its production of translated poetry, as well as spurring acts of communication. These include instances of communication in the organizing of collaborative projects on poetry translation and publishing as well as poetry reading programmes. It has already been illustrated in Chapter 3 that the system of poetry translation had emerged and perpetually reproduced meaningful communication as situated in the unique socio-historical context of Hong Kong before and after the 1997 Handover.

The framework of systems theory directs attention to how poetry translation functions on the basis of its code of distinction "actualized/unactualized", which is its functional differentiation. The existing English translations and the re-presentations of Hong Kong's self-images are the actualized options contingently generated by poetry translation qua system. Textual shifts are construed as new forms of lexical choices arising within the medium of English poetic language and become actualized in the translations. In other words, textual shifts are the actualized outcomes of the selection process of poetry translation qua communicative system. How textual shifts are viewed as new forms of lexical choices with respect to the mechanism of selection and actualization will be exemplified in greater detail in Section 5.3.1.

Poetry translation autonomously reproduces translated poetry by deciding on

how to select source poems and which aspects of the poetic images to re-present. While the selection criteria can be learnt from the editors' notes in the published anthologies of poetry, both the published translations of poetry and the editors' notes are the written forms of communication generated by the system. (See Chapter 3 and Chapter 8 for the discussion about translated poetry as the products of communication and the editor's notes.) This thesis sheds light on the selection mechanism at work in poetry translation which emerges as a system when communicative acts of poetry translation establish contingent relationships in the socio-historical trajectory of Hong Kong.

The selection mechanism of the poetry translation system can be summarized in terms of the three components of communication "information, utterance and understanding". According to Luhmann (1995, p.142), the three components of communication are selected and actualized in a synthesis. The specific mode of poetic-translational communication can be briefly described as follows: the selected form of "information" (images from source poems) is actualized in English translation; the selected form of "utterance" is actualized in the English rendering of poetic images in a particular way. The selected form of "understanding" is actualized for completing the synthesis of communication, when a distinction is made between "information" and "utterance" (Luhmann, 1995, p.146-147). Since a number of translated poems depict various aspects of the images of Hong Kong, the interpretations of these poems constitute an "understanding" of Hong Kong's self-imaging. The selected form of "understanding" is actualized when various translated images are interpreted; it involves a distinction between the depictions of images selected from Hong Kong Chinese poetry ("information") and the ways the images re-presented in English translation ("utterance").

While textual shifts as new forms of lexical choices may arise during the process

of selection, and while the depictions of images may be modified in the actualized translations, an "understanding" of the translated poetry produces information for further communication. The selection mechanism of the poetry translation system enhances or extends an imitation of social reality, when the self-imaging of Hong Kong is re-presented in the poetic language of English.

From Luhmann's perspective, although textual shifts are made by translators in the actual practice of translation, it is too difficult to evaluate why and how translators produce textual shifts in the existing translations. This is because consciousness is a black box that cannot be accessed. In some cases, it is not possible to find out how translators made decisions with regard to textual choices, especially when the translations were completed long time ago, as in the case of the present study. If Hong Kong Chinese poetry as a whole body of literature is only "partially" translated into English and some depictions of the source texts are stripped away in English translation, this is a result of the contingent selection in the functional autonomy of poetry translation. Any choices of textual shifts are contingent choices as a result of the internal processing of the translation system.

Accordingly, from the perspective of systems theory, it is not possible to observe the subjectivity of translators and whether they set out to be the actors engaging in power resistance in the postcolonial context, which is in fact what Tymoczko (2007, p.193) attempts to bring out in her study of the English translation of Irish literature. It is not a matter of concern whether the translators purposefully adapt the translated text with a preference for linguistic norms, or attempt to preserve the marginalized language and culture. The advantage of systems theory is that it avoids the problem of measuring human intentions, which may not show consistent patterns; it also avoids the study the translator ideology, a topic which is very abstract. When applying the metonymic approach of relating textual shifts to the broader context of the source or

target literature, it is essential to bear in mind that by observing the social function of poetry translation qua communicative system, one does not arrive at any conclusions purely based on certain translators' individual preferences in the selection process of translation.⁵⁰

In the framework of social systems theory, the idea of viewing functional systems as the observers of society is central to a conceptualization of relating the re-presentation of poetic images to a description of reality. This brings us back to Luhmann's discussion of how poetry qua system engages in a selection process in operation. Since poetry qua system is structurally coupled with poetry translation qua system, the following will first outline how poetry acts as an observing system, followed by a review of poetry translation as a second-order observer which is particularly highlighted in this chapter.

Poetry functions in the process of selecting which images of the source text to imitate. Poetry constructs reality by observing what happens in the world at the level of first-order observation and by selecting the material to be presented and the way of presenting it in poetic images. Since poetic depictions are fictional in nature, they may depict certain unknown aspects of real reality or even the "opposite" of it. At the level of second-order observation, the world appears through various poetic re-presentations of the fictional and imagined reality, as well as through various depictions of images as perceived by individual minds which are structurally coupled with poetic communication (Luhmann, 2000a, p.149). Hence, poetry engages in the imitation of reality and it is able to construct multiple realities on the basis of the

⁵⁰ A special remark is added in here to note that the next chapter will mention some reflections from a few poets and the translators on how they read and interpret their poems. Such reflections are regarded as the self-observation of poetry translation, which observes how re-presentations of poetic images are processed and actualized in some instances of poetic-translational communication. This helps to illustrate some examples concerning the self-images of Hong Kong as conveyed in the source poems and English translation, but is not intended to describe the subjectivity of the poets or the translators.

structural coupling of poetic communication and perception.

At the same time, when poetry translation qua system is viewed as the observing system at the second-order level, the system observes how poetry observes society and re-presents the world through poetic communication, as well as its own perspective of observing society and how it selects source text images for a re-presentation of Hong Kong's self-images in English translation. Poetry translation constitutes a re-construction of multiple realities when poetic images of the translated versions are perceived by individual minds which are structurally coupled with poetic-translational communication.

Poetry may disclose certain features of social reality underneath ordinary or superficial descriptions of facts in both the source poems and the translated ones. For example, despite the fact that Hong Kong has been commonly described as a city primarily driven by economic concerns, various aspects of Hong Kong's self-images are disclosed in the source poems and their English translations rather than its stereotypical image of being a prosperous, financially-successful city. Above all, the perspective of systems theory is employed to explain how poetic images describe the world in a distinct manner and reveal what happens in society on the basis of observation. If Luhmann's perspective is integrated with the ideas of Tymoczko's metonymic approach, such poetic re-presentations of reality constitute metonymies of the social world. In other words, poetry (or a translated poem) imitates what happens in society in its own fictional description of an imagined reality. By selecting certain aspects of the images of society to depict in poetic language, poetry is metonymic of the social.

The discussion above suggests how Tymoczko is in accord with Luhmann about the distinct nature of literature and poetry in an imitation of social reality. Nevertheless, Luhmann focuses more on the distinct functions of poetry qua system and poetry

translation system in (re-)constructing multiple realities, whereas Tymoczko looks into the metonymic relationships between language and the broader socio-cultural context. The metonymic approach attempts to incorporate any of the relevant aspects, including the linguistic and literary features, as well as culture, the socio-historical situation, and even the conditions of the literary market and publishing under the general term "context" which is not specifically delineated. In contrast, the systems theory perspective specifically refers to a continuum of reality in which the focus lies on what constitutes the social as observed and (re-)constructed by the distinct perspectives of poetry qua system and poetry translation qua system. This continuum of reality provides a spectrum of possibilities between the imagined reality and the real reality which appears in poetic communication, and thereafter, poetic-translational communication. In the selection and recreation of poetic images which imitate the world, the emerging reality is realized by means of a collation of images depicted in the translated poetry.

At this point, I ought to emphasize that culture is conceived of as a particular aspect of reality in this thesis. Although Luhmann rejects the use of the term "culture" in his framework, he modifies the conception of "culture" by referring to the double description of the imagined reality and the real reality in the observation of art — "it is then a matter of nothing other than a double description of reality with first- and second-order observation" (Luhmann, 1996, p.519). Culture is an aspect of reality emerging through poetic descriptions in which meanings are ascribed and actualized. That is to say, an observation of Hong Kong's self-images through poetic communication and poetic-translational communication incorporates the cultural descriptions of reality.

For example, some Hong Kong Chinese poems consist of images pertaining to an influence of popular culture in the aspects of pop music, films and advertising which

are closely connected with the urban lifestyle of Hong Kong. These poems are selected for translation and the images are preserved in the English translation with minor textual shifts, and in some cases an addition of footnotes is used to explain the portrayal of an influence of Hong Kong's popular culture. (See Section 7.3 for the analysis of two sample poems 〈忘掉你像忘掉我心〉 "Forgetting You Is Like Forgetting My Heart" and 〈芭比娃娃〉 "Barbie Doll".) In these examples, certain images pertaining to Hong Kong's popular culture are recreated and a simulation of reality is actualized in the English translation.

Hence, reality is reconstructed by poetry translation and a double description of the imagined reality and the real reality is enacted in second-order observation. In other words, a simulation of the specific socio-cultural characteristics of Hong Kong's self-images is actualized in the translated poems.

Therefore, as has been pointed out already, the metonymic approach supplements an investigation of the metonymic relationships between language and culture as manifested in the textual shifts while the systems theory perspective broadly facilitates the discussion of how social reality is reconstructed through the re-presentations of images in poetry translation.

Next, we move from the comparative study of the two perspectives to the issue of how poetry translation constitutes a (re-)construction of reality by taking into account the implications of an analysis of textual shifts.

As mentioned before, poetry translation is guided by the code of distinction "actualized/unactualized". This means that poetry translation is functionally differentiated in order to recreate and actualize a simulation of the poetic descriptions in the source poems. In the selection process of poetry translation qua functional system, certain poetic images in the selected source poems (from Hong Kong Chinese poetry as a whole body of poetry) are preserved, altered or stripped away and this is

manifested in the textual shifts. Those unselected poetic images are left latent and untranslated.

In addition, of the sample poems to be illustrated in the case studies of Chapters 6 and 7, the translation strategies identified at the textual level are varied and exhibit a mixed usage in terms of literary, linguistic, and cultural aspects. The main strategies used include literal translation, creative adaptation such as amplification, conversion and omission, the addition of explanatory devices to provide socio-cultural and historical information, domestication, and the use of footnotes. It is evident from the case studies that the translation strategies are used in a mixed and flexible way rather than showing some consistent patterns of translation that can be categorized merely in terms of binary descriptions, such as an analysis of whether the translation is faithful or not, or whether it conforms to formal equivalence or dynamic equivalence (Nida, 1964). The translated poems recreate the structure of the poetic line and content, tone and musicality in English poetic language in diverse ways. The translations appear to be the actualized options in a horizon of other possible options from which the poetry translation system selects and realizes.

In this respect, a study of textual shifts illustrates how poetry translation engages in a selection process which involves picking Hong Kong's self-images from the whole set of source poems to translate, as well as which images from each source poem are selected to be conveyed in English poetic language. For instance, several poems have been selected for translation and published more than once, and some of these poems are thematically pertinent to the metaphoric descriptions of Hong Kong in the transition period leading up to the Handover in 1997, such as Leung Ping-kwan's 〈邊葉〉 "The Leaf on the Edge", 〈形象香港〉 "Images of Hong Kong" and 〈帶一枚苦瓜旅行〉 "Travelling with a Bitter Melon" which will be discussed further in Chapters 6 and 7. In these examples, the English translations have preserved

or altered certain images and some textual shifts have taken place. These poems are selected as being the more significant in terms of their re-presentations in English, and there are some inevitable gains and losses in the textual shifts.

As shall be shown in the case studies, the re-presentations of Hong Kong's self-images are only "partially" translated, with unavoidable losses and gains in the textual shifts, just as Tymoczko's metonymic approach postulates. The textual shifts and some creative alterations of poetic images as manifested in the translated poems are examined with a view to seeing how reality is re-constructed by poetry translation as a functionally differentiated system.

5.3.1 A Self-Description of Hong Kong through the Forms of Poetic Images

Luhmann's theorization of the framework of social systems draws attention to the distinct perspectives of functional systems in observing society. This section will explain how Hong Kong society is observed and described through forms of poetic images. To start with, a self-description of society emerges with the distinct function of poetry as an observer of society, and of poetry translation as an observer as well.

At the level of first-order observation, poetry observes society and simulates what it sees happening there in poetic descriptions. At the level of second-order observation, poetry observes how society is portrayed in its self-observation. At the same time, when poetry translation is viewed as the observing system, it observes how poetry observes society and re-presents the world through poetic communication, as well as its self-observation of how it observes society and selects source text images for a re-presentation of Hong Kong's self-images in English translation. The poetic descriptions as created in the poetic language of Hong Kong Chinese, and thereafter

recreated in English, are signified by the signs of poetic images.

A poetic image is construed as a sign, which is a two-sided form constituting the difference between the signifier and the signified (Luhmann, 1999, p.48). In an act of observation, the form is indicated by distinguishing the signifying object from the signified one. The internal side is ascribed with a positive value which indicates the signifier of a poetic image and the external side is the signified. A simple example is given here to illustrate how an image is construed as a sign. In an English-translated version of a Hong Kong Chinese poem, the wording "Mandarin Ducks" is used to portray a special drink "tea-coffee" ("Mandarin Ducks" is the literal rendering of 鴛鴦, the Chinese name of the drink). This special drink is a mixture of Hong Kong-style milk tea and coffee served in Hong Kong's local tea-cafes. In this example, the wording "Mandarin Ducks" signifies the Chinese metaphorical image of "a loving pair of mandarin ducks" which features the mixture of tea and coffee, and the special drink is the signified object. As this example shows, poetic images are conceptualized as forms of signs, which arise within the medium of poetic language.

A comparative analysis of the source poems and the translations will involve a closer look at the forms of poetic images (as forms of signs) within the medium of the source poetic language in Hong Kong Chinese, and subsequently, the forms of poetic images which are realized within the medium of English poetic language in the process of poetry translation.

Since a spectrum of forms of poetic images arises and activate perceptions, reality appears through poetic communication (in the source language or in the translated language) on the basis of the structural coupling between perception and communication. When the forms of poetic images are differentiated (when the signs are distinguished from other signs), imagined realities as emerged are differentiated from real reality in any acts of observation. Thus, multiple realities emerge through

poetic images as forms which are actualized, and meanings are ascribed with values in the marked spaces of the forms (Luhmann, 1999, p.62). To put it in another way, poetic images arise as the forms to be observed in communication; while the unobservable world is a medium of an infinite horizon of meaning, it becomes observable through the forms of poetic images. In this sense, poetry enables meanings to be ascribed to the actualized forms of poetic images in any acts of observation, so that a description of reality entails a realization of meaning.

As shall be shown in the case studies, various aspects of Hong Kong's self-images become observable through the forms of poetic images, even though Hong Kong society is too complex to be comprehensible. Social reality is constructed by Hong Kong Chinese poetry qua system and thereafter reconstructed by poetry translation qua system. The self-images of Hong Kong are re-presented by a collation of various forms of poetic images, and the English translation of some selected poetic images reconstitutes the meanings of various signs of images. Since meanings are ascribed to the new forms of lexical choices within the medium of English poetic language, this may produce textual shifts in some translated poems. While the poetic images of the source texts may be preserved or altered in the English translation, multiple realities emerge dynamically through the actualized forms of poetic images in the symbolic medium of English poetic language.

On this point, it is important to reiterate that the second-order observation of poetry translation qua system constitutes the self-observation of the system. This self-observation leads to a reentry of the distinction into the distinction, which means that the system "constitutes itself as a form, as a boundary, as an asymmetrical difference between system and environment"; hence, poetry translation uses the form of itself "in order to signify, observe and describe itself as different from the environment" (Luhmann, 1999, p.57). To put it another way, poetry translation

describes its own form of distinction by means of its use of signs in the medium of English poetic language; its self-observation thus draws a difference by crossing the boundary, and describes asymmetrically the self-reference of poetry translation as a functionally-differentiated system and its other-reference, Hong Kong Chinese poetry, in its environment.

In other words, in a self-observation of how poetry translation observes society and reproduces re-presentations of poetic images, reality is reconstructed by a "reentry of the world into the world", which refers to a reentry of a distinction into the distinction when an English translation of Hong Kong Chinese poetry is observed and differentiated with respect to its description of imagined reality (Luhmann, 2000a, p.149). The self-images of Hong Kong appear through a multiplicity of forms of poetic images to be observed in poetic-translational communication, and through various kinds of depictions of society recreated and actualized as a simulation of the descriptions of reality from the source poems. Hence, when the self-observation of poetry translation qua system is channeled through poetic re-presentation (as well as through written and spoken forms of sharing, commentaries, and paratexts in publications), the system engages in a self-description of its distinct social function, which constitutes a description of reality and a self-description of Hong Kong society (Luhmann, 2013, p.244-245).

After all, reality is monitored through second-order observation and observers have different perspectives of seeing things, so reality can be constructed differently in any acts of observation (Luhmann, 2000a, p.262). While the images interpreted by the poet and by the translator can be differentiated through a study of textual shifts, this also means that social reality can be (re-)constructed differently in the translated poem as compared to the source poem.

As suggested by Tymoczko's metonymic approach of translation, there are

inevitable losses and gains in textual shifts and, as a result, the re-presentations of poetic images may be preserved or altered in translation. While translation is metonymic as proposed by Tymoczko, translation offers a new horizon of meanings for reality to emerge according to the perspective of systems theory. Hence, Luhmann's conception of reality essentially sets forth a sociologically-informed perspective in assessing translation by connecting perception, observation and the re-construction of social reality in addition to the usual discussion of language and culture in a comparative analysis of the source texts and translations. By observing how Hong Kong's self-images are constructed in the source poems and re-constructed through poetry translation, translation research can shed light on how reality emerges in multiple images among the poetic re-presentations and along the textual shifts.

Let me explain this with the examples of a poetic image previously mentioned: the poetic image of the vegetable "bitter melon", the main theme of two of Leung Ping-kwan's Hong Kong Chinese poems. (The two poem titles are "Travelling with a Bitter Melon" 〈帶一枚苦瓜旅行〉 and "Bittermelon" 〈給苦瓜的頌詩〉.) The existing English translation of "bitter melon" is a literal rendering of the Chinese food name. The image of bitter melon portrays metonymically Hong Kong's food culture and the bitter sweet livelihood of Hong Kong people is preserved in both the two source Chinese poems and the English translations.

In what follows, a comparative analysis is provided to illustrate how images are re-presented differently in English translation as reviewed in the textual shifts for the poem "Travelling with a Bitter Melon". (See Appendix U for the the poem and the translation.) The poem has been translated closely as to the source text on the whole, but there is still an obvious loss of imagery. The following lists two examples of the shifts in the translation:

Example 1

Line 9-10:

它在飛機上有沒有東張西望、有沒有

因為肚子餓而哭了？因為遠離海拔而暈眩？

Did it look about curiously in the plane? Did it
cry because of hunger? Did it get airsick?

Example 2

Line 27:

它還是那令人舒懷的好個性，收起酸澀

while it remained endearing as ever, neither bitter nor sour

(Trans. Cheung, 2002, p.266-271)

In the first example, the source text in line 10 因為肚子餓而哭了？因為遠離海拔而暈眩？ (Did it/ cry because of hunger? Did it get airsick?) is translated in a brief and concise way in idiomatic English. Yet the subtle Chinese descriptions which enhance personification of the character bitter melon, including 肚子餓 (which is literally read "feeling hungry in the belly") and 遠離海拔而暈眩 (literally "feeling dizzy far away from the sea level") are lost in the English translation. In the second example, 令人舒懷的好個性 and 收起酸澀 are converted into the simple adjectives "endearing" and "neither bitter nor sour" respectively. The two Chinese phrases literally mean "a decent character that comforts people" and "withholding the feeling of sour bitterness" which portray the bitter melon in human terms and its human-like complex emotions. Both descriptions are lost in the more fluent English translation and the more concise expression. In the examples as mentioned above, some loss or shifts in translation are unavoidable when a translation needs to fulfill the norms in terms of linguistic fluency or the genre of English-language poetry. This results in a partial translation of the source text images. Nevertheless, the character of bitter melon as conveyed in English poetic language, despite some loss of the subtle Chinese descriptions, still reflects the sense of self of Hong Kong people who shared

the experience of migration during the transition period of Hong Kong's handover.

What happens if this particular image of food is not translated literally? Here a hypothesis can be made for a different translation of this image: a textual shift is identified and is so significant that the re-presentations in the source text are completely lost or distorted in English translation. For example, if the bitter melon were translated by means of another vegetable, such as "muskmelon" or "pumpkin", the translated text would become a completely new poem in which the re-presentations of Hong Kong associated with bitter melons may be fully stripped away.

In other words, if most of the images relating to bitter melons were not translated literally as in the existing version but were creatively rewritten in such a way that the translation largely followed English linguistic norms, a typical poetic format and even inserted new thematic content or cultural reference, the translation would become only metonymic to the existing features of the English language and a different cultural context. This would be the case if the image of "pumpkin" were selected, since pumpkins are a common festival food and symbol for some English-speaking cultures as in the case of Halloween in American culture.

From a systems theory perspective, such a significant rewriting of poetic theme would be construed as one possible option among various creative ways of translating the poem. If this textual shift were realized, it would be a contingent choice from a horizon of possible ways of conveying the images of the source poem. Therefore, any textual shifts are the actualized forms of lexical choices within the medium of English poetic language, and a translation which makes use of a significant textual shift such as that from "bitter melon" into "pumpkin" could be realized as a possible option in the autonomous operation of poetry translation.

Since a significant textual shift as hypothesized above has not happened, the

actualized image of a bitter melon is preserved in the translation as in the source text. This thesis presents an analysis on the basis of an observation of how poetry translation qua system selects certain source texts from Hong Kong Chinese poetry to translate as well as selecting the way to translate the existing images from a particular source poem. The two poems by Leung Ping-kwan depicting "bitter melons" as the main theme were selected for English translation and such an important food image has been literally preserved. It is evident that the bitter melon has been selected and preserved in English translation, and such an image is metonymic of Hong Kong's socio-historical context. Given the fact that only a few textual shifts are identified in the English version of "Travelling with a Bitter Melon", the images rendered in English are largely similar to the images depicted in the source text.

Moreover, reality as constructed by the source poem concerning the migration tide during the transition period and the migration experience of Hong Kong people is reconstructed in the translation. The images recreated in the translation tend to be assimilated to those created in the source poem. This indicates the fact that reality is reconstructed from a horizon of possibilities for the English re-presentations. As illustrated in the comparative analysis of this poem and its translation, a simulation of the self-images of Hong Kong as depicted in the source poem is reproduced in a literal way to a large extent in order to preserve them in the English version.

In what follows, in addition to the image of the bitter melon, another poetic image which is depicted in different ways in two Hong Kong Chinese poems will be examined. This will show how an image of the underground mass transit railway of Hong Kong (the official name is abbreviated to "MTR" in Hong Kong) is portrayed as the same object that metonymically evokes the characteristics of Hong Kong's urban lifestyle, but the descriptions of the poetic image appear to be different in the two poems. This will be explained with the help of Luhmann's idea of the double

description of reality through the forms of poetic images, where the imagined realities can be differentiated from the real reality. The metonymic approach of Tymoczko will also be employed in addressing gain and loss in textual shifts and the metonymic relationship between lexical choices and the socio-cultural references of the texts.

In the following examples, the poetic image of the MTR is depicted in two poems, one entitled 〈夢遊郊外〉 "Sleepwalk in the Suburbs" by Choi Chi Fung (蔡志峰), and the other 〈在中環五星級酒店午餐〉 "Lunch at a Five Star Hotel in Central" by Heather Tu (杜家祁). (See Appendix I and J for the full versions of the two poems)

Example 3

Poem title: 夢遊郊外 "Sleepwalk in the Suburbs" (Poet: Choi Chi Fung)

Line 10-11:

靈魂們擁上一束束扶手電梯

夕陽是地鐵站的入口

souls squeeze onto escalators

the setting sun: entrance to the Underground

(Trans. Patton, 1997, p.202-203)

Example 4

Poem title: 在中環五星級酒店午餐 "Lunch at a Five Star Hotel in Central" (Poet: Heather Tu)

Line 23-25:

商場下面盤據了四通八達的地下鐵路網

是的，我們都愉快而且慶幸

這個大都市交通方便而且非常非常富庶繁華

Underneath the shopping arcade is entrenched the subway network that
goes in all directions

Yes, yes, aren't we very glad

That this big city is so accessible

And so very very affluent

(Trans. Ho, 1997, p.170-171)

In example 3, the poetic image of the MTR appears to be an imaginary portrayal in line 11,⁵¹ 夕陽是地鐵站的入口 (*the setting sun is the entrance of MTR*). This poetic image is accompanied by the previous image describing the crowds of people who have finished work and squeeze onto escalators of the MTR entrance in line 10, 靈魂們擁上一束束扶手電梯 (*souls are crowding onto a series of escalators*). Here, the MTR is portrayed in terms of the way that crowds of Hong Kong people become spiritless souls after a long day at work and squeeze into the entrance of the MTR at the time of sunset. This description metonymically evokes Hong Kong's urban lifestyle and the rapid pace of city life, as reflected by the depictions of souls rushing to the underground station after finishing their routine daily work which is heavy and dull, as well as the transportation in a highly-populated urban area, which is very stressful and crowded.

As compared to my literal translation of the two Chinese poetic lines put in the brackets above, the existing English translation contains two minor textual shifts which have omitted the quantifier of escalators in line 10 and the main verb in line 11. The existing English translation tends to follow the linguistic norms of maintaining conciseness in English poetic expressions, and at the same time it has magnified the poetic image of the source text by means of placing a spotlight on the portrayal of "the setting sun", after which the use of a colon implies that "the setting sun becomes the entrance to the Underground". The first letter of "Underground" is also capitalized so that it amplifies the image of the underground railway MTR, which is highlighted as the key object in the description. Thus, the English translation has been creatively adapted to magnify the source text description which is metonymic of Hong Kong's urban lifestyle.

⁵¹ My literal translation of the Chinese poetic lines is italicized and put in brackets in the following discussion in order to facilitate a comparison with the existing English translation for a study of textual shifts.

In example 4, the poetic image of the MTR is depicted as an object of praise by the narrator, who states that the citizens feel pleased and grateful for having an accessible subway network right underneath the shopping arcade. However, the praise can also be viewed as ironic, the irony being brought out by the word choices and the tone of the narrator. In lines 24-25, the tone of the narrator ironically refers to the sumptuous material possession and capital investment of the capitalist society. Here in these lines two textual shifts are identified because two Chinese wordings are lost in the English translation: firstly, in line 24, 是的，我們都愉快而且慶幸 "Yes, yes, aren't we very glad", the first adjective 愉快 (*feeling pleased*) is lost in English; secondly, in line 25, 這個大都市交通方便而且非常非常富庶繁華 "That this big city is so accessible/ And so very very affluent", the adjective 繁華 (*prosperous*) is omitted in English. The omissions of these two adjectives make the English poetic lines more concise and fluent, while the ironic tone of the source text has still been preserved.

On the whole, the poetic images of the MTR are vividly re-presented in the English translations of the two poems. The English rendering of 地鐵 (the Chinese name of the MTR in the two source texts) is "Underground" and "subway" in the examples 3 and 4 respectively. Both are the domesticated word choices for "MTR" and can be readily understood by English readers. Although both translations have textual shifts and have made some omissions in order to conform to the norm of concision in English poetic expression, the poetic descriptions of the underground railway have been largely preserved in both texts or even magnified as compared to that of the source text in example 3.

These two examples illustrate the fact that the poetic images of the MTR are recreated in the English translations. This exemplifies the functional differentiation of poetry translation qua system in actualizing a simulation of the description of

imagined reality in each of the source poems. While the varied poetic images of the MTR in the two source poems were selected for translation and actualized in English poetic language, the imagined realities which emerge in the two English-translated poems can be differentiated from real reality. The different poetic descriptions of the underground railway are perceived and interpreted on the basis of a structural coupling of perception and communication. This can be seen in the imaginary descriptions of an overcrowded and monotonous urban living in example 3, and an ostentatious and extravagant lifestyle in example 4, which sarcastically disclose reality other than the superficial one involving the city's economic success and prosperity.

Poetry translation thereafter reconstructs reality where some satirical aspects of society are selected for re-presentation and revealed in English translation; as a result, multiple realities appear with different interpretations of the poetic images portraying the underground railway and the self-images of Hong Kong in terms of urban lifestyle. Although loss and gain is unavoidable when textual shifts are made, the English translations metonymically evoke the socio-cultural aspects of the city's self-imaging when multiple realities emerge through the re-presentations of poetic descriptions in English.

In addition, one more example is given below with an analysis of another poetic image depicting a railway in a way that is metonymic of Hong Kong's self-imaging, in a poem entitled 〈九廣鐵路〉 "The Kowloon-Canton Railway" written by Yu Kwang-chung (余光中) in 1974. This will demonstrate how poetry translation functions to realize a simulation of the source text images which reveal the historical relationship between Hong Kong and China in a postcolonial context. The metonymic approach is again used as supplementary to the perspective of social systems theory in a study of relating textual shifts to the socio-historical aspect of poetic re-presentation and of the distinct function of poetry translation in reality reconstruction.

Example 5

Poem title: 九廣鐵路 "The Kowloon-Canton Railway" (Poet: Yu Kwang-chung)

(Due to a limitation of space, the poem and the English translation are put in the Appendix K.)

(Trans. Soong, 2008b, p.97)

In example 5, the first ten lines of the poem depict images about a railway connecting Hong Kong and Guangdong province in mainland China, which metonymically evokes the ambivalent historical relationship between the British colony and its motherland in the 1970s. Furthermore, these poetic descriptions metonymically refer to the contemporary historical period from 1960s up to the present day in which there have been frequent industrial and commercial exchanges between Hong Kong and Guangdong province owing to the rapid urban development of the territory in the 1960-70s, which has driven the economic growth of China at the same time. These images also portray the interpersonal connections between extended family members who live in Hong Kong and those in Guangdong province. This metonymically implies a fact about the socio-demographic characteristics of the territory, since Hong Kong's ethnic Chinese population largely originated from immigrants from Guangdong province and 90% of the population speaks Cantonese.⁵²

Lines 3-5 describe the metaphoric image of the Kowloon-Canton railway running across the border in a relentless metallic rhythm, which serves as a metonym for the rapid commercial and industrial development of the territory in the 1970s. The English translation of these lines has literally preserved the poetic descriptions of the railway in the Chinese lines: 香港是一種鏗然的節奏，吾友/ 用一千只鐵輪在鐵軌

⁵² According to the Hong Kong government censuses, 89% of the population in 1991 and 1996, and 91% of the population in 2001 and 2006, claimed to be native-speakers of Cantonese and perceived this as their usual language of communication (Bacon-Shone and Bolton, 2008; Mathews, Ma, and Lui, 2008, p.169).

上彈奏/ 向邊境，自邊境，日起到日落 "Hong Kong beats with a metallic rhythm, my friend,/ Of a thousand steel wheels playing on the steel tracks/ To and from the border, from sunrise to sundown".

Moreover, two metaphors in the poetic lines strikingly portray the ambivalent connections between Hong Kong and China in the course of a long historical trajectory. In lines 6-7, 北上南下反反復復奏不盡的邊愁/ 剪不斷輾不絕一根無奈的臍帶 "Shuttling between north and south, endlessly playing the border blues,/ Like an umbilical cord that can't be cut or crushed asunder", the metaphors 邊愁 "the border blues" and 無奈的臍帶 "an (*a helpless*) umbilical cord" both metaphorically and metonymically refer to the oppressive imagery of the blood relationship in which the territory cannot but crave its geopolitical linkage with the motherland. The omission of the adjective 無奈 (*helpless*) in line 2 is largely due to the difficulty of finding an equivalent in English that can render the subtle and complex emotions conveyed by the Chinese word. The literal gloss "helpless" can only be used to refer to the powerless condition of the Territory, not the ambivalent emotive complexity of the Chinese adjective.

The two lines 9-10, 又親切又生澀的那個母體/ 似相連又似久絕了那土地 "The parent body so familiar yet so strange,/ Mother earth joined yet long disconnected", point to the conflicting and unresolved emotional bond between the territory and its motherland. From the translated lines, a minor textual shift in the lexical choice of "Mother earth" is identified in adding the word "Mother" when conveying the image of line 10 "*that earth joined yet long disconnected*". This textual shift actually magnifies the source text image which links colonial Hong Kong with the "intimate but disconnected" earth of the motherland in the north.

While a few minor textual shifts have been identified in the discussion above, the images depicting the ambivalent historical relationship between Hong Kong and

China are preserved to a large extent in English translation. This exemplifies the fact that poetry translation qua system actualizes a simulation of the description of imagined reality as in the source poem. From the three examples above, the poetic images of the underground railway or MTR and the Kowloon-Canton railway were selected for translation and each English translation is one actualization among various other possible ways of interpreting the source poem into English. Imagined realities as they emerge through the forms of poetic images in the three poems translated into English can be differentiated from real reality in multiple ways in any act of observation. Thus, Hong Kong's self-imaging can be observed through forms of poetic images in which multiple realities appear; various aspects of Hong Kong's self-images are manifested in the English translations of the poems which have preserved or altered the source text images, since poetry translation selects among source texts and recreates a simulation of the imagined realities which emerge through the re-presentation in English poetic language.

To sum up, the metonymic approach of translation is employed in addressing the relationship between poetic re-presentations and the broader socio-historical context, especially in the manifestation of language and culture in translation under postcolonial conditions. Since the present study aims at scrutinizing the re-presentations of Hong Kong's self-images in poetry translation, Hong Kong's postcolonial condition is one of the key socio-historical aspects to look at in the comparative analysis. The metonymic approach is used to supplement the framework of systems theory in a study of how reality is constituted by the re-presentation of poetic images as manifested in the source poems and the translation. This thesis elucidates the distinct function of poetry translation qua system which actualizes a simulation of the descriptions of imagined realities, and a self-description of Hong Kong through the re-presentation of self-images in various aspects. This will be

illustrated by a comparative analysis of the English translations and the source texts of Hong Kong Chinese poetry in the case studies of Chapters 6 and 7.

Chapter 6 The Self-images of Hong Kong in Poetry Translation (I)

6.1 Sample Poems and Poetry Collections

This section will outline the selection criteria of sample poems from the publications considered significant for a study of the re-presentation of Hong Kong's self-imaging. As was discussed in Chapter 3, the number of published English versions of Hong Kong Chinese poems increased between 1983 to 2010, during which the number of published translated poems noticeably climbed sharply from 1988 to the peak year of 2002; after that the number returned to a gradual rise till 2010. The surge in poetry translation can be traced along with the historical moments of the transitional period of Hong Kong. The years 1984 and 1997 were remarkably influential, and marked two critical historical moments — the signing of the Sino-British Joint Declaration and the official transfer of sovereignty respectively.

The rise in published English versions of poems was largely due to the increasing number of poetry collections published by local tertiary institutions in Hong Kong. As indicated in Table 1 "The Published Collections of the English Translation of Hong Kong Chinese Poetry (1988-2009)" (see Appendix A), a range of poems translated into English were collated and gathered into several different poetry collections by a few scholar-editors cum translators affiliated to tertiary institutions at that time, such as the Chinese University of Hong Kong and the University of Hong Kong.

As shown in Table 1, a total of 14 poetry collections in English translation were published between 1988 to 2009, of which a few are incorporated as a sub-section in the respective anthology of monolingual English literature of different genres; the rest are exclusively monolingual English or bilingual Chinese-English poetry collections. Among the 14 published English translated poetry collections, a large number of

poets' works and translators were involved. The publications of significance for the study of the re-presentation of Hong Kong's self-imaging are categorized in the following:

- i) five special collections of *Renditions*, a highly-regarded Chinese-English literary translation journal with an editorial group composed of scholar-translator Eva Hung and others;
- ii) four bilingual poetry collections of the scholar-poet Leung Ping-kwan;
- iii) two poetry collections collated by scholar-poets cum translators Andrew Parkin and Laurence Wong; and
- iv) three special issues of poetry collections commemorating the three poetry reading festivals held in 1998, 2001 and 2009 respectively.

These poetry collections were published during the period before and after 1997, a period of historic significance when Hong Kong underwent a Handover from the sovereignty of Britain to that of mainland China. The published English translations are significantly representative of the selection of a certain number of Hong Kong Chinese poems which manifest various socio-cultural aspects at a time when Hong Kong's colonial era was coming to an end. Since there is a total of over one-thousand English translated poems in the database of the period 1983-2010, it is necessary to establish a reference list of poems as a basis for comparative analysis of the source poems and their English translations. In view of the significance of the poetry collections from Table 1, a representative list of poetic texts from these collections has been established. The selection of the representative poems is based on four criteria:

- i) the representative poems were published in the period 1997-2008 (See the reasons as stated in the next paragraph);
- ii) the themes and content of the poems significantly manifest some key aspects of Hong Kong's self-images, which include the Handover of 1997 and metaphors of

Hong Kong, Hong Kong's postcolonial situation and historical relations with China and Britain, linguistic hybridity, food, city outlook, Chineseness and tradition, media influence and pop culture, as well as urban lifestyle. These key aspects of self-images are highlighted because they are more frequently identified in the poems in the poetry collections, especially for the two case studies, Leung Ping-kwan's poetry and the publications of *Renditions*. In this regard, this chapter and the next one will focus on these key aspects in the textual analyses of the poem examples;

- iii) the poems demonstrate qualities of literariness and use of poetic devices, a consideration which also includes whether they are filled with evocative and striking images and a more engaging style of writing, so that they not too abstract or obscure for interpretation; and
- iv) the English translations have certain textual shifts that preserve or alter the images in a way that is worth examining in closer detail. These representative poems are recommended for an examination of how the translations manifest the key aspects of Hong Kong's self-images as compared to the images portrayed in the source texts.

As pointed out in the first of the criteria above, the representative list of poems has been chosen and compiled from the publications of the specific period 1997-2008. There are three reasons why this thesis has chosen to focus on this specific period. First, it is a period of time in which the translation work process spans the transitional period before and after 1997 — the selection of source texts and their English translations started in the period before the Handover in 1997 and a rising number of publications have been recorded within the ten years after that. Second, the themes and content of the chosen poems in the period of time significantly reflect certain key aspects of Hong Kong's self-images as mentioned above, and this is the major criterion

for the selection of a Hong Kong Chinese poem for English translation. These poems are thus more eligible for the investigation by means of a comparative analysis which aims at investigating how certain self-images of Hong Kong are selected and translated from Hong Kong Chinese into English. The themes and content of the poems are classified by some "key terms" in the fifth column of Table 2 (see Appendix B) that lists the different aspects of Hong Kong's self-images depicted in each poem. Third, a number of poems were published in the poetry collections from the two case studies — Leung Ping-kwan's poetry and *Renditions*, which will be introduced in Sections 6.2 and 7.1 respectively for their significance out of all the poetry collections recorded in Table 1 (Appendix A).

Table 2 (Appendix B) shows a reference list of 67 published English translated poems compiled from the poetry collections which appeared in the period from 1997 to 2008. It includes 22 translated poems which had been republished, or which had been translated into two different versions. The 22 republished poems are listed separately in Table 3 (Appendix C). A total of 40 Hong Kong Chinese poems (inclusive of the 22 republished poems), together with their English translated versions, are listed as the representative examples.

In Section 6.3 and Chapter 7, a comparative analysis will be carried out on some of these representative poems. The republished poems will be examined in closer detail given the higher significance of these poems which had been chosen on more than one occasion for inclusion in a collection. However, owing to the lack of space for extensive comparative analysis, only selected examples from the list of representative poems will be discussed in detail. The whole reference list of poems provided is recommended here for future study.

6.2 Case Study I — Poetry Collections of Poet-Scholar Leung Ping-kwan

Home and Homeless Journeys in Leung Ping-kwan's Poetry

This section will present a case study of the major poet Leung Ping-kwan's modern Hong Kong Chinese poems and their English translations. Leung Ping-kwan (梁秉鈞), who wrote under the pen-name *Ye Si* (也斯), was a widely respected and prestigious poet, writer, scholar, and an important cultural figure in Hong Kong. Leung Ping-kwan's bilingual poetry collections *Foodscape* (《食事地域誌》) (1997), *Clothink* (《衣想》) (1998), *City at the End of Time* (《形象香港》) (1992, 2012) and *Travelling with a Bitter Melon: Selected Poems 1973-1998* (《帶一枚苦瓜旅行》) (2000) bring together the English translations of his Hong Kong Chinese poems.

There are three reasons why Leung Ping-kwan's bilingual poetry collections are picked to serve as a case study. First, Leung Ping-kwan was a well-known Hong Kong poet and scholar with an international reputation, the literary works of whom significantly depict Hong Kong as a postcolonial city as well as its cultural hybridity. The significance of Leung's poetry lies in his vivid descriptions of Hong Kong in a wide range of aspects, especially the use of different metaphors and metonymies that describe Hong Kong's unique postcolonial condition. Second, the various thematics of Leung's poetry narrate the many images of Hong Kong which reflect Hong Kong's diversity in addition to being commonly known as a capitalist economic city. Third, a large number of his poems have been translated into English, more in fact than any other Hong Kong Chinese poet. It is also a conspicuous fact that some of his English translated poems have been republished in different poetry collections by various publishers and these republished poems are considered more significant with regard to the conveying of self-images of Hong Kong. Hence, Leung's Hong Kong Chinese

poems and the English translations are of particular significance for a more detailed case study for the above reasons.⁵³

The following outlines several thematic of Leung's poems which highlight his depictions of Hong Kong's self-images under the central theme "Home and Homeless Journeys". In connection with this central theme, Leung Ping-kwan's poems could be broadly classified into three series – "things and food" ("yongwu 詠物" in Chinese), "home and journeys" and "the metropolis Hong Kong and urban culture". Although Leung's poems about Hong Kong, its culture and its cityscape are all about Hong Kong as a "Home", yet, as Leung himself has said, Hong Kong is such a "homeless" place for Hong Kong people due to its transient nature — the uncertainty about its future and a lack of cultural space for people to feel settled as they would if they had a home (Leung, 1995c, p.128). Such an ambivalent feeling of "home and homeless" characterizes many of his depictions of the city.

Leung's several important Chinese poetry collections which have been selected for English translation, were collated for the thematic "home and journeys" and published gradually at different times. The series of "home and journeys" has received primary attention in Chinese literary studies in Hong Kong; it is because many poems of this series were written in his early years of writing when Leung was studying for his doctoral degree in California in 1978-1984.⁵⁴ Leung revealed his inspiration for writing the series of "home and journeys" in the appendix and epilogue of his Chinese poetry collection 《游離的詩》 (*A Poetry of Moving Signs*) (1995c), which also records how his poems were gradually put together into different collections.

⁵³ A list of the republished English translated poems of Leung Ping-kwan is provided in Appendix D. Table 4 "A List of the Republished English Versions of Leung Ping-kwan's Hong Kong Chinese Poetry".

⁵⁴ This is a reference from an extract of Ye Si's writing in the epilogue of the Chinese poetry collection 《遊詩》 (*The Journeys*) published in 1985 (Ye, 2014, p.x-xi).

Leung's explanations on the core thematic will be elaborated in what follows. During his six years of study in California, he tried to articulate in his poetry the feelings, thoughts and experiences that intrigued him when he was distant from home in a foreign land, particularly his thoughts about the questionable identity of Hong Kong (Leung, 1995, p.137-138). Furthermore, in 1992, Leung was once invited by a Hong Kong publisher to publish his poetry in collaboration with a photo-based artist Lee Ka Shing. The poetry collection was entitled 《家》(*Home*), which symbolizes the idea that "Hong Kong is our home". However, this collection failed to be published as a result of some funding problems on the part of the publisher. As a result, Leung found that the valuable poems and photos became "homeless", which also reflected the increasing difficulty of getting poems published in Hong Kong. As Leung (1995c, p.129) writes, "my home seems to have become a place so strange to me."

Later, this poetry collection was published in a bilingual version with English translations in *City at the End of Time* (1992), which is the most acclaimed collection of Leung's works. In the mid-1990s, Leung's "homeless" poems had finally been collected together. It is a collection of his "homeless" poems where Leung attempted to explore the use of words and visual images for a "representation" of Hong Kong (Leung, 1995, p.140). In the same vein, the original plan was to give this collection the Chinese title 無家的詩 (Homeless Poems), or 離家的詩 (The Poems Leaving Home), but it was finally entitled 《游離的詩》(*A Poetry of Moving Signs*) (ibid. p.139-140).⁵⁵ It is in this collection that Leung recalled his experience of creating many poems about Hong Kong over the years as this paragraph has summarized.

Based on the core theme "Home and Homeless Journeys" as introduced above, there is no doubt that Leung's poems are filled with words and images about Hong

⁵⁵ This name was recommended by the scholar Rey Chow who has written a number of papers about Hong Kong culture and identity. See Section 2.2.

Kong as a “home”. Nevertheless, Hong Kong is also a place that could hardly be considered to be a “stable” home. Leung writes about the transience of Hong Kong with his reflections on his cultural experiences of Hong Kong's colonial past, and its cultural origins in his foreign journeys. As his translator Gordon Osing comments in the preface of the poetry collection *City at the End of Time* (1992), Leung's poetic images are contextualized in a way that resemble “impressionist paintings”, which are full of metonymies:

His is an impressionistic verse quite often, made of synecdoches and metonymies more than of metaphors. His continuing purpose, poem to poem, is to embody a consciousness that is constructed or realized as mixed in cultural origination. His poems take place in a consciousness that has absorbed all of the colonial and now the possibilities of the post-colonial in experience.

(Osing, 1992, p.1)

The poems by Leung selected for comparative analysis facilitate our discussion of the re-presentation of Hong Kong's self-imaging. The descriptions of the Chinese poetic lines are re-interpreted when they are translated into English poetic language. The metonymies associated with poetic images have gone through a process of reconstruction, which is a complicated process of adaptation. Leung mentioned the difficulty of translating into English in an interview conducted by his translator Gordon Osing, as recorded in the epilogue of *City at the End of Time* (1992). Leung recalled how he negotiated and learned with Osing during the process of translation, when deciding on word choices and different expressions together.

There were times I had to reconsider why I used such expressions, reflect upon certain positions, and even challenge my Chinese originals at times... At other times I disagreed with your westernizing of lines and expressions, and was worried that my expressions would be appropriated by another language and culture. Sometimes it took a long time to come to some agreeable rendering.

(Osing and Leung, 1992, p.178)

According to Leung's reflections on the process of translation with Osing, translation is an important process for the poet to reflect upon his own work, to reconsider what the source text writes and to learn through the process of negotiation in linguistic mediation. During the collaboration between the poet and the translator in poetry translation, a discourse of communication was generated about poetic expressions and adaptations.

Leung's reflection brings us an insightful thought about translation further to the previous discussion of "the metonymies of translation" in Chapter 5. Since poetic language is itself elusive in nature, interpreting the poetic texts for translation in turn gives new life to both the original Chinese poetic images and the English translated ones. In this sense, when the self-images of Hong Kong are contextualized in the source poetic texts, the English translation of these images allows the poetic texts to enter a new metonymic relationship, regardless of the presence of textual shifts (Tymoczko, 1999, p.49). This means that the self-images of Hong Kong are inevitably re-interpreted with losses or gains in textual shifts, and are metonymic of the broader socio-historical context. The new metonymic relationship may be connected back to the source language and culture or adapted to the poetic language of English and a different cultural context. In either way, this thesis will analyze some examples of

Leung's poems. This is to examine how poetry translation qua system functions in a distinctive manner to recreate a simulation of images and reconstruct reality through a selection of source texts (including Leung's poems) for translation and of conveying the selected images in different ways.

Furthermore, there are a variety of themes and topics in Leung's poems, many of which feature characteristics of Hong Kong culture and lifestyle. His wide range of topics cover the old images of Hong Kong, food and places; a nostalgic history of Hong Kong; his foreign journeys; as well as Chinese culture and art. His poems are characterized by modern writing styles with many fragmented and ambiguous thoughts or descriptions, and multiple themes may coexist in one single poem. Leung's poems are imbued with various images of Hong Kong through his eloquent poetic images and words.

Among the themes of Leung's poetry, particularly noteworthy is the series of food poems which narrate different types of food in everyday life. Food, a type of *yongwu* poems (poems of chanting things), is one of the most distinguished themes and Leung himself once confessed the value of food in his poetry. As Leung claims in his essay entitled "Understanding the Cultural Identity of Hong Kong through its Food" in the book *Foodscape: A Swiss-Chinese Intercultural Encounter*:

I then suggested to the Vancouver Festival committee that we could arrange a joint exhibition of poetry and photography about food in Hong Kong, for food is one of the bare necessities of daily life. In contrast to the abstract and summarizing theorizations, food touches us with its palpable taste and form. Theories easily fall into concepts, but food in all its versatility begins with its realistic color, smell and taste and even sound. It assumes its place in all human relations and

social activities, expressing one's aesthetics and values, and linking to one's obsessions and desires.

(Leung, 2009b, p.135)

From the list of Leung's republished poems in English translation, food poetry is also identified as the more significant to be republished. There are 15 food poems out of the total of 52 republished poems of Leung. Below is the list of the republished poems in English translation with food as the major theme and the year of poem creation:

Table 6.2 Leung Ping-kwan's Food Poetry in English Translation
(15 Republished Food Poems)

<i>Poem (Food as the Title and Theme)</i>	<i>Year of Creation</i>
Beer in Berlin 柏林的啤酒	1997
Bittermelon 給苦瓜的頌詩	1988-89
Breakfast in Soho 蘇豪的早餐	1997
Brenesssuppe 蕁麻菜湯	1999
Eggplants 茄子	1997
Green Salad 青菜沙律	1988
Mussels in Brussels 青蠔與文化身份	1997
Onion 洋蔥	1996
Papaya 木瓜	1990
Pun Choi on New Year's Eve 除夕盆菜	1997
Salted Shrimp Paste 鹹蝦醬	1997
Soup with Dried Chinese Cabbage 菜乾湯	1997
Sushi for Two 二人壽司	1997
Tea-coffee 鴛鴦	1997
Travelling with a Bitter Melon 帶一枚苦瓜旅行	1998

It is worth noting that most of the food poems were written in 1997 or near 1997, which indicate the significance of the theme of food written during the historical

transition of Hong Kong. The date of composition for each poem recorded in this critical historical period also reflects the fact that the 1997 Handover is a critical time for the selection, publishing and republishing of the food poems in English translation. Leung had also published a special bilingual poetry collection entitled *Foodscape*, which was displayed as an installation of photography and poetry in an exhibition also entitled *Foodscape* held in Vancouver during February 14 - March 15 in the year 1997. All of the Hong Kong Chinese poems and English translations displayed are about food and food culture in Hong Kong, China and Asia.

How does food re-present the self-images of Hong Kong? In the foreword of the bilingual anthology *Travelling with a Bitter Melon: Selected Poems (1973-1998)* published in 2002, Chow (2002) discusses how Leung's poetry makes reference to food for poetic descriptions, as well as the historical and contemporary representations of Chinese society and of Hong Kong in particular. As Chow (2002, p.10-12) remarks, "eating is, of course, among the most frequently used allegories in modern and contemporary Chinese literary culture" and Leung's writing of food "serves, ultimately, to open up a refreshing dimension to the entire question of what it means to consume, especially in the postcolonial, postmodern time and space of Hong Kong." Leung's poems on food raises questions about consumption, an urban lifestyle that constitutes one of the important aspects of the self-images of Hong Kong. As one of the key themes, the different images of food re-present Hong Kong metaphorically and metonymically in its unique postcolonial condition.

To summarize, the various themes of Leung's Hong Kong Chinese poetry and the English translation as mentioned above provide essential references for the study of Hong Kong's self-images. From the reflections of how Leung creates his poetic themes and his co-translation experience with the translator Osing, it can be learnt that the poetic language of English has given a new lease of life to the source Hong Kong

Chinese poems. A comparative analysis of the images in the source Chinese texts and the English translated versions will give us some ideas about the various approaches to the task of translation as well as the translation strategies adopted. This helps to locate the complex interplay of the linguistic and contextual differences between the two poetic languages, when Hong Kong's self-images portrayed in Leung's poems are preserved or converted as manifested in the gain or loss of textual shifts.

6.3 The Re-presentation of Self-imaging

— The Handover of 1997 and Metaphors of Hong Kong

This section and the next chapter will explain how Hong Kong's self-images are re-presented by carrying out a comparative analysis of some representative examples of the source Hong Kong Chinese and English translated texts. Some of the most conspicuous and commonly written themes that reveal several key aspects of Hong Kong's self-images will be discussed.

As was reviewed in Chapter 4, there is a diversity of themes and poetic descriptions in Hong Kong Chinese poetry that may or may not be concerned with narrations of the self-images of Hong Kong, and among those poems depicting Hong Kong there are all sorts of self-images conveyed. Among the various aspects of self-images to be illustrated, the linguistic hybridity of Hong Kong has already been discussed in Chapter 4. Therefore, the following comparative analysis will select and focus on some themes and content of poems which portray other key aspects of Hong Kong's self-images for a more detailed discussion (Refer to the recommended list of poem examples on Appendix B. Table 2.)

This section will start with the first aspect "the Handover of 1997 and metaphors

of Hong Kong" by referring to a few sample poems by Leung Ping-kwan, the case study that was introduced in the previous section. This is the most conspicuous theme associated with the key research question — how does poetry translation qua system function to select and recreate images depicting various socio-historical aspects of the city at a time when Hong Kong's colonial era was coming to an end? The selected poems of Leung are written with textual re-presentations and descriptions about Hong Kong's historical images and its postcolonial condition. When the poetic language used in the Hong Kong Chinese of the source text and in the English of the translation are compared, the textual shifts along poetic lines will reflect the various translation strategies used in different poems. The analysis will illustrate how the textual shifts magnify or alter the various self-images of Hong Kong in the sample poems.

To begin with, Leung's highly regarded poem 〈形象香港〉 "Images of Hong Kong", which was written in 1990, is one of the most representative among Leung's poetry in terms of the descriptions of various images of the city in the transition period before the 1997 handover. It is one of the few poems by Leung to be translated into English and published for four times, with two English translated versions. (See Appendix L for the source poem and the two English translations.) The two English translations include the version co-translated by Gordon Osing and Leung himself, and the version by Michelle Yeh (奚密), which were published in the two bilingual collections *City at the end of time: Poems by Leung Ping-kwan* (1992, p.32-35) and *Travelling With a Bitter Melon (Selected poems: 1973-1998)* (2002, p.320-323) respectively. This original Chinese poem title 〈形象香港〉 (Images of Hong Kong) was used as the Chinese title of the bilingual poetry collection 《形象香港：梁秉鈞詩選》 (*City at the end of time: Poems by Leung Ping-kwan*) (1992).

Just as the name implies, this poem is about Hong Kong and its images, and

refers to the Hong Kong cityscape during the period of transition. It is not without several depictions of characteristic postcolonial urban situations as well as historical symbols, and this makes it particularly worth investigating in the context of this thesis. The poem abounds with fragmented and mixed images of the city, which include city landmarks, British colonial symbols, descriptions of hybrid Western and Chinese culture, urban scenery and pop culture. For example, there are old street memories and urban landmarks of Hong Kong in phrases such as "Guangguang Studio in Nathan Road", "from glamorous Jaffe Road, with its White Russian coffee shops", "Queen's Cafe" or "China Club" and "The Star Ferry clock-tower" (trans. Osing and Leung, 1992, p.32-35). All the vivid images constitute some historical images of Hong Kong in the late 1980s and these images are largely preserved in the two translations.

In a comparative analysis of two translated versions of Osing (1992) and Yeh (2002), both translations tend to closely render every line, though different choices of diction or subtle differences in some poetic descriptions can be noticed. While the poet Leung worked collaboratively with Osing in the translation process, subtle differences between Osing's and Yeh's translated versions can be traced from the different interpretations of a few lines in the source text. This reveals how self-translation or co-translation with the poet results in modifications of some poetic descriptions, and adaptations from the Chinese poetic wordings for additional English interpretations. In line 23, the phrase 報告文學的好手 is interpreted differently in the two translations below:

Line 23-24: 他是報告文學的好手，他擅寫 / 資本主義社會裏的狗和色情雜誌。

Translated version 1 (by Osing and Leung):

And here's the Beijing journalist who became / an expert on pets and pornography
under capitalism.

(Trans. Osing and Leung, 1992, p.32-35)

Translated version 2 (by Yeh):

He is good at writing reportage, his specialities are / dogs and pornography in capitalist societies.

(Trans. Yeh, 2002, p.320-323)

The interpretation of Osing and Leung for 報告文學的好手 is "And here's the Beijing journalist" which carries an additional adjective "Beijing". It inserts the word to show that the reporter comes from "Beijing", as compared to Yeh's literal rendering, "He is good at writing reportage". This addition enhances the paradox in describing a mainland Chinese journalist with his background of working in Beijing. This implies that the journalist was well acquainted with the writing of serious journalistic literature in the capital city of China, yet ironically he became an expert on pets and pornography in Hong Kong. The textual shift conspicuously depicts contrasting life-values in China and Hong Kong in the 1990s. These differences in life-values are disclosed in the course of the poet's participation in the translation process, and this endows the translated poem with a deeper level of significance. At the same time, it carries the suggestion that some people from the Mainland who have moved to Hong Kong may harbour certain prejudices with regard to the materialism of Hong Kong society, including the belief that Hong Kong's newspapers and magazines were crass and superficial, a point that highlights the contradictions between Hong Kong and mainland China in terms of life-values at that time.

Another modification of poetic descriptions made in the co-translation of the poet and the translator is found in line 27:

Line 26-27:

複製的歌星映象和歌聲，轉移了注意力。/ 慾望被擴張的熒幕重新界定。

Translated version 1 (by Osing and Leung):

Our attentions get lost in factories of images and songs; / appetites are whetted in the hungers of the tiny screen.

(Trans. Osing and Leung, 1992, p.32-35)

Translated version 2 (by Yeh):

Reproduced images and sounds of singers divert our attention. / Desire is redefined by the expansive screen.

(Trans. Yeh, 2002, p.320-323)

Lines 26-27 depict how pop culture pervades the everyday life of Hong Kong people whose attentions are diverted by the images and songs of singers in mass media. The interpretation of line 27 慾望被擴張的熒幕重新界定 by Yeh, "Desire is redefined by the expansive screen", is a literal translation of the Chinese version. However, Osing and Leung add personification to their version: "appetites are whetted in the hungers of the tiny screen". Human desire becomes metaphorically "appetites" which are stimulated by "the hungers of the tiny screen", which implies that human appetites cannot be satisfied by the tiny screen displaying media images. This textual shift further strengthens the sarcasm pinpointing how Hong Kong people indulge in, and are obsessed with, entertainment in pop culture and materialistic gratification.

As was discussed in Chapter 2, the historical handover of Hong Kong aroused academic debates on the issue of Hong Kong identity from the 1980s, and the poet Leung (1995, p.71-74), as a scholar himself, had raised concerns over the "marginality" of Hong Kong in its relation to its sovereign nation China.⁵⁶ The poem has references on the question of Hong Kong identity raised by the poet. There are a few striking lines at the end (lines 39-41, as shown below) which write conspicuously about the identity issue as the Handover drew near. It is also remarkable that from line 39 to 41, both the source Chinese and translated English versions are different in the two bilingual poetry collections. This is because there are a few slight modifications of

⁵⁶ Refer to Section 2.2 for Leung Ping-kwan's perspective on Hong Kong's "marginality" in the debates of Hong Kong identity among cultural critics. This refers to the question of how Hong Kong people see their sense of self in the transitional period of Hong Kong's Handover, which has been an ongoing debate in different perspectives among cultural critics since the 1980s.

the Chinese version in the collection *Travelling with a Bitter Melon (Selected poems: 1973-1998)* published in 2002 as compared to that in the collection *City at the end of time: Poems by Leung Ping-kwan* published in 1992.

Line 39 - 41:

我們在尋找一個不同的角度
不增添也不刪減
永遠在邊緣永遠在過渡

Translated version 1 (by Osing and Leung):

We need a fresh angle,
nothing added, nothing taken away,
always at the edge of things and between places.

(Trans. Osing and Leung, 1992, p.32-35)

The Chinese version is slightly different in the collection *Travelling with a Bitter Melon (Selected poems, 1973-1998)* (2002) in line 39 - 42. It is inserted with one more line and reads reversely:

在增添在刪減之間
我們也不斷移換立場
我們在尋找一個不同的角度
永遠在邊緣永遠在過渡

Translated version 2 (by Yeh):

We keep changing our position,
we are looking for a different angle
that neither adds nor subtracts,
forever on the margin, forever in transition.

(Trans. Yeh, 2002, p.320-323)

The addition of the line 我們也不斷移換立場 "We keep changing our position" in the later version (2002) supplements the older version (1992) in describing the "political position" of Hong Kong people during the negotiations between China and Britain on the development of Hong Kong after 1997. From the 1980s to the 1990s, Hong Kong people "keep changing" their position and "looking for" different

perspectives on certain political issues.⁵⁷ The two English translations of the last striking line 永遠在邊緣永遠在過渡 — "always at the edge of things and between places" (1992) / "forever on the margin, forever in transition" (2002) have both adhered closely to the Chinese phrase which puts forward the main theme about "Hong Kong in transition", its edginess with regard to the Handover, yet the transition may never reach an end. The different choices of words in the two translations actually supplement each other in interpreting the Chinese keywords 邊緣 ("the edge" / the "margin") and 過渡 ("between places" / "in transition"). Both translations preserve the vivid image of the transience of the Territory.

For the examples of textual shifts and word choices in the two translations, the discussion above has illustrated the different interpretations for some lines in the two translated versions which carry additional references to Hong Kong's self-images with regard to the historical Handover. The differences between the two English translations or the textual shifts from the Chinese poetic text become supplementary to each other in the re-presentation of Hong Kong's self-images and the images have been amplified further when the two different translations are juxtaposed for comparative analysis. It can be found that the different lexical choices in the two translated texts have enriched the poetic imagery of the descriptions about Hong Kong. It can be seen that the poet's collaboration with the translator Osing has made the modifications justifiable with a stronger poetic license. Such textual shifts were legitimized by the poet during self-translation, and in the instances of a close collaboration between the poet and the translator. In this sample poem, the textual

⁵⁷ For example, there were public disputes on how to design and implement Hong Kong's constitutional reform during the transitional period of the 1990s when political reform was an issue of uncertainty with the transfer of sovereignty. Cf. Chen, Albert H. Y. (2014) *The Law and Politics of Constitutional Reform and Democratization in Hong Kong*, 30 September 2014. University of Hong Kong Faculty of Law Research Paper No. 2014/035. Available at SSRN: <https://ssrn.com/abstract=2503313> or <http://dx.doi.org/10.2139/ssrn.2503313> (Accessed: 1 May 2018).

shifts in translation have magnified the self-images of Hong Kong by using the additional references of poetic descriptions in the translated text.

The following discussion will refer to another poem by Leung which makes allusions to Hong Kong's postcolonial relationship with China in the lead-up to the 1997 Handover. The poem was rendered by the same translator in collaboration with the poet as in the previous poem "Images of Hong Kong", but the translation was not closely adhered to the source poem as was the case with the previous poem and it predominantly uses the translation strategy of "domestication" (Venuti, 1995). According to Venuti (1995), domestication is a translation strategy that tends to eliminate the foreignness of the source text so that the translation is fluent and transparent. Foreignization, by contrast, is a translation strategy that preserves the foreignness of the source text by breaking the linguistic conventions of the translated language. The translation has predominantly altered the poetic descriptions of the source text into English by domestication. It is also noteworthy that the source text uses Chinese terms which describe the dichotomy between Hong Kong and China in their historical relationship, but some of these terms have been omitted or altered in Osing and Leung's translation. This will be explained further in the following analysis.

The source poem is entitled 〈邊葉〉 "The Leaf on the Edge" and was published in the same poetry collection *City at the end of time: Poems by Leung Ping-kwan* (1992, p.30-31). "The Leaf on the Edge" is one of the poems from the series 〈蓮葉〉 "Lotus Leaves". Leung concedes that to a certain degree this poem relates to the Handover of Hong Kong (Wong and Leung, 2002, p.82-83). It describes the centre and the edge of a lotus leaf, and makes allusion to the dichotomy between the powerful "centre" and the powerless "periphery", a metaphoric relationship between the sovereign nation China and Hong Kong (Wong and Leung, 2002, p.85-86).

The translation of Osing and Leung tends to produce major textual shifts that

mainly follow English linguistic norms and does not render closely the Chinese terms into English. In the analysis below, I include my English literal translation of some quoted phrases in *italics*, followed by the Chinese original expression in brackets for a better illustration of the images depicted in the Chinese text. After that, Osing and Leung's translation will be discussed.

Refer to Appendix M for the full version of the Chinese poem and the translation by Osing and Leung.

The first stanza of the poem makes overt reference to the dichotomy between the centre and the edge of the pond leaf. The dichotomy between the edge and the centre is conspicuously depicted in the source Chinese line 1 "*the leaf at the farthest periphery*" (最偏遠的葉緣) and line 2 "*the core flower*" (主花). Moreover, another poetic image in Chinese shows the dichotomy explicitly in line 3 "*You are the centre*" (你是圓心) and "*the petal castle radiates with power*" (冠瓣的城垛輻射著權力). These images are metaphors describing Hong Kong's "marginality" geographically and politically with respect to China, the power in the centre. Also, the source text makes an allusion to the Chinese government's official history as the "authority" in line 4, whereas Hong Kong's unrecognized narration of local history is made in line 6, that is "*the authorized history*" (正史) versus "*the unofficial history*" (野史). Finally, lines 4-5 "*I am an ambivalent point on the circumference*" (我是圓周上面/ 曖昧的一點) vividly depict the powerless position of the leaf as "an ambivalent point" on the circumference of the powerful flower petal. This is ambivalent because the leaf must rely on the central flower in order to survive, but it finds itself too powerless to narrate its own history.

For all of these ironic descriptions of the historical relation between Hong Kong and China, the English translation tends to convert the source Chinese terms into idiomatic English words (as referred to Osing and Leung's translation). Except for the

fact that "the pond's edge" and "the center" are rendered literally, there are no literal references to the Chinese terms in the source text, and the translation has eliminated the keywords of "power" and "ambivalence". The translation strategy is domestication which follows English linguistic norms. Despite the presence of many textual shifts, the English translation of the poetic text contextually assimilates the source Chinese text in evoking a metaphoric image of the "marginality" of Hong Kong in relation to China. Osing and Leung's word choices, including "leaf battlements", "a border legend" and "the weeds of history", have transformed the marginal leaf and the core flower into the images about a hero in the borderlands and an illustrious court with a long history.

This comparison between the edge and the centre in the English imagery metonymically evokes the English poetic context, since the literary descriptions of border legends are not uncommon in English fiction. Such an alteration of poetic images appears to be an actualized simulation of the source text's description of the marginal position of Hong Kong in relation to imperial China. The situation of Hong Kong in its postcolonial relation is assimilated by the use of proximate images offered in the English poetic context.

In the second stanza, the source Chinese poem presents a vivid image of "the marginal leaf" talking to "the imperial", the centre. It begins with a humble request from "the marginal leaf", "*Please don't look down at us with your imperial look and sing your stirring song of the rain*" (請不要帶著君臨的神色俯身向著我們/ 高唱激昂的兩曲). Then the powerless leaf gives voice to its own uniqueness, showing its own crisscrossing veins which resemble the intersecting streets in Hong Kong — "*The marginal leaf adopts its own posture... unique veins are like intersecting streets/ that challenge your preset blueprints*" (邊緣的花葉有自己的姿態..... 獨特的葉脈如街道縱橫/反駁你心中既定的藍圖). Protesting against the imperial power which

attempts to manipulate its subordinate city by means of some predetermined blueprints, the postcolonial city speaks for its own right to maintain its unique cityscape and ways of life.

At the end of the poem, the metaphor of the edge leaf and the centre becomes more explicit in relating Hong Kong to the motherland China, "*the connecting roots under water, the new leaves with their furling hearts*" (水底相連的根，心卷未舒的新葉) / "*Singing together in the winds, a hidden lyric needs other listening*" (隨風合唱中隱晦了的抒情需要另外的聆聽). The voices of Hong Kong had been hidden and suppressed along with the Handover of sovereignty, when celebratory songs were sung which ironically praised the return of Hong Kong to its motherland. After 1997, the relationship between Hong Kong and China is expected to enter a new stage that turns into "new leaves".

Osing and Leung's translation of the poetic lines quoted above tends to domesticate them rather than giving a close rendering of most of the phrases. Moreover, there are additions of descriptions which alter the Chinese imagery in a way that brings about a greater degree of poetic license. For line 10, 你會不會細讀？獨特的葉脈如街道縱橫 (Have you ever noted a marginal leaf, observed the veins converging like noisy streets), the Chinese wording "intersecting streets" becomes "*noisy streets*" in the English translation which augments the description with a detailed characteristic of Hong Kong's busy and noisy streetscape. For line 14, 隨風合唱中隱晦了的抒情需要另外的聆聽 (Beneath the winds' quarrels, a hidden song needs other listening), the Chinese phrase is originally "Singing together in the winds" but the translation reads "Beneath the winds' *quarrels*" which converts the ironic picture of "singing together" in celebration of the Handover into a picture of a dispute between the powerful and the powerless. Thus, Osing and Leung's translation has displayed a greater degree of poetic license by domesticating the wordings or even

magnifying some of the images to achieve stronger literary effects in the metaphoric descriptions of the edge leaf and the centre, the ambivalent relationship between Hong Kong and its motherland.

The third example is a food poem written in 1997, which narrates the sentiments of Hong Kong people celebrating the New Year's Eve of 1997, the year of the official event of the Handover to be held on July 1. The poem is entitled 〈除夕盆菜〉 "Pun Choi on New Year's Eve"; the English-language version was translated by Martha Cheung (張佩瑤) and published in the poetry collection *Travelling with a Bitter Melon: Selected Poems (1973-1998)*.⁵⁸ The poetic content of the source text explicitly speaks of the fear and anxiety of the city in expecting the official event in 1997. The translation tends to preserve all of the images in this long Chinese poem of 57 lines. Some textual shifts in the translation are found and serve to magnify the complex emotions experienced in the city at a time when life goes on with an uncertainty of how life will be after Hong Kong is returned to its motherland. (See Appendix N for an abridged version of the source poem and the English translation.)

Here are the first three lines of the poem, which strikingly begin with the issue of 1997:

從一堆肉中間翻出一片蘿蔔
不要問我九七。我回答過許多次了。
九七就在門檻外。就在進來和離去的人身上。
A piece of turnip turns up from under chunks of meat.
Don't ask me about 97. I've answered that question many times.
97 is just outside the threshold. On those who come in, those who depart.

(Trans. Cheung, 2002, p.220-225)

⁵⁸ This poem was selected to be translated and exhibited with specially designed artwork image in the exhibition entitled *Foodscape* (食事地域誌) at Vancouver in 1997

The city celebrates Lunar New Year's Eve every year by having fireworks and countdown banquets. The poem's main theme is *Pun Choi* (盆菜), in which layers of mixed meat and vegetables are served in large ceramic bowls. It is a type of traditional food eaten on festive occasions at round table gatherings in the New Territories of Hong Kong, as the translator's note has explained. The New Year's Eve which celebrated the coming of 1997 was an unusual one, because a change of sovereignty was anticipated. "The 97 issue" (九七問題) is a term used to refer to the sense of uncertainty on any political or social changes brought by 1997. The source Chinese lines 2-3 note this abbreviated number of the year 1997 as "97" (九七) and the English translated version has literally preserved this important historical number in abbreviated form. The lines depict the massive number of emigrants and immigrants leaving or coming to the city when imprinted with the historically significant number "97".

The 1997 issue generated public anxiety over whether Hong Kong would still remain the same: Will things go on as usual? At that time, the Chinese political slogan 馬照跑 舞照跳 "Hong Kong people would keep on horse racing and dancing" was always quoted in everyday conversations. This slogan expresses the wish of the citizens of Hong Kong that the city's capitalist lifestyle and forms of entertainment would continue unchanged after the transfer of sovereignty to the Chinese Communist government. Both the source Chinese poem and the English translation address such a wish in the moment of uncertainty by preserving the keywords 照舊 "go on" and 依舊 "as usual". As line 22 / 36 states, 吃東西的人照舊吃。做買賣的人照舊做買賣。 "Snack-eaters go on eating. Peddlers go on peddling." / 怡和依舊子夜鳴炮。 "Jardines fires the Midnight Gun as usual." In these lines, the poem portrays the metropolis on a New Year's Eve, describing urban scenes intermingled with the local traditional food culture. The Hong Kong corporation, the Jardine Matheson Group,

has a tradition of firing a Midnight Gun Salute to the New Year, something it has done since the end of the World War II. This local event was held "as usual" as the city stepped into 1997, a year marked with uncertainty.

The poem pictures the ambivalent emotions of Hong Kong people who found it hard to let go of the last year of British colonial rule, yet appeared thrilled to be celebrating the Handover. Line 37 of the Chinese source text has the phrase 有人接受勳章 "The select still feature in the Queen's New Year honours list" which depicts the image that the Queen of the British colonial government awarded medals of honour to some selected celebrity in this last New Year of the colony. The source Chinese phrase is literally "*Somebody receives the medals of honour.*" The addition of "the Queen's New Year honours list" is a translation strategy for emphasizing that the medals were given by the British Queen. This textual shift intensifies the unspoken ambivalent emotions related to the fact that the city was about to lose its colonial status.

The poem abounds with mixed images of public events and everyday life of local citizens. A thematic scene of the historical New Year's Eve is portrayed in the lines 43-46 below:

煙花。特首。冬菇。炸頭腩。髮菜。金針。
都混在一起了。香港協會新界西地區委員會
和航運界舉行除夕餐舞會。慶回歸。
迎九七。錦繡年華。風雲群英會。
排山倒海而來。用計算機算要交的稅。
下月要起租了。總在翻尋不同的東西。不知放到哪裡去。

Fireworks. Chief executive. Mushrooms. Deep fried fish head and fillets.
Black mass. Dried day-lily. All mixed together.
The Hong Kong Association of Committees of the New Territories West
Joined force with the shipping sector to hold a ball on New Year's eve.
To celebrate return to the motherland. To celebrate 1997.

Glorious times. Men of the hour and heroes gather in force.
Like avalanches and landslides unstoppable. I work out my tax on the calculator.
Rents go up next month. I keep looking for things. Where did I put them?

(Trans. Hung, 2002, p.220-225)

Representatives from different sectors of society gathered to celebrate the year of 1997 at a *Pun Choi* banquet, which was a memorable and glorious time, yet at the same time there was a heightened anxiety with regard to the uncertainty brought by the Handover. Various types of local Chinese food at the Pun Choi banquet, and the terms 特首 "Chief executive" / 回歸 "return to the motherland" are blended together in short Chinese noun phrases. These noun phrases have been preserved in the translated text. Moreover, 風雲群英會 "Men of the hour and heroes gather in force" is a rather ironic phrase in Chinese but it is too difficult to convey the same connotations into the English translation. 風雲 (literally "wind and clouds") is a Chinese term which ironically refers to "successful persons or members of the elite" or "remarkable historical events". The source text connotations of this ironic phrase are lost in the English version.

While there are celebrity gatherings and remarkable public celebrations for this special New Year, a striking contrast is made with the livelihood of ordinary citizens. There are "those less fortunate / in hardship" who need to work out the "tax" to be paid and the "rent" which keeps on rising in this stressful city. There are also homeless persons, as the poem features a graffiti artist, Tsang Tsou-choi (曾灶財), known as the "King of Kowloon City". Tsang's street graffiti became symbols of street art in the British colonial period. This is written in line 55-56,

一個露宿的人。一個有粉紅色勞斯來斯和馬桶的。
一個在牆上塗鴉自稱九龍城皇帝的人。

A street-sleeper. A man with a pink Rolls-Royce and a commode.
A graffiti artist calling himself King of Kowloon City.

(Trans. Hung, 2002, p.220-225)

The poem presents the images of a stark contrast between prestigious hypocrites and those who are ordinary or deprived, and who keep on struggling hard for everyday life, in the epoch of the historical transition of 1997. The English translation renders these few lines in an analogous manner for a portrayal of the memorable graffiti artist of the city in the colonial days.

This section has illustrated three sample poems from Leung Ping-kwan, which thematically depict the Handover of 1997 and metaphors of Hong Kong. The poetic images from the three Hong Kong Chinese poems are selected to be re-presented in the English translations. This is one key aspect of Hong Kong's self-images which describe the historical relationship between Hong Kong and China in the context of the critical transition and such an aspect of self-imaging has been recreated and actualized in English translation.

No matter what translation strategies have been used, and regardless of whether the translated lines are literally rendered, or are filled with textual shifts, the English translations of the three Leung poems metonymically evoke the socio-historical context of Hong Kong in the course of the 1997 Handover. The textual shifts, including the gain or loss of source text images, constitute the metonymies of Hong Kong's self-images and magnify the depictions of Hong Kong in its postcolonial relation with its sovereign nation China. Unlike other ex-colonies, Hong Kong has not gone through decolonization in a way that has enabled it to chart its own destiny. British colonial symbols, as depicted in the poetic texts, are symbols of historical memories, particularly of that memorable time when Hong Kong's self-images were of prosperity and commemoration; yet because of the colonial past, it is portrayed as a

place of powerlessness and transience, a place forever in transition.

The transitional period of Hong Kong is depicted in poetic images which describe the complicated social atmosphere when 1997 drew near. The capitalist society is portrayed as powerless and uneasy at the time of 1997, despite its economic success and prosperity. The social atmosphere was full of uncertainty, an uncertain political prospect and uncertainty over the changes of the lifestyle and the potential conflicts between life-values with the Chinese resumption of sovereignty. While everyday life went on as usual, with local food and pop entertainment filling up the days, the capitalist city remained segregated, with a huge disparity between the wealthy and the under-privileged.

Chapter 7 The Self-images of Hong Kong in Poetry Translation (II)

7.1 Case Study II — Poetry Collections Published by *Renditions* and Others

In addition to the case study of Leung Ping-kwan's poetry, this section will introduce several other poetry collections considered important for the present study. One of these other sources are the anthologies published by the highly-regarded Chinese-English literary translation journal *Renditions* (《譯叢》), which has been regularly issued by the Research Centre for Translation of the Chinese University of Hong Kong. *Renditions* published a number of translations into English of Hong Kong Chinese poetry that provide a significant number of poems by various poets for the investigation of the re-presentation of Hong Kong's self-images.

It is beyond doubt that *Renditions* is significant for the study of the English translation of Hong Kong Chinese literature. *Renditions* is the only contemporary literary journal in Hong Kong that has issued publications of a wide variety of Chinese literature in English translation regularly since 1973. Over the years, *Renditions* issued a number of the English versions of Hong Kong Chinese writings in its semi-annual journals since 1983, and published several special issues devoted to Hong Kong literature in 1988, 1997 and 2001. It also published paperback collections of some prominent Hong Kong Chinese novels and essays, as well as two volumes of an anthology of selected English translated writings, which are entitled *To Pierce the Material Screen: an Anthology of 20th-Century Hong Kong Literature, Volume I and II* in 2008. As was shown in Section 6.1, of the 14 poetry collections listed in Appendix A. Table 1, "The Published Collections of the English Translation of Hong Kong Chinese Poetry (1988-2009)", five were published by *Renditions*. Since an editorial group of key scholar-editors and translators were involved in the selection of

the source texts of Hong Kong Chinese poetry that are representative for English translation and publishing, all those selected source poems included in the poetry collections were remarkably representative in collating poetic images describing Hong Kong.

Renditions was the major publisher that contributed to the increase in the English translation of Hong Kong Chinese poetry from 1983 to 2010, a fact which reflects the importance of the transition period of the 1997 Handover in reinforcing the activities of poetry translation. Various aspects of Hong Kong's self-imaging can be identified from the many depictions of the heterogeneous city among the rich variety of poetic themes and content, which were from various poems written by a number of poets. The translated images from the poems published by *Renditions* are especially referential for scrutinizing the self-portrayal of Hong Kong. In view of the significant contributions of *Renditions* to the English translation of Hong Kong Chinese poetry, it is necessary to shed light on the themes and the translations of poems selected and published by the *Renditions*.

Among the collections of Hong Kong writings published by *Renditions*, a special section of Hong Kong Chinese poetry was included in four publications over the years: *Renditions* Nos. 29 & 30 (1988), Nos. 47 & 48 (1997), No. 56 (2001) and *To Pierce the Material Screen: an Anthology of 20th-Century Hong Kong Literature, Volume II* (2008b). *Renditions* Nos. 29 & 30 was a special issue on Hong Kong writings, which was “the first anthology of its kind, (is) a marvelous celebration of local writing”, a remark made by David Wilson (1988, p.6), the ex-governor of the colonial government of Hong Kong, and included in the foreword. In this special issue, some folklore and traditional songs in Hakka and Cantonese were translated together with some selected Hong Kong Chinese poetry of the period of the 1930s-1980s. The selection of traditional songs and modern Hong Kong Chinese poems for translation

thus illustrates the diversity of local dialects and the heterogeneous social scene of Hong Kong.

Furthermore, the 1990s was the peak period of literary creation when Hong Kong was overshadowed by the question of 1997. At this crucial historical moment, *Renditions* also selected and translated some works of Hong Kong literature written during this period. A special issue entitled *Hong Kong Nineties* bringing together a selection of the English version of Hong Kong Chinese poems from 1990 to 1996 was published in 1997. The editors Hung and Pollard (1997, p.7-8) spell out the importance of collecting literary works of the critical time, since “the nineties has been a period of intense soul-searching for the average Hong Kong man and woman” and it was a good opportunity to look back from the writings of Hong Kong at the time when Hong Kong was in the middle of “political crossroads”. A selection of poetic works of the younger generation in this special issue reflects the importance of their works which carry numerous images of the city in such a historical moment.

Shortly after the special issue in 1997, the whole 2001 special issue was also dedicated to bilingual Chinese-English collections of "new Hong Kong poetry". Hung (2001, p.5) once again emphasizes in this issue that “the Hong Kong poetry scene has been at its most vibrant in the last few years” because some self-funded Hong Kong Chinese poetry journals sprang up during the few years of the critical political change. From this it can be seen that the creation of Hong Kong Chinese poetry around the time of the 1997 Handover was driven by certain young poets. By publishing the English versions of poetry written during Hong Kong’s period of transition, the translation work of *Renditions* provided a record of various social aspects at a time when Hong Kong’s colonial era was coming to an end, aspects manifested in the distinctive language and images of the poetry.

Some of the English translated poems were republished in the *Renditions*

anthology, *To Pierce the Material Screen: an Anthology of 20th-Century Hong Kong Literature, Volume II* (2008b). (See Appendix E. Table 5 "A List of the Republished English Versions of Hong Kong Chinese poems in the Poetry Collections Published by *Renditions*".) The previously translated poems that were selected and put into this anthology draw special attention to the present study, since it is a special collection of Hong Kong writings of the 20th century in English translation. The anthology was published in 2008, ten years after the official Handover of Hong Kong. The republished poems are considered significant in terms of the themes and the re-presentations of Hong Kong's self-images for the anthology to collate a number of writings presenting a portrayal of Hong Kong in a critical period of its history.

Other than the case studies of Leung Ping-kwan's poetry and the *Renditions*, there were a few anthologies that are considerably significant. The two remarkable anthologies were both published in the 1990s and are entitled *From the Bluest Part of the Harbour, Poems from Hong Kong* (1995) and *Hong Kong poems, in English and Chinese* (《香港詩歌—姜安道、黃國彬中英文作品選》) (1997). While the former is a monolingual English poetry collection including the English versions of some Hong Kong Chinese poems of scholar-poet Leung Ping-kwan and other Chinese poets, the latter is a bilingual Chinese-English poetry collection co-edited by poet-scholars Andrew Parkin (姜安道) and Laurence Wong (黃國彬). The English versions of Laurence Wong's Hong Kong Chinese poems and other Chinese poets in these two collections contain different themes that depict the diverse poetic images of the city.

Furthermore, a few other anthologies collated a number of the English versions of Hong Kong Chinese poems, which were read at the annual programmes for international poetry reading held in Hong Kong in 1997 and 2001. These two remarkable anthologies are entitled with the programmes' names: *First Hong Kong International Poetry Festival—A collection of poems: Hong Kong in the decimal*

system and HK 1997 (《第一屆香港國際詩歌節 — 詩歌集：十進制的香港及香港一九九七》)(1998) and *Dialogue Among Civilizations Through Poetry: 240 poetry readings in 200 countries — Hong Kong poetry readings* (2001). These anthologies are significant because the first international poetry festival was launched in the midst of the 1997 Handover, when works of Hong Kong poetry began to receive wider recognition on its unique properties. Using the language of poetry, a number of poems recorded the current state of society as well as historical images, and these short pieces of poetry are rich in imagination and in imagery.

These anthologies include a number of English translations of Hong Kong Chinese poetry, and these poems, employing different kinds of subject matter, give voice to all kinds of social issues at a time when Hong Kong society was undergoing change. As a special feature, the first poetry collection of the international poetry reading festival included the works of different poets, including the poet-scholar Leung Ping-kwan. The collection published in 2001 recorded a United Nation-led worldwide poetry reading programme named "Dialogue among Civilizations through Poetry" held in Hong Kong in March 2001. A number of the English versions of Hong Kong Chinese poems were selected and published by the editorial group of *Renditions* in the bilingual anthology for such an international poetry reading programme. For this reason, a few sample poems will be chosen from these two anthologies of the international poetry reading programmes held in 1997 and 2001 for comparative analysis in the following sections.

From the two case studies together with several other anthologies, the key aspects of self-images as conveyed are the ones most commonly identified in the self-description of Hong Kong, including the Handover of 1997 and metaphors of Hong Kong, Hong Kong's postcolonial relationships, linguistic hybridity, food, city outlook, urban lifestyle, media and pop culture, Chineseness and traditions. These key

aspects of self-images are re-presented in different ways, and manifested in the English translation in the designated anthologies.

7.2 The Re-presentation of Self-imaging

— City Outlook, Lifestyle and Media Influence

In this chapter, a comparative analysis of selected source poems and the translations will be carried out in order to examine how reality is reconstructed through poetry translation, including the disclosure of Hong Kong's stereotypical image and other aspects of the city's self-images in poetic descriptions.

The landscape of Hong Kong tends to be pictured as an urban one, epitomized by the high skyline of Victoria Harbour and its dense surroundings of skyscrapers comprising commercial and financial enterprises, which is a stereotypical image of Hong Kong, known as "the Pearl of the East", as typically featured in tourist brochures.⁵⁹ As Abbas (1994, p.445) ironically notes, in this stereotypical image of Hong Kong, there is "a Chinese junk in Victoria Harbour against a backdrop of tall modernistic buildings." When Hong Kong is stereotypically depicted as a metropolis of economic and financial success, some images also reveal the lack of space in the urban areas. Streets are narrow and congested with public transportation and rapidly moving crowds of pedestrians. High-rise modern residential estates and older housing blocks stand side by side, accommodating compact and small household flats.

Another stereotypical image is the depiction of Hong Kong as a melting pot of Asian and Western features. Historical colonial buildings, chapels, pubs and bars are prevalent in the main business districts of Hong Kong Island and Kowloon. Aside from the images of a westernized and cosmopolitan lifestyle, many practices of traditional Chinese culture remain vibrant. However, these are more visible in the ancestral halls, temples and rural villages in the New Territories and outlying islands.

⁵⁹ For some common descriptions of Hong Kong's cityscape, see the official website of the Hong Kong Tourism Board. URL: <http://www.discoverhongkong.com/eng/index.jsp>

Another less known fact is the large proportion of green space in the countryside of the city, which is located adjacent to the densely populated urban areas.

The stereotypical images depicting Hong Kong as a prosperous urban metropolis constitute only one among multiple aspects of the city's self-images. Besides the aspect of commercial and financial success, the city is actually characterized by heterogeneity, a heterogeneity which encompasses both urban and rural areas.

As will be shown from the case studies, several representative poems are written with the themes which reveal ironically the stereotypical images of Hong Kong and unmask some other aspects of the city which are less known. On the one hand, some poems depict the stereotypical images of the city, urban scenery, streetscape, and Victoria Harbour which has been known as a symbol of the prosperous colonial city, such as the poem 〈旅遊協會宣傳短片中的香港形象〉 "Images of Hong Kong in the Tourist Association's Publicity Film"; while some satirize the commercialization and consumption habits of the cosmopolitan lifestyle. On the other hand, some poems describe the natural scenery of the seaside or the countryside as well as the picturesque urban and natural scenery of Hong Kong, such as the poem 〈秋懷〉 "Autumn Thoughts". In this respect, some examples will be quoted to illustrate how the source poems portray the self-images of Hong Kong and how the translation conveys the images so that the city (re-)appears in poetic depictions in English.

Because space is limited, the full versions of the poem examples and English translations are put in the Appendices.

The first example is 〈旅遊協會宣傳短片中的香港形象〉 "Images of Hong Kong in the Tourist Association's Publicity Film" written by Chan Chi Wa (pen name Gu Cao) (陳志華/孤草) in 1996 and translated by Eva Hung (孔慧怡) (See Appendix O). The theme of this poem refers ironically to some stereotypical images of Hong Kong usually portrayed by the government for tourist publicity.

Some images in the poem have been long perceived as typical images of the colonial city by international tourists, such as 帆船 "the junk", 蘇絲黃 "Susie Wong", 大富豪 "Club Volvo", 人力車夫 "rickshaw-man" and 旗袍 "cheongsam". All these images depict a few stereotypical impressions of Hong Kong across the colonial period from the 19th century to the 1990s as follows:

- Hong Kong is a port of trade which is symbolized by its Victoria Harbour and the picture of a butterfly-winged fishing junk sailing through the Harbour. It is a city composed of a Chinese population and the *cheongsam*, a kind of traditional clothing, is metonymic of the prevalent traditional Chinese culture in the colonial city;
- there is a stereotype of Chinese woman in the nostalgic image of "Susie Wong" which evokes the image of modern club women in Hong Kong's famous nightclub "Club Volvo" in the 1980s. Such a stereotype originated from *The World of Suzie Wong*, a British-American romantic drama film which narrates a love story of a Chinese prostitute and a white artist in Hong Kong in the 1960s. Moreover, nightclub entertainment had been one of the key features of Hong Kong's capitalist lifestyle in the 1980-90s.
- The public transport of pulled rickshaws in the early colonial period is a symbol of the hustle and bustle of the city, a portrayal of Hong Kong in the old days when it was opened as a port for commercial trade and began to develop into a business centre.

The stereotypical images depicted above have been all closely translated in English in order to preserve the ironical descriptions of how Hong Kong is widely perceived internationally. In addition, in lines 7-8 昂貴的龐然大佛展覽慈悲，庇佑 / 辛勤的同胞吃飽了便下蛋 "At the costly gigantic Buddha exhibiting his mercy,

blessing / Hard-working compatriots: eat your fill then lay your eggs", a stereotype is presented about how Hong Kong Chinese citizens are perceived as exceptionally hard working so that all can earn a living and even become wealthy in this highly-competitive capitalist city. The phrase 下蛋 "lay your eggs" is an ironic way of describing how Hong Kong is perceived as a place full of opportunities for earning money. This refers to the metaphor of Hong Kong being the goose which lays the golden eggs, a metaphor usually quoted when people talk about the economic prosperity of Hong Kong during the 1980s-90s. Here the "costly gigantic Buddha" is also a satirical statement referring to the government's building at huge expense the giant Buddha statue on Lantau Island, an outlying island of Hong Kong, in order to boost tourism. This is again an image of Hong Kong as a prosperous economic city, but it is ironically just an aspect superficially portrayed in tourist publicity. Such descriptions about Hong Kong's economic success have been well preserved in the English translation. Furthermore, a footnote is also used to explain the metaphor of "golden eggs" and the nightclub "Club Volvo".

Finally, the first two lines 逃不過帆船的咒詛，我們 / 必須繼續跑馬跳舞繼續 "Forever under the curse of the junk / we / Must carry on with the horse racing carry on with the dancing carry on" refer strikingly to the political slogan that Hong Kong will "keep on horse racing and dancing" (馬照跑，舞照跳) which is a quote from Beijing officials in the transition period before 1997 (Refer to Section 2.2). The footnote also explains the political context of Hong Kong and of this prominent slogan.

In short, the English translation has closely rendered every image of Hong Kong as portrayed in postcards for tourist publicity from the source text. This reflects the fact that the translation attempts to convey the "misconception" and "prejudice", two explicit words (as literally translated from the last four lines of the source text) used to

criticize the stereotypical depiction of Hong Kong as being merely an economic city, since this is only one of the many aspects that characterize the territory.

The second example is 〈秋懷〉 "Autumn Thoughts" written by Laurence Wong (黃國彬) in 1986 (See Appendix P). As already mentioned, Hong Kong is commonly perceived as a densely populated city with a high skyline, while the old and the new coexist in the urban districts. Despite the fact that its urban area is more well-known and impressive, Hong Kong's natural landscape comprises about 40% of total land area.⁶⁰ In Wong's poem, the splendid natural scenery of the Tolo Harbour in the New Territories is vividly pictured.

The poem writes of several rural places around Tolo Harbour including 樟樹灘 "Camphor Beach", 馬鞍山 "Ma On Shan", 烏溪沙 "Wu Kai Sha", 赤門海峽 "Chik Mun Channel", 船灣淡水湖 "The freshwater lake of Plover Cove", and 八仙嶺 "the Eight Fairies Hill". All these places are located in the New Territories, near the campus of the Chinese University of Hong Kong, where sees the panoramic view of the Tolo Harbour. Most of these English place names of Hong Kong are the official transliteration of the Chinese names, except 八仙嶺 "the Eight Fairies Hill" which is semantically translated.⁶¹ The beautiful images of these natural scenic spots are preserved closely in English as in the Chinese source text. For example, the opening few lines show the elegant poetic style and beautiful lexical patterns in Chinese and this has been translated literally in English:

⁶⁰ The figure is extracted from the Agriculture, Fisheries and Conservation Department, HKSAR government (2014) *Annual Report 2014* [Online]. Available at: <https://www.afcd.gov.hk/misc/download/annualreport2014/en/parks.html> (Accessed: 7 July 2018).

⁶¹ Some Hong Kong places and street names were officially named in English during the British colonial period and translated into Chinese by transliteration.

See Leung, T. (1992) *Origins of Hong Kong Street Names* [Online]. Available at: <http://ebook.lib.hku.hk/HKG/B3622988X.pdf> (Accessed: 10 July 2018);

Yim, W-H. (2008) *Onomastics translation: With reference to Chinese-English and English-Chinese examples in Hong Kong street names*. MPhil thesis. University of Hong Kong [Online]. Available at: <http://hub.hku.hk/handle/123456789/50436> (Accessed: 16 July 2018).

這時候，吐露港又是
水痕靜摺，老鷹高飛了。
潔白的浪花，悠閒地
為港中的眾嶼鑲邊。

Now Tolo Harbour spreads
its gentle ripples while the eagles fly on high.
Languid white foam
fringes the haven's scatter of islets.

(Trans. Wong, 1997, p.50-51)

The poem is a nostalgic recollection of Tolo Harbour. The poet wrote this nostalgic piece of work when he worked in Toronto in Autumn 1986 and translated this poem himself. The last stanza has a textual shift which shows how the nostalgic feeling is enhanced in English. Below are the six lines in the last stanza:

睜眼，見電車外
滿街凋傷的紅葉
已開始轉黃，
我才瞿然驚覺，
此身是真的
離開吐露港了。

Opening my eyes, I see desolate red leaves
already turning yellow outside my streetcar.
Suddenly I'm aware
I've forever lost the harbour at Tolo.

(Trans. Wong, 1997, p.50-51)

In the last two strikingly memorable lines in the Chinese, 此身是真的 / 離開吐露港了 can be rendered literally as "My body has really / been away from the Tolo Harbour". However, the English translation is more explicit in conveying its connotations, "Suddenly I'm aware / I've forever lost the harbour at Tolo". This overt expression enhances poetic resonance with regard to the nostalgic feeling and a sense

of loss when the poet had left Hong Kong and was working in Toronto for a period of time. It is a textual shift which reflects the basic difference between the Chinese and English languages. When Chinese tends to be covert in its expression, the English translation may demonstrate a preference for something more overt. This textual shift thus illustrates that on some occasions when the source Chinese phrase is a covert or obscure one, the English translation may interpret the poetic lines in a way different from the source text, or the connotations of the English poetic line are written overtly so as to meet the linguistic norms of English.

In the two examples above, the themes of the poems reveal ironically the stereotypical images and impressions of Hong Kong as an economic city, and the picturesque natural scenery of Hong Kong which is less known. In addition to these aspects of self-images, there are some common perceptions of Hong Kong's urban lifestyle as depicted in other sample poems. Some question the commercialized lifestyle and materialistic consumption habits, while others show contempt for the rapid urban development and changes driven by the capitalist economy. Moreover, some poems depict images which reflect the tremendous influence of popular culture and the mass media on the re-presentations of Hong Kong's self-imaging.

Here it is necessary to provide an overview of the urban lifestyle of Hong Kong and the influence of the mass media and popular culture. The capitalist urban lifestyle of Hong Kong has largely shaped the livelihood of Hong Kong citizens from the colonial period up to the present day. As discussed in Chapter 2, Hong Kong people are commonly perceived as hardworking, disciplined, shrewd and competitive in the capitalist economy (Ng, 2001, p.87). It is widely known that the Hong Kong labour force is found to have the longest working hours in the world.⁶² Since efficiency is

⁶² According to Chung (2016), a global study carried out by UBS, a Swiss financial services company, compared the annual working hours of 71 cities in 2015 and announced this figure: "Hongkongers

considered the top priority, everyday life is always conceived of as being rushed, pragmatic, and emphasizing cost-effectiveness and convenience. This everyday lifestyle attitude spans everything from consumption and shopping, to routine business at school and in the workplace. Notably, everyday lifestyle and leisure activities in Hong Kong are critically concerned with consumption (Mathews and Lui, 2001, p.1). The commercial consumption of fashion, food, electronic products, housing, and entertainment, including TV programmes, movies, pop songs and concerts, is a major indicator of the cosmopolitan life. Above all, the consumption-oriented lifestyle has been associated with the rise of mass media and popular culture (Mathews and Lui, 2001, p.18; Ng and Cheung, 2001, p.347).

At this point, some new questions need to be asked. First of all, how is popular culture defined in relation to a study of the re-presentation of Hong Kong's self-images? In spite of the common classification according to which popular culture is perceived as either the study of texts such as those of television, popular fiction and pop music, or the study of cultural practices such as youth subcultures and festive celebrations, Storey (2001, p.15) suggests that there are various ways of defining popular culture and there is no fixed conceptualization of it. One definition particularly pinpoints popular culture as the "commercial" one and the mass consumption associated with the mass media (Storey, 2001, p.8). In the investigation of Hong Kong's self-images in terms of the urban lifestyle portrayed in poems, this thesis refers to popular culture as the images about cultural texts and practices embedded in the poetic depictions of everyday lifestyle and consumption habits closely related to an influence of the mass media. As a result, the comparative analysis of source poems and translations will

spend an average of 50.11 hours at their workplace each week, or 38 percent longer than the global average." See Chung, F. (2016) 'We're the world's worst work slaves', *The Standard*, 26 May. Available at: <http://www.thestandard.com.hk/section-news.php?id=169799> (Accessed: 25 August 2016).

especially identify images about television, pop songs, films, advertisement and fashion for a discussion of the influence of popular culture to Hong Kong's self-imaging in poetic re-presentations.

The development of Hong Kong's popular culture has been bolstered by the rise of the mass media in the modern age. From the 1960s till the 1990s, the surging economy of Hong Kong and consumerism boosted the spread of audio-visual media including television shows, movies and pop music, and print media such as newspaper and magazines.⁶³ Firstly, Hong Kong's television industry thrived in the 1970s when the two commercial television stations RTV (the former name of ATV) and TVB produced a number of popular TV programmes.⁶⁴ In addition, the development of popular culture was fostered by the TV programmes produced by TVB and ATV such as prime-time drama series, variety shows and infotainment programmes, especially in the 1970s and up until the 1990s.⁶⁵ The rate of television ownership rose to 90% of all households in 1976 and 100% in the 1990s; the average duration of TV viewing per person from 1980 to the early 1990s remained at 3-4 hours per day (Ma, 2001, p.145-146). As seen from the rising figures of television usage, television played a critical role in media consumption until the 1990s.

Secondly, the 1980s and 1990s saw the blooming of pop music in Hong Kong, together with the trends of Karaoke, concerts and the rise of local pop singers.⁶⁶ More

⁶³ The major Chinese newspapers include the *Oriental Daily*, *Apply Daily*, *Ming Pao*, *Sing Pao*, *Sun Daily*, *Wen Wei Pao* and *Ta Kung Pao*. The English newspapers are the *South China Morning Post* and *The Standard*. There are a range of general-interest and women's monthly magazines including *Next Magazine*, *East Week Weekly*, *East Touch*, *Yes* magazine, *Jessica Hong Kong* and *Elle Hong Kong*, to name just a few (Martin and Shen, 2006, p.46).

⁶⁴ There were two commercial broadcasters in Hong Kong in the 1970s. In 1957, the Rediffusion Television Limited (RTV) set up the first TV station in Hong Kong, and was renamed as Asia Television (ATV) in 1982. It was once the monopoly offering Chinese and English TV channels for a decade. In 1967, the broadcaster Television Broadcasts Limited (TVB) opened and offered the Chinese "Jade" and the English "Pearl" channels. It has dominated the television market till today. In addition, a governmental public broadcaster Radio Television Hong Kong (RTHK) also produced a few TV programmes for ATV and TVB to show in their channels (Aitken, 2015, p.98-99).

⁶⁵ See Chow, W. S. (2001) *Dian shi di fu wang* [The fall of television, an excerpt].

⁶⁶ Among a number of popular Hong Kong singers who successfully rose to be top singers with the

specifically, Cantopop as a special type of pop music with lyrics written in standard modern Chinese but sung with Cantonese pronunciation reached its golden age in the 1980s and the 1990s in Hong Kong (Chu, 2007, p.1). Moreover, the government-owned Radio Television Hong Kong (RTHK) began to broadcast Cantopop in 1974, and the two commercial radio stations, Commercial Radio and Metro Broadcast Hong Kong, have contributed to the promotion of local Cantopop through broadcasting and presenting annual music awards since the 1980s (Ho, 2003, p.147). Likewise, local pop music concerts became a highly profitable business. The concert business has flourished since the 1980s with the seating capacity of 12,500 provided by the Hong Kong Coliseum.⁶⁷ The significance of Cantopop in popular culture and the impact produced by superstars reinforced the mass consumption of cultural products in the 1980s and 1990s.

Thirdly, Hong Kong's film industry prospered in Asia in the 1980s and 1990s; it became a "marginal empire" in its close linkage with the Hollywood film industry and was known as "Hollywood East" (Chu, 2004, p.5). Most Hong Kong films of that period were in Cantonese and featured with local flavours, such as the action films of Jacky Chan, the hero series of John Woo and the popular comedy films of Stephen Chow, during the golden age of production from the 1980s to mid-1990s (Chu, 2004, p.6-7). While there was heightened public anxiety and uncertainty about the reversion of Hong Kong to China in the late 1980s and early 1990s, many action movies of different genres were produced and gained popularity, particularly some costume

highest record sales, the most iconic ones are Alan Tam, Leslie Cheung and Anita Mui in the 1980s, and Andy Lau, Leon Lai, Jacky Cheung and Aaron Kwok in the 1990s, to name just a few (Chu, 2007, p.1; p.4). There had also been an invasion of Japanese pop culture in pop music, TV drama, manga and anime.

See the sections of "pop music" and "comics" in Ng, C.H. and Cheung C.W. (ed.) (2001), *Reading Hong Kong Popular Culture: 1970-2000*. Hong Kong: Oxford University Press.

⁶⁷ For example, in 1989, Leslie Cheung had 33 concert performances, Anita Mui had 28 and Alan Tam had the highest number at 38 (Ho, 2003, p.147).

drama and martial arts films set in ancient China (Dai, 2005, p.81-82).⁶⁸ Due to the popularity of Hong Kong films characterized by local dialect and cultural flavour, Hong Kong films became an essential aspect of Hong Kong's popular culture.

Fourthly, the consumption-oriented lifestyle has developed with the spread of advertising in the media, in which the dissemination of information about fashion and beauty brings about a direct impact on consumption (Fung, 2006, p.175-176; Chan and Cheng, 2012). The media coverage of celebrities in promoting slimming and beauty appears in the intertextuality of film and advertisement. For example, Sammi Cheng, the top singer in Hong Kong, who served as a spokesperson for the advertising of a slimming beauty centre, also acted in the movie *Love on a Diet* (《瘦身男女》) (2001) which promotes the importance of a slim body in the successful pursuit of love (Fung, 2006, p.178). Furthermore, Hong Kong citizens, particularly the more affluent ones, tend to spend their leisure time in shopping and consumption in malls. The consumption of fashion is a cultural experience and an essential urban lifestyle in Hong Kong with its unique socio-political conditions (Chan, 2001, p.166-167).

As has been outlined above, with the rise of the mass media between the 1970s and 1990s, the influence of popular culture in terms of television, pop songs, films, advertisement and fashion in everyday lifestyle had been tremendous, while consumption habits were also affected by what was projected in media texts. At the time when drastic political changes were expected in the 1980s to 1990s because of the transition of sovereignty, some poems convey the images of urban lifestyle in Hong Kong and the influence of media and popular culture. Such poetic descriptions do not focus on the socio-political changes or a description of public anxiety as in

⁶⁸ Many costume drama films at that time were directed by Tsui Hark (徐克), or based on the novels of Jin Yong (金庸), the most influential martial arts fiction writer in Hong Kong. Dai (2005, p.81) gives a few examples: *Dragon Inn* (《新龍門客棧》) (1992), *Swordsman II* (《笑傲江湖II：東方不敗》) (1992), *Burning Paradise* (《新火燒紅蓮寺》) (1994), and the film series *Once upon a Time in China* (《黃飛鴻》).

some other poems, but depict the images about the usual daily life activities and disclose how the materialistic and consumption-oriented lifestyle remains unchanged at that critical historical juncture. Moreover, some poems satirize the political apathy of citizens and criticize an unsustainable urban living. The poetic contents show a concern for the betterment of society in the aspects of a concern for social issues and the preservation of traditions and culture other than economic prosperity and materialistic satisfaction. Hence, the following discussion will examine the self-images of Hong Kong in poetic descriptions which disclose the influence of media and popular culture on the urban lifestyle.

In what follows, two poems 〈忘掉你像忘掉我心〉 "Forgetting You Is Like Forgetting My Heart" and 〈芭比娃娃〉 "Barbie Doll" will be discussed to show how the translation conveys some images with respect to the urban lifestyle and the media influence as portrayed in the poetic re-presentations.

The first example is 〈忘掉你像忘掉我心〉 "Forgetting You Is Like Forgetting My Heart" written by Natalia Chan Sui Hung (pen name Luo Feng) (陳少紅/洛楓) in 1995 and translated by Jane Lai (黎翠珍) (See Appendix Q). This poem specially features a creative mix of lyrics from a Cantonese pop song and poetic lines in the description of some urban changes of Hong Kong. Indirectly, reading between the lines, the poem satirizes the rapid urban development of the metropolis which has been largely driven by its capitalist economy and materialistic consumption, with a lack of concern for environmental conservation and a balanced and sustainable urban lifestyle. Furthermore, the poem was selected together with two other poems by the same poet for English translation and published in the special collection of the *First Hong Kong International Poetry Festival* in 1997. The selection of the three poems, all of which make creative use of pop-song lyrics, for English translation reflects the fact that the mass media and pop culture exerts a major influence on cosmopolitan life

and this is projected in the images of Hong Kong. This media influence penetrates everyday life and the poetic language in the source text is specially featured by a mixed presentation of Cantonese lyrics from the pop song and poetic lines in Standard Written Chinese.

Since a blending of lyrics and ironic comments poses a challenge to the translation of the source poem, a strategy has been adopted in the translated poem in order to distinguish song-lyric quotations from the rest of the poetry by italicizing the quotes and by adding a footnote which clearly states that "The quotes in italics are from the lyrics". The footnote states that, as in the Chinese note in the source text, the poem title originates from the theme song of the classical-costumed love film "The Bride with White Hair II" (《白髮魔女傳 II》). This film was directed by Ronny Yu (于仁泰) and released in 1993, and was one of the classic martial arts films of the 1990s based on the contemporary martial-arts novelist Liang Yusheng's (梁羽生) fictional work.

The first four lines of the poem quote the lyrics from the beginning of the theme song:

「想不再回頭
又不想錯過
想不想之間 著了魔

.....」

*Don't want to turn back
Not yet to miss the chance
In that hesitation, I stand entranced
...*

(Trans. Lai, 1998, p.33-36)

The two lines from the theme song above are quoted again and combined into one

single phrase inside brackets in line 17, echoing the opening of the poem. This describes a narrator who had left the city for a period of time but was struggling to return. The poem makes interesting use of the love song to allude to the complicated and ambivalent sentiments of those who left Hong Kong in the emigration tide which started in the 1980s. The narrator was one of those who struggled to return to the place they loved yet found it difficult to adapt to the changes and the materialistic lifestyle of the city. This is related to lines 17-25 which describe some of the obvious urban changes to Hong Kong in the 1990s as noticed by the narrator after a period away from home.

The source text reveals that the city outlook kept on changing along with the rapid urban and economic development of the 1990s. The image of the landmark "Victoria Harbour" in line 19 ironically depicts the narrowing of the harbour into a "stream". The harbour has been narrowed after reclamation works were carried out for the sake of satisfying the increased demand for urban land.⁶⁹ Here the ironic description of the narrowing harbour is enhanced by using a Chinese allusion in the source text. In the line that comes next, line 20, we read inside brackets, 有一天我們可會在兩岸相聚而不需鵲橋? "*Would we meet halfway without the mythical magpie bridge?*", the allusion 鵲橋 "magpie bridge" referring to a Chinese cultural myth of the *Qixi Festival* (七夕節) or the Seven Sisters Festival, a festival of blessing for lovers.⁷⁰ The adjective "mythical" is added to the translation of "magpie bridge" to make the allusion to the Chinese myth explicit to an English readership. This cultural myth is preserved in the English translation, thereby retaining the irony that the

⁶⁹ Several reclamation projects were implemented in the Victoria Harbour in the late 1980s and early 1990s in order to create land for population growth and economic purposes. See Liu, C. (1998) *A study of the Hong Kong harbour reclamation policy in the 1980s and 1990s*. Thesis. University of Hong Kong [Online]. Available at: http://dx.doi.org/10.5353/th_b3196545 (Accessed: 20 Jan 2019)

⁷⁰ In an ancient Chinese myth of the Qixi Festival, a flock of magpies build a bridge for a couple to reunite once a year on the 7th of the 7th Lunar month.

Victoria Harbour may become too narrow. It is so narrow that one day people from the two sides of the harbour — the Kowloon peninsula and Hong Kong Island — may not need a magpie bridge to meet each other. This sarcastic criticism regarding the neglect of sustainable development and environmental conservation is well preserved in the translation.

Furthermore, in line 21, the building and refurbishment of some more public parks around the 1990s is described, such as Hong Kong Park and Kowloon Park.⁷¹ The following line 22 within brackets, 有一天我們可會長亭折柳效蝶雙飛? "*Would we flutter like butterflies among willow leaves?*", is another Chinese allusion which is used to enhance the poetic description and to comment ironically on the lack of urban parks and public space in the city necessary for a balanced city life.⁷² 長亭折柳效蝶雙飛 is a phrase combining three images associated with love in classical Chinese literature: 長亭 (literally a Chinese pavilion; this is omitted in the English translation), 折柳 "willow leaves" and 效蝶雙飛 "fluttering butterflies". The three images are commonly used to refer to the sentiments of love when lovers gather or farewell each other under willow trees. The English translation has preserved two of the three images both for the sake of concision and so that it meets the linguistic norms of English.

Line 23 highlights the opening of new modern shopping malls in the 1990s, and particularly refers to a popular mall named "Times Square" which was opened in 1994

⁷¹ See the website of the Leisure and Cultural Services Department of the HKSAR government, for the full list of public green parks and the respective years of opening. Available at: https://web.archive.org/web/20131205035138/http://www.lcsd.gov.hk/en/ls_park.php (Accessed: 4 January 2019).

⁷² There have been plenty of discussions about the lack of open space in the urban areas of Hong Kong in the recent decades, despite the large proportion of countryside in Hong Kong's total land area and the building of some more urban parks since the 1990s. See Ng and Moon (2017) 'Will a lack of open space damage generations of Hongkongers?', *The South China Morning Post* [Online]. Available at: <https://www.scmp.com/news/hong-kong/community/article/2118314/will-lack-open-space-damage-generations-hongkongers> (Accessed: 4 January 2019).

and which is one of the largest shopping malls in the city. The two lines that come after this within brackets, 看來我們會穿上厚笨的太空衣/ 密封的房間內尋覓彼此的軌跡! "*Or would we don podgy spacesuits/ and, in closed chambers, track each other in orbit!*", are a sarcastic comment about the design of many air-conditioned shopping malls in the city. In many modern shopping malls, there is no natural air circulation and the air conditioning is always too cold. This sarcastic description provides a hyperbolic image of people wearing "podgy spacesuits" (a kind of padded, down jacket) to keep warm in the "closed chamber". Here, the satire criticizes the overuse of power and natural resources, as well as the ridiculous consumption habits in Hong Kong.

In addition to the use of lyrics in the poetic theme, it is noteworthy that the lines within brackets in 20, 22 and 24-25 are rhetorical questions which feature images containing Chinese cultural references and allusions. In sum, the translation largely preserves the Chinese cultural references as well as the ironic criticism of the rapid urban development of the city. The English translation has also preserved the creative blending of lyrics and poetic content. This indicates that the translation recreates in English the allusion of the Cantonese love song which refers to the ambivalent emotions of those emigrants who struggled to return to the city. It is the place they love and the place they belong to, but the rapid urban changes and the materialistic lifestyle are unpleasant and undesirable.

Another example is Leung Ping-kwan's poem 〈芭比娃娃〉 "Barbie Doll" which was translated by Joanne Tsui Wing Sze (徐詠詩). (Refer to the full version of the poem and English translation in Appendix R.) The poem uses the figure of the Barbie Doll as a metaphor to describe the superficial and thoughtless young generation of the 1990s as well as a metonymy to sarcastically evoke metropolitan Hong Kong as a materialistic city. The poem writes in the first-person narration of a Barbie doll living

in a media-saturated "Barbie city", and gives a playful account of the capitalist lifestyle. Barbie is so "plastic" that the only thing it possesses is a glamorous appearance and an appealing costume, which ironically pinpoints the emptiness and superficial contentment of those young people who were preoccupied with materialistic consumptions.

Since this poem makes use of code-switching and is written in a mixture of Cantonese, Standard Written Chinese and English words, it is an interesting case to review, just to see whether the English translation preserves all those images or omits some of the local specificities in the source language. In general, the English translation as demonstrated by the examples in the following has preserved the poetic content and images to a large extent. However, despite the fact that the translation tends to literally translate the source text into English, a few images are unavoidably partially lost in the English version because it is difficult to convey those local features of the Cantonese expressions.

First, the poem depicts various images about the obsession with fashion and the materialistic and consumption-oriented lifestyle of Barbie dolls. For example, lines 3-4 我戴上芭比假髮/ 每日更換不同的芭比套裝 "I wear a Barbie wig,/ Put on a different Barbie suit every day", and lines 10-12 在芭比節送芭比花/ 留意連卡佛什麼時候大減價/ 在快樂時光評說人家的衣著 "I send Barbie flowers on Barbie Day,/ Notice when the next Lane Crawford sale is,/ Criticize other people's clothes during Happy Hour". As will be seen, every individual in this Barbie city follows the changing trends of fashion and the artificial body images projected by the media. This expresses the "plastic-" and shallow-minded mentality of young people who value appearance and trendiness above all else. Such poetic descriptions can be found in other lines as follows:

Line 13-14:

回家看芭比今日睇真 D/ 喜歡電視裡那個平頭裝

Go home to watch Barbie Hong Kong Today./ I like that actor with the flat top haircut
in the TV series

Line 44-51:

每隔不久接受全身整容/ 我不介意改變形象/ 最緊要貼著潮流/

收胸收臀減去脂粉味? / 收起嘟起的嘴唇? / 有什麼相干?

如果青春雜誌/ 也這樣說/ 也這樣說

I have all-over plastic surgery from time to time/ I don't mind changing my image;/

The thing is to be trendy -

Smaller breasts, smaller hips, less and less make up?/ Pull in those pouting lips?/

What's the big deal?

If Young Generation magazine/ Says so too, / Says so too...

(Trans. Tsui , 1998, p.16-18)

This satirically refers to the thoughtless and imitative lifestyle of the young generation in a media-saturated society. Being trendy is perhaps the only concern in a materialistic city and many youngsters were politically apathetic, even at the time the social atmosphere was heightened with anxiety as the 1997 Handover of sovereignty drew near. The frivolous pleasure of the younger generation is depicted in several lines below:

Line 19-20:

最好不要太複雜/ 「最緊要開心! 」

Better not to be so complicated/ "Being happy is the thing!"

Line 36:

我地不如搵 D 嘢玩下啦!

Let's go have some fun together!

Line 41:

今晚去邊度 happy 下!

Where should we go to have fun tonight?"

These lines also reveal some loss of the source text's code-switching between Cantonese, Standard Written Chinese and English in the English translation. This loss is due to the difficulty of recreating a hybrid language in the English poetry that can reproduce the humorous colloquial expressions of the original lines. In order to preserve the code-mixing and Cantonese features, the translation may employ a creative strategy of inserting an italicized wording with a deliberate misspelling or pronunciation, such as "Where should we go for *happie* together tonight?" In this way, the code-switching feature of Cantonese could be creatively reproduced in English for a similar effect.

Second, the poem presents images of Barbie in a park. Here, a few symbols of the unique postcolonial status of Hong Kong are blended with a vivid metaphoric description of the city as a kind of Barbie world during the historical transition of the 1990s. This is shown in lines 21-26 below:

我是一個芭比娃娃
走進一個芭比公園
我愛塑膠花朵盛開
水池裡擠滿帆船
滿身披掛龍首獅頭洋紫荊
還有芭比徽芭比旗
I'm a Barbie doll,
Walking in a Barbie park;
I love plastic flowers in bloom,
The pool packed with little sailing boats.
Dragon-head, lion-head, all decorated with the Bauhinia flower,
Barbie logo, Barbie flag

(Trans. Tsui , 1998, p.16-18)

Line 25 滿身披掛龍首獅頭洋紫荊 "Dragon-head, lion-head, all decorated with the Bauhinia flower" depicts the symbols of Hong Kong as a postcolonial city during its transition of sovereignty, as represented by the symbolic badges before and

after the Handover. The source text refers to a dragon's head and a lion's head, symbols which appeared on the Coat of Arms of Hong Kong during the colonial period (1959-1997). In the same line, the Bauhinia flower is also referred to as a symbol of Hong Kong from the colonial period up to the present day. The Bauhinia flower was selected as the emblem of Hong Kong by a former colonial governor Sir Henry Blake in 1965, and it continued to act as the emblem on the regional flag of the Hong Kong Special Administrative Region after 1997.⁷³ From lines 21 to 26, the blended images of the Barbie logo and flag together with the symbolic badges of Hong Kong, and the images of a pool crowded with little sailing boats and some plastic flowers, constitute a striking re-presentation of the materialistic and congested city in the historical period of transition leading up to the Handover.

Third, there are a number of images exemplifying the consumption habits of Hong Kong and the daily lifestyle of its inhabitants in the 1990s. All of the following are some typical images of activities from daily life found in the poem: 連卡佛大減價/ 芭比八佰伴/ 投資股票或者買樓/ 芭比芬蘭浴/ 超級市場優惠卡/ 肥牛火鍋/ 米蘭今季的時裝 "Lane Crawford sale/ Barbie Yaohan/ Investing in stocks, or buying houses/ Barbie sauna/ supermarket VIP card/ Shabu Shabu/ this season's Milan fashion". These images reveal two particular aspects of Hong Kong as a capitalist city — its finance-driven economy and its consumption-oriented lifestyle. The image of "investing in stocks or buying houses" discloses that such financial activities are not restricted to those who work in the financial market or those who need apartments for household needs. Investment in stocks or apartments has been a common practice for citizens who seek capital growth through financial investment, because a boost in the

⁷³ See Wood, C. (2017) 'How the bauhinia flower became Hong Kong's emblem', 13 January 2017. *South China Morning Post* [Online]. Available at: <https://www.scmp.com/magazines/post-magazine/short-reads/article/2061581/how-bauhinia-flower-became-hong-kongs-emblem> (Accessed: 3 April 2018).

financial market had been expected with an influx of Chinese capital after the Handover.⁷⁴

Moreover, the images about consumption habits describe some typical weekend entertainment activities enjoyed by citizens. The commercial iconic brands of 連卡佛 "Lane Crawford" and 八佰伴 "Yaohan" convey respectively a kind of luxury consumption and a popular Japanese department store during the economic boom of Hong Kong from the mid-1980s to 1990s.⁷⁵ The images about shopping in everyday life also refer to consumption during supermarket sales which is important for reducing the amount of money spent on items for daily use, while 肥牛火鍋 "Shabu Shabu" (literally "Canto hotpot with marbled beef") and 芬蘭浴 "sauna" are affordable leisure activities. Finally, the more well-off middle or upper class citizens may enjoy tracking the seasonal trends of Milan fashion.

In sum, the English translation tends to preserve the images of local commercial or cultural icons. However, there are two instances of textual shifts. The first one is the English wording of 買樓 "buying houses", which deviates from the usual description of the purchase of small "flats" or "housing apartments" in Hong Kong. The second is the English translation of 肥牛火鍋 which is rendered as "Shabu Shabu", a form of Japanese cuisine, rather than the local Chinese cuisine "Cantonese hotpot with marbled beef", the literal rendering of the Chinese. "Shabu Shabu" is Japanese hotpot commonly served in a number of Japanese restaurants in Hong Kong, in addition to Cantonese style hotpot as a kind of popular local food in Cantonese cuisine. Thus, this

⁷⁴ Before 1997, the financial market had been fluctuating and the stock market index, Hong Kong Hang Seng Index, had once climbed quickly to the peak of 16,647 in early August 1997. See Harris, R. (2014) 'If history repeats itself, Hang Seng Index could top out in 2014: Study of long-term data shows a fairly neat seven-year cycle, driven by greed and fear', 22 May 2014, *South China Morning Post* [Online]. Available at: <https://www.scmp.com/business/money/markets-investing/article/1517722/if-history-repeats-itself-hang-seng-index-could-top> (Accessed: 10 April 2018).

⁷⁵ All nine Yaohan stores were closed in 1997 during the Asian financial crisis, and this has become emblematic of the memorable years of the popular consumption of Japanese cultural products.

textual shift can be considered as a creative option, amplifying the image to indicate the diversity of Asian food as a characteristic of Hong Kong's food culture.

To sum up, this section highlights the stereotypical images of Hong Kong depicted in poems as well as the disclosure of reality behind such stereotypes. The poems discussed above reveal various self-images of Hong Kong, including its natural landscape, urban changes, materialistic lifestyle and the influence of media and popular culture on the consumption habits as well as self-portrayals of the city. Most of these descriptions have been preserved in English translation, which indicates that these aspects of images are considered essential to be selected and actualized in English translation. Although some textual shifts are identified, some loss of images or changes of descriptions is unavoidable because of the basic difference between Chinese and English in linguistic norms and the need to maintain conciseness or fluency in poetic English expressions. The English translation evokes metonymically some essential aspects of the self-images of Hong Kong at the critical transition of the 1997 Handover.

7.3 The Re-presentation of Self-imaging

— Historical Roots, Social Atmosphere and Emigration

In the poems which have been discussed in the previous chapter, the historical Handover and postcolonial relations of Hong Kong are depicted by means of metaphors. As thematically portrayed in several poems about Hong Kong's return to China, the sample poems to be illustrated in this section convey the strong affection of Hong Kong people in connection to their motherland in the realm of history and, in addition, the diasporic experience of Hong Kong's mass emigration tide in the transition period. This section will analyze how images from the source poems

associated with historical events are conveyed in English translation.

Included in the list of the representative poems (on Table 2 in Appendix B), there are different themes narrating the stories of ancient and modern Chinese history as well as contemporary Hong Kong history. These poems contribute to the re-presentation of the self-images of Hong Kong by connecting the territory back to its historical roots with its motherland. In some of the poems two important historical events in modern Chinese history are depicted: the May Fourth Movement in 1919 and the June Fourth Movement in 1989.

As the 1997 Handover drew near, the anxiety of Hong Kong people with regard to the return to China was heightened when the Tiananmen Square student protests in Beijing turned into an army massacre on June 4th 1989, an event later known as the Tiananmen Square Massacre. This contemporary historical event has been compared to the significant political and cultural revolution of the early 20th century known as the May Fourth Movement on May 4th 1919.⁷⁶ In the course of the influential May Fourth Movement in 1919, student demonstrators initiated massive anti-imperialist political and cultural protests which brought about significant socio-cultural changes in contemporary China. For example, the poem 〈我恐怕黎明前便睡去 — 給古稀的「五四」〉 "I'm Afraid I'll Fall Asleep Before Dawn—To the May Fourth Movement in Its Threescore and Ten Years" was written by Woo Kwok Yin (pen name Ji Hun) 胡國賢/羈魂) in 1989;⁷⁷ Leung Ping-kwan wrote three poems about the June Fourth tragedy, including 〈廣場〉 "In the Great Square", 〈家破〉 "Broken Home" and 〈家

⁷⁶ See Hao Z. D. (1997) 'May 4th and June 4th compared: A sociological study of Chinese social movements', *Journal of Contemporary China*, 6 (14).

⁷⁷ In two of the published versions of the poem's English translation, the anthologies *First Hong Kong International Poetry Festival* (1998) and *From the Bluest Part of the Harbour, Poems from Hong Kong* (1995), a footnote is provided which explicitly relates the May Fourth Movement in 1919 to the June Fourth Movement in 1989.

具〉"Refurnishing". Another poet Ng Mei-kwan (吳美筠) also wrote four poems in a series entitled 〈招魂〉"Calling Spirits Up" which narrates from the perspective of a first-person narrator who is a protestor in Tiananmen Square.

These source Chinese poems were written around the time of the June Fourth tragedy in 1989. It was an event of great significance in modern Chinese history, setting off a strong public reaction and a sense of affection towards motherland China among the people of Chinese descent in Hong Kong. It intensified to the point of white heat the anxiety of the Hong Kong people with regard to their political future in the wake of the signing of the Sino-British Joint Declaration in 1984 (Cf. Lau, 1997, p.44). Because the student activities of the May Fourth Movement were able to successfully bring change to China, these poems borrowed it as a theme to refer to the grief brought about by the failure of the June Fourth student movement and the tragedy of the massacre of civilians. These poems took the May Fourth Movement or the June Fourth Movement as their subject, and appeared in the English poetry collections published in Hong Kong, reflecting Hong Kong's concern over the June Fourth tragedy. These poems describe how the populace were worried about Hong Kong's political future and struggled to leave their home city.

The English translation of Woo's poem about the May Fourth Movement was published four times, which shows the significance of the theme for translation and publishing. This also reflects the fact that Hong Kong literature is "a distinctive literary and cultural sphere" (Chan, 2016, p.24) in view of the freedom of publishing Hong Kong Chinese poems and their English translations that contain politically sensitive themes and content. These poems narrate important contemporary historical events in China with strong poetic sentiments and illustrate the deep-rooted connection to the people and the sociopolitical condition in the Chinese motherland. Such a connection is shared among the people of Hong Kong when the sociopolitical

condition of China had a tremendous impact on the social atmosphere of Hong Kong. This constitutes an important aspect of the self-images of Hong Kong with respect to the heightened public sentiments before 1997 and Hong Kong's perplexing relationship with China. This shows an ambivalence in terms of the Territory's relationship with China, its motherland of deep-rooted connection, but at the same time the return of sovereignty to the nation of a different political regime induces a certain degree of tension and uncertainty.

As mentioned above, Leung wrote three poems about the Tiananmen massacre. All of the three poems were put into the bilingual edition *City at the End of Time* (1992, p.68-75). Abbas (1992, p.9) remarks in the prologue about the importance of these three poems, "Leung has three poems about Tiananmen, a contemporary triptych... Through the use of a simple metaphor, that of furnishing a home, the poems allow us to follow the changing attitudes to Tiananmen." The first poem "In the Great Square" starts with the housecleaning of old furniture and the shock brought by the violence of the event on June 4th; the second poem "Broken Home" addresses a sense of homelessness; the third poem "Refurnishing" depicts the cleaning and refurnishing of home and the home after it has been rebuilt.

To a large extent, the three poems of Leung have been translated closely into English to preserve the images, and only a few textual shifts have been identified. Here the second poem 〈家破〉 "Broken Home" is discussed as an example. (See Appendix S for the poem and the translation.) It demonstrates how Leung narrates the tragic historical event and the sentiments of the Hong Kong people at that time. This poem writes about a heightened anxiety during the Handover and about those who struggled to leave their home which had been broken, along with the fear elicited by what had happened in the Tiananmen Square.

In the first stanza (see lines 1-4 and 9-12 below), the metaphors of furniture and

home indicate that Hong Kong people shared the same sentiments about seeing Hong Kong as their home, but were struggling to leave because of the heightened fear and anxiety in the aftermath of the massacre. The opening of the poem also shows that there were always hardships in people's building of a home in Hong Kong since the city was always too crowded.

Line 1-4:

我們要不要離開這個家？/ 同在一起已有好一段日子
我們逐漸成了彼此的靠椅 / 一起改變不能改變的屋宇

Do we really have to leave this house? / We have been together so long
we've become each other's furniture / We made changes they said couldn't be made.

Line 9-12:

我們逐日建立了我們的家 / 雖然地板太髒，人太擁擠
天花板實在也未免太高了 / 伸懶腰會碰到陌生的星辰

through the days of fixing-up, / although the floor is more than littered with scraps and people;
though nobody can reach the ceiling, / anybody who stretches and yawns touches new stars.

(Trans. Osing and Leung, 1992, p.70-73)

In the second stanza, some vivid images of the striking scenes of the Tiananmen massacre are evoked, which explains the prompt decision to leave, though no one wants to abandon all the belongings that have been accumulated. At the end of the poem, an explosion has damaged the house while human beings are shattered like broken glass and flower pots. A new home can no longer be rebuilt, because "you can't stand up", which implies the death of the victims. Thus, the hope of settling into a new home is shattered along with the death of young people in the country and the future becomes nothing but fear.

The images from the source text have been preserved to a large extent, including

the metaphor of "broken home" in describing the intense public sentiment after the tragedy occurred and how people struggled to leave their home city. This is one aspect of Hong Kong's self-images which metonymically refers to the perplexing relationship between Hong Kong and China in view of the complex social past and such an aspect is selected to be represented and preserved in the English text.

In line with the thematic about the changes of social atmosphere, Hong Kong's mass emigration wave and transient population in the transition period from the 1980s to the 1990s are the main themes of some poems selected for English translation. There are descriptions of the displacement of emigrants or the social changes to family life because of the separation of family members — a common phenomenon in the emigration tide. For example, the special phenomenon of "astronauts" is narrated in the poem 〈懷舊：在 1993 懸想將來的 1993〉“Nostalgia: Imagining a Future 1993 in the Year 1993” written by Fan Sin Piu (樊善標). The term "astronauts" refers to those husbands who stayed in Hong Kong in order to keep their jobs. These husbands supported their wives and children who had left Hong Kong and resided overseas.

Moreover, other poems narrate the diasporic experience of emigrants who perceive themselves as distinct from others, linguistically and culturally. For example, Leung Ping-kwan's food poems 〈帶一枚苦瓜旅行〉“Travelling with a Bitter Melon” and 〈茄子〉“Eggplants” use vegetables as metaphors to convey the perception of belonging and the hybrid spoken language which characterizes the transformed self of emigrants. Given the fact that some poets were originally migrants from mainland China to Hong Kong, there are also depictions of the nostalgia for home in China, and the diasporic experience of leaving home to go to Hong Kong or other places. For example, the poem 〈「我是誰？」〉“Who am I?” written by Huang Canran (黃燦然) presents an internal monologue in the first person of a middle-aged man who had left his home country and moved elsewhere for study and work.

These source poems describe the transient population of Hong Kong, including the common diasporic experience of emigrants, which constitute another aspect of Hong Kong's self-images selected for English translation. This is an aspect of images which is metonymically linked back to the significant population changes of Hong Kong in the transition leading up to the Handover in 1997.

The first example is 〈懷舊：在 1993 懸想將來的 1993〉"Nostalgia: Imagining a future 1993 in the year 1993" written by poet Fan Sin Piu and translated by Ian Chapman (常易安). (See Appendix T for the full version of the poem and the translation.) Since this poem was selected by *Renditions* to translate and put into a special collection in its Spring and Autumn 1997 issue, this is a remarkable example of the representative group of poems selected for translation and published in this historic year. The theme makes particular reference to the "astronaut" phenomenon which appeared in the Territory when the Sino-British negotiations over the Handover of Hong Kong started in the early 1980s. It was a typical social phenomenon along with the emigration tide in the transition period, during which the father as the bread-winner stayed to keep his job in Hong Kong while his wife and children migrated to overseas countries in order to satisfy the requirements of residency. The poem conveys the nostalgia of a father alone at home in Hong Kong, a moping man who misses his wife and children faraway. It essentially depicts the drastic change in the family life commonly shared by many Hong Kong people before 1997.

The first two lines below begin rather vaguely, implying that the poem describes a nostalgic description of the year 1993:

Line 1-2:

幾乎確定到那時

我們的風格出落得多古典

Odds-on bet for the new-season's style:

hark the bloom of a classical revival

(Trans. Chapman, 1997, p.154-155)

The English translation has a textual shift in which 我們的風格 (literally "our life-style") is rendered as "the new-season's style". This is an attempt to create an end-rhyme in the two lines of the translation in order to enhance its musicality.

In lines 3-9, the images of British symbols such as "a pot of Twinings" and "SCMP", the British tea brand and Hong Kong's main English-language daily newspaper "South China Morning Post" imply the intense nostalgic emotions of the lonely man staying in the British colony. This implication is also explicitly re-stated in line 12 below. So far, the English translation has vividly preserved these images and the poetic tone of sorrow and solitude.

In the last two stanzas (line 10-16), the images of how a man stayed lonely at home yet missing his family are well conveyed in both the source text and the translation. The striking lines 在家裡思家 ("At home thinking of family") and 這男人的閨怨/ 向孩子和暑假的南半球 ("a neglected husband mopes after/ children and southern hemisphere summer holidays") impressively elicit the isolated breadwinner's hopeless feeling about separation from his family, a common experience shared by many breadwinners of Hong Kong families in the mass migration tide. This historical fact is clearly stated in the footnote so that English readers are informed of the contextual details of these depictions. Moreover, for line 13-14: 且翻到財經，趁餘溫/ 呷一口春光爛漫 ("So turning to the financial pages, sipping / the last glow of glorious spring"), the vivid image of a middle-aged man reading the financial news is depicted. This is a typical image of how Hong Kong people pay particular attention to daily news about the stock and property markets in this financial centre. However, here an omission of the Chinese phrase 趁餘溫 is identified as a textual shift. The

phrase is literally read "while the cup of tea is still warm" in English, but the translation has simplified this into the single verb "sipping". This is another example of a textual shift made for the sake of concision. At the end of the poem, the nostalgic description of the dramatic scene about the lonely man at home is preserved well in the English translation.

The second example is 〈帶一枚苦瓜旅行〉 "Travelling with a Bitter Melon" which was briefly introduced in Section 5.2. The poem was written by Leung Ping-kwan in 1998, one year after Hong Kong's sovereignty had officially been transferred from Britain to China. This is one of the poems by Leung which has been selected for translation and published on two occasions, in both Leung's bilingual collections *Foodscape* (1997) and *Travelling with a Bitter Melon* (2000). Bitter melons are one of the most common foods in Cantonese cuisine and so serve as a metaphoric re-presentation of the uniqueness of Hong Kong. The melon's special characteristics are its bitter-sweet taste and its appearance, which resembles a lonely old person with gourd-like bumps. This metaphor of the bitter melon describes both the stressful livelihood and the transient population when the Handover of 1997 drew near, and during which the diasporic experience of migration constituted a distinct sense of self. (Refer to the poem and the English version in Appendix U.)

Below, lines 21-25 of the poem are given, lines which include some major descriptions of the personified character of a white bitter melon:

Lines 21-25:

當我帶著這枚白色的苦瓜乘坐飛機
來到異地、踏上異鄉的泥土
我才想到問可曾有人在海關盤問你：
為什麼不是像大家那樣是綠色的？
仔細檢視它曖昧的護照，等著翻出麻煩
I took this white bitter melon with me onto the plane

and arrived at a foreign land, stepped onto foreign soil
only at the Customs did I wonder if anyone had asked you:
Why isn't it green like most bitter melons?
As they examined its dubious passport, ready to stir up trouble

(Trans. Cheung, 2002, p.266-271)

In line 24-25, the distinctive self-image of Hong Kong is portrayed by the use of the metaphor "white bitter melon". Unlike most other typical "green bitter melons", the "white bitter melon" is distinctive in a way that it symbolizes the unique passport of Hong Kong citizens issued by the Hong Kong Special Administrative Region among all other Chinese passports issued by the China government. A Hong Kong passport was once a "British National Overseas (BNO)" passport issued by the colonial government. After the Handover, the passport issued by the Special Administrative Region represents Hong Kong as a city of China, but financially, politically and administratively independent. This uniqueness is depicted by the metaphor of the white bitter melon, which is so ambivalent and so lonely with its burdened history. The original Chinese description of the unique Hong Kong passport in line 25 曖昧的護照 is translated as "dubious passport" which conveys how foreign custom officials find it "dubious". This key Chinese phrase is literally "ambivalent passport" which has been partially lost in the existing translation. It is rather difficult to find an equivalent of the Chinese adjective 曖昧 which carries a complicated sense of an unclear position, ambivalent emotions and ambiguous relationships. Without a doubt, this Chinese poetic description depicts how Hong Kong has undergone a unique postcolonial condition and the complex relationships with its ex-colonizer Britain and its sovereign nation China, an ambivalent and ambiguous status too difficult for the immigration officials of a foreign land to comprehend.

In addition, this poem depicts the diasporic experience of the emigrants as well as

those who returned after gaining their foreign residence during the 1980s-90s. One may trace the emigration and returning flux from lines 36-40:

你總是原諒我言語的陋習，當我問：/ 你甚麼時候回來？你只是回應：/
你甚麼時候走？一個離去，一個/ 歸來，你接受了我言語的時態/
滑溜而不可界定。

You're so kind towards my clumsy language habits, when I asked: /
When will you be back? you just said: /
When will you go? One leaving, one / returning. You accepted the tenses I used /
tenses slippery and imprecise.

(Trans. Cheung, 2002, p.266-271)

This spotlights a key language difference between Hong Kong's local dialect Cantonese and English for those who returned from English-speaking countries. Tenses are important language markers for English speakers, yet Hong Kong Chinese do not have this concept of a time frame in language use. Instead, the "slippery and imprecise" character of the local dialect is shown. However, "imprecise" is a word different from the Chinese wording 不可界定, which literally means "indefinable" and "cannot be defined". This once again covertly refers to the ambiguous status of Hong Kong in the course of historical change.

Lines 43-45:

是它想跟我說別離之苦？失意之苦？
它的身體長出了腫瘤？它的臉孔
在孤獨中長出了皺紋了？

Did it want to tell me the bitterness of separation? of frustration?
Did it want to let me know it had a tumour? that its face
was wrinkled with loneliness?

(Trans. Cheung, 2002, p.266-271)

Lines 43-45 portray an image of how the changing patterns of the migrated families induced intense emotions — "bitterness of separation", "frustration" and "loneliness". The migrated families include those "astronaut families" as mentioned before, which refer to the separations between family members in Hong Kong and those in foreign residence. These descriptions of the personified emotions of bitter melons have been preserved closely in English. This illustrates that the English translation has conveyed the image about a distinct sense of self constituted by the diasporic experience of migration.

In the examples discussed in this section, the English translations have preserved to a large extent the images of social phenomenon associated with Hong Kong's mass emigration tide in the 1980s and 1990s, and the depictions of the contemporary historical events which show a deep-rooted connection with mainland China. This indicates that the self-images of Hong Kong, in terms of Hong Kong's historical roots, social atmosphere and emigration in the transition period, were selected as an important aspect for re-presentation in English translation. Even though a number of textual shifts are identified in the poem examples due to a preference for following English linguistic norms and maintaining conciseness or fluency, the significant social changes of Hong Kong and its perplexing postcolonial condition are metonymically evoked in the English version of the poems.

7.4 The Re-presentation of Self-imaging — Chineseness and Traditions

This final section will attempt to provide a preliminary discussion of a question: how are Chineseness and cultural traditions depicted as an important aspect of Hong Kong's self-images in poems and how does translation deal with certain culture-specific terms?

There have been ongoing debates which examine the sense of Chineseness particular to Hong Kong people. For instance, since the 1980s and the 1990s, a number of research articles have investigated how Hong Kong people interpret their sense of belonging, as well as the sense of being Chinese before and after China took over the rule of Hong Kong in 1997.⁷⁸ One study indicates that Hong Kong people recognize their Chineseness mainly in terms of race and show a preference for being "Hong Kong Chinese" rather than being "Chinese" (Lam, Fan and Skeldon, 1995, p.168-169).

Furthermore, although many traditional Chinese customs and festivals are preserved in Hong Kong, some studies point out that traditional family values and aspects related to the social order originating from the philosophical thoughts of Confucian have been evolving. As mentioned previously in Chapter 2, Lau (1981) claimed that Hong Kong people were politically apathetic and believed in "utilitarian familism", a term used to describe the phenomenon that family interests are more important than political or social interests in Hong Kong, and materialistic interests are prioritized. Similarly, Lau and Kuan (1988, p.59, p.63) argued that Hong Kong Chinese people demonstrate a unique feature of blending traditional Confucian family values with capitalist values. In addition to the discussion about the Hong Kong Chinese people and the materialistically-oriented society which they belong to, some studies take other perspectives in the viewing of Chineseness. In a study of how authentic Chinese culture changes with modernity, Tu (1994, p.404) states that the

⁷⁸ An early study of Lau (1988) has been largely referred and quoted, since he claims that Hong Kong people consider themselves as HongKonger rather than Chinese, "...when asked to select their primary identity, 59.5 percent of the respondents identified themselves as HongKongese, 36.2 percent as Chinese..." (Lau, 1988, p.178).

Moreover, some recent studies review the public sentiments regarding a sense of belonging to China in Hong Kong. See Chan, C. (2014) 'China as "other": Resistance to and ambivalence toward national identity in Hong Kong', *China Perspectives*, 2014(1), pp. 25-34; Ip, I.-C. (2015) 'Politics of belonging: A study of the campaign against mainland visitors in Hong Kong', *Inter-Asia Cultural Studies*, 16 (3), pp. 410-421.

Chinese communities of Hong Kong, Taiwan, and other East Asian regions have been transforming what it means to be Chinese. Chinese traditions, which have been challenged in the cultural “centre” of mainland China, are changing, while Hong Kong (perceived as being a region on the "periphery" of China) has had tremendous impact on China in a number of different aspects (Tu, 1994, p.404). While these previous studies provide some ideas about what Chineseness means for Hong Kong society, one can take a look at how poetic images depicted in Hong Kong Chinese poems are thematically associated with Chinese culture and traditions.

In what follows, several Hong Kong Chinese poems which depict Chinese culture or traditions as the themes and were selected for English translation will be introduced. These poems collect images of Chinese cultural artefacts and symbols, or refer to how traditional Chinese practices are perceived in modern times. One example is 〈我怕霜降前就老去〉 "I Fear I May Grow Old before Frost Fall" written by Laurence Wong (黃國彬), the poet cum translator. It depicts the Chinese cultural symbols of Frost Fall and White Dew, which are solar terms used in the traditional Chinese calendar. Some other examples are a series of nine poems in Leung Ping-kwan's Chinese collection *Museum Pieces* (《博物館》). Within the series, eight poems were selected for English translation and published in the anthology *Travelling with a Bitter Melon (Selected poems, 1973-1998): Poems by Leung P. K.* (2002). These poems deal with Chinese history, cultural artifacts and ethnicity from different points of view. The selection of these poems for translation reflects the fact that the poetic re-presentation of Chinese culture and traditions is one of the key aspects of Hong Kong's self-images, since the Hong Kong Chinese people are historically connected to various Chinese traditional practices, customs, material culture, heritage and cultural values. While the deep influence of Chinese culture and traditions on Hong Kong Chinese people continues to the present day, the poetic images of Chinese

culture show in some cases a sense of belonging and in other cases a sense of distance and irony. As Leung (1996, p.1) mentions in the prologue of *Museum Pieces*, the Hong Kong people were ambivalent about Chineseness and Chinese traditions at the time when Hong Kong was about to return to Chinese rule before 1997,

In recent times, the Hong Kong that has rarely had much to say about history, has it seems had no choice but to face up to history... I found myself in the midst of this historical paradox, both respectful of, and estranged from, the [Chinese] tradition, as well as emotionally tied to national cultural while at the same time being critical of it... The suite *Museum Pieces* is made up of nine poems and is a reflection on traditional Chinese culture, examining it from a number of different angles: what can traditional Chinese culture possibly mean to us today?

Leung raises some thought-provoking questions about how traditional Chinese culture gives insights into present-day society. The use of poetic images thus deals with these questions from different angles in a series of nine poems.

The first example is 〈洋蔥〉"Onion", one of the poems from Leung Ping-kwan's *Museum Pieces* (1996) and this poem was translated by Martha Cheung. Unlike the other eight poems, which deal with some traditional Chinese artifacts and Chinese history, Leung (1996, p.1) confesses that "the poem 'Onion' does not refer to Chinese cultural artifacts but certain states of mind bound up with Chinese ethnicity at that particular time and place". In addition, the Chinese poem is typographically arranged on the page in the shape of an onion. This entire poem is shaped like an onion, which serves as a challenge to English translation, because it is difficult to recreate the lines

from Chinese into English, considering the contrastive sentence patterns of the two languages. The translation has sometimes taken a word from one line and moved it to the next one in order to match the shape of the source poem. (Refer to the full version of the poem and English translation in the Appendix V.)

An "onion" is called 洋蔥 (*yang2 cong1*) in Chinese; it is widely cultivated around the world. According to *Lin Yutang's Chinese-English Dictionary of Modern Usage*, the Chinese name translates as "Western (the common) onion" in English. Since the first Chinese word 洋 (*yang2*) is literally an equivalent to "foreign", in that sense the Chinese name defines the onion based on its "foreign origin" or on the basis of it being a "Western plant". Moreover, according to the *Kuo-yü Chinese Dictionary*, 洋蔥 originates from the east of the Mediterranean Sea, West Asia, and Iran. The foreignness of this common food gives an implication of its poetic theme — a reflection on common prejudices about others based on ethnic and cultural differences, as well as a metaphoric image of Hong Kong Chinese people who have a unique blend of Chinese blood and the British colonial sense of self. The poem depicts an argument between "They" and "I", some hypothetical characters in the ancient China. Whereas "they" criticize the onion's appearance and its lack of cultural traits in a superficial way, the "I" character is a chef who knows the onion in a truer sense because the "I" touches it and feels it closely by peeling, cutting and cooking onions all the time.

In line 6, "they" criticize an onion's name for its "foreignness". The source text reads 它的姓氏聽起來就不可信賴, which is literally "but its name sounds suspicious"; however, the translation has added the word "alien" to the description. This addition amplifies the image of an onion's alien qualities. Moreover, lines 7-9 present criticisms concerning the formal appearance of the onion, which reveals nothing substantial inside. 成分也不怎麼好, 剝開一層 / 又一層, 裡面居然會沒有甚麼 / 大眾公認的內涵! 真是形式主義! "and its background is no good, strip

off one layer / there is yet another layer, with nothing much inside / nothing the people will call substance, mere formalist!" These sarcastic comments seem allusive to some prejudices about Hong Kong's westernized practice in the use of English names. For example, Hong Kong people tend to address each other using English names, while many street names were given after British governors' names or were based on British county names. The sarcasm especially refers to all those who appear to be glamorous from their "outer layer", on the basis of certain kinds of superficial appearance or manner. All of these comments implicitly refer to the common perception that Hong Kong lacks culture, and the criticism seems to mock the superficiality of some social practices of the colonial society in the 1990s. Line 7 成分也不怎麼好 is literally read "its composition is no good" but the translation has converted the wording "composition" to "background". This word choice is another textual shift which magnifies the image concerning the foreign origin of the onion, or may be an allusion to the colonial background of Hong Kong Chinese, or this may also carry implications that refer ironically to the unfavourable social backgrounds of people.

From line 11, the first person narrator "I" delineates "his" or "her" identity as a chef. The character "I" has a different background and a different view of onion as compared to those who judge onion by using "some harsh words" (the existing English phrase of 嚴正的言辭 in line 10).

The first person narrator is rather self-conscious and reserved in talking about onions, but needs to "look for new words" (line 22) or "other words" (lines 27-28). By contrast, those who criticize the onion with harsh words take pride in their own graceful manners, as described in lines 25-26: 他們裹著長袍呷茶說/ 風雅的花事和燈謎 "They, in robes, sipping tea,/ talk about refined trivia/ solve lantern riddles". This poetic description portrays a striking image of the ancient Chinese people "they" who are well-versed in traditional Chinese rituals. Since the onion is a newly imported

foreign food in the eyes of those ancient people, those who prestigiously uphold their dignity and belief in an ethnic origin of Chinese culture, belittle this foreign food. Hence, the argument between the humble chef as the first-person narrator and the others who take pride in their own ethnicity, is a poetic description of how conflicts or prejudices arise because of one's resistance to accepting new things or appreciating cultural differences.

The poetic images of the onion and the ancient Chinese people have been preserved to a large extent in English translation and a few images are magnified with the use of some additional words as previously mentioned. Furthermore, some subtle descriptions of the onion which refer metaphorically to Hong Kong's self-images can be found in lines 21-22, 那股辛辣爽甜澄明又曖昧/ 要找新的字詞去說分明 "That pungence [*sic*] that sweetness so sharp so/ mixed. I look for new words to explain/ it". The unique sense of self shared by Hong Kong Chinese is vividly described by the interesting mix of these adjectives in describing an onion. The poem reveals some existing prejudices with regard to the stereotypical image of Hong Kong Chinese, who appear to be westernized yet earthly-minded and culturally deficient; on the contrary, some new words are needed to describe the unique social and cultural experiences of Hong Kong Chinese, who encountered various socio-historical changes from the colonial period up to the transition of Hong Kong back to China. These metaphoric descriptions of the onion have been well preserved in English translation for a re-presentation of Hong Kong's self-images in terms of the aspect of Chineseness, which pertains to the ethnic sense of self shared by Hong Kong Chinese.

The second example is 〈「你不要玫瑰」〉 ("You Don't Want Roses"), which was written by Cheng Wai Pang (pen name Xiao Xi) (鄭威鵬/小西) in 1996, translated by Eva Hung and published in the special issue of Hong Kong writings by *Renditions* in 1997. It is a concise and lucid poem of 11 lines in total and is simply a discourse on the

usage of chrysanthemums in Chinese culture, drawing on a knowledge of Chinese medicine and classical Chinese literature. (Refer to the poem and the English translation in the Appendix W.)

The poem depicts a narrator's discussion of the values of chrysanthemum, and compares chrysanthemums to roses, the former being a common Chinese flower while the latter is recognized worldwide as a symbolic flower of romance. In line 3, the narrator mentions the term 薔薇, which is another Chinese name of rose. This refers to one plant from which the rose is believed to originate, known as "Rosa multiflora", a species from China and Asia which is called 薔薇 in Chinese and informally called "the China rose" in English.⁷⁹ Here the translation of the bracketed phrase in line 3 不是薔薇嗎? is "Though that's the China rose, no?", which attempts to distinguish the two species of rose by using the relative clause to show a comparison between the two. The subtle difference between "rose" 玫瑰 and "rosa" ("the China rose") 薔薇 has been conveyed in both the source text and the English translation, and this subtle difference echoes the poetic theme which depicts the unique images and usage of flowers in Chinese culture.

Moreover, line 6 describes the function of chrysanthemum tea, 下下火 "Reducing the body's internal heat", which is another culturally-specific term. The flower's function for health is a kind of specific knowledge derived from Chinese medicine and culture. A footnote is used to explain this cultural reference, "The southern Chinese are keen believers in regulating the body's inclination towards excessive heat and coolness with food and drink; chrysanthemum tea is supposed to have a cooling effect."

Another value of chrysanthemums is that they can "turn into a bed" (line 7),

⁷⁹ See Guoliang, W. (2003) 'History of Roses in Cultivation | Ancient Chinese Roses', in *Encyclopedia of Rose Science*. [Online] DOI: 10.1016/B0-12-227620-5/00045-8.

which is another cultural reference from a well-known classical Chinese poem by the ancient poet Tao Qian (陶潛). Here in line 8 the translation has added a subject "the ancient poet" and an interjection to the English translation of the phrase in line 8 採菊東籬下 (a line from Tao Qian's poem), "Well, the ancient poet who picked chrysanthemums at the eastern hedge". This addition is made for the sake of fluent English expression and to provide information about the cultural reference to classical literature. The footnote also explains the source of this line of classical Chinese poetry and a phrase of line 10 看看南山 "gaze on southern hills", which are two famous lines from Tao Qian's poem. These images, which portray a kind of spiritual life as the theme of Tao Qian's famous poem, are inter-textually inserted in this modern poem about chrysanthemums. More specifically, the classical Chinese poem portrays an ultimate goal of life — to stay away from the hustle and bustle, and to maintain a carefree and peaceful mind amid the joys of nature. This reference of classical literature is used to refer to the symbolic image of chrysanthemums in Chinese culture. While the narrator engages in a conversation with "You" about the preference for chrysanthemums over roses, the poem shows an appreciation of Chinese culture by praising the values of chrysanthemums as a symbolic flower.

Given the fact that this short poem is heavily loaded with culture-specific terms and descriptions and that such a poem was selected for English translation and published in the year 1997, the discourse on traditional Chinese culture and classical literature is re-presented as one important aspect of Hong Kong's self-images. The poetic images of chrysanthemums have been preserved to a large extent in English translation and the use of a footnote effectively explains the references of all those culture-specific terms in English.

To sum up, the selection of the two poems for English translation reflect the fact that a number of Hong Kong Chinese poems convey the different angles of a portrayal

with regard to Chinese culture and traditions when there was a heated debate related to the Chineseness of Hong Kong people before 1997. All of the images are re-presented in English and in some cases the translation has amplified the images of the source text by the use of additional words and footnotes. The references to Chinese culture and traditions are all preserved in the English translation. For this reason, a re-presentation of Hong Kong's self-images about Chineseness is shown to be an important aspect to be revealed through poetry translation. In view of this, further investigation into the various poetic re-presentations is needed in order to clarify the many perspectives for understanding Chineseness and Chinese tradition.

Chapter 8 Poetry Translation and Meaningful Communication

8.1 Meaning as a Medium

Luhmann's (1988, p.371) statement "only communication can communicate" implies that only by means of communication media, such as the spoken words and the written text, can thoughts be conveyed. Since language is a common medium for both psychic systems and social systems, our minds can perceive through language, making communication possible with the help of spoken or written language. In addition, "meaning" is another universal medium shared by psychic systems and social systems. In contrast to the usual definition of the word *meaning*, Luhmann defines it in a particular way. The term "meaning" is the usual interpretation of the German word "*Sinn*" in the English translation of Luhmann's theory, another interpretation being "sense" or "making sense" (Moeller, 2006, p.65). In this chapter, the term "meaning" is used when referring to this important concept in systems theory, and this term is also interpreted as "making sense" when the concept is delineated with examples in this section.

Every social system and psychic system is a meaning system. When communication happens, or whatever we think or do, constitutes meaning. Communication is always meaningful, and our minds perceive in a meaningful way. It is essential to bear in mind that Luhmann refuses to give an ontological or metaphysical definition of meaning, but views "meaning" as a medium. Meaning is actualized from a spectrum of potential options. For instance, when "Happy Birthday!" is uttered and received, it is a meaningful communication, an actualized option among a range of other possible greetings. A laptop computer is selected and bought as a birthday gift among a range of potential options, which may include the

option of buying a desktop computer, or the option of celebrating without a gift, and so on. At the moment this selection is realized, it makes sense for us to buy a laptop as a birthday gift. Even when the birthday gift is "non-sense" because the receiver already has a new laptop computer, such a real response in his or her mind carries a meaning. Therefore, meaning is not assigned with a pre-given value in systems theory but is an actualized option. Our minds always make sense of what happens in the world, and so do communicative systems.

Simply put, the meaning of a selection is given through observation, rather than being an ontological substance. For example, one selects to travel to one's workplace by bus among all the available means of transport, such as taxi, train or bus, which are all available alternatives. One actualizes the meaning of one's selection in this way — the bus is the most economical and efficient option because it reaches the door of one's workplace without the need to walk. The meaning of one's selection is given by one's own observation as a psychic system.

In addition, a contingency results from selecting what is meaningful for a system in terms of self-reference during a specified period of time. In the example of selecting a means of transportation to travel to one's workplace, if there is traffic congestion one day and one changes one's mind and travels by train rather than a bus, one has then made a meaningful decision on the basis of contingency. In other words, meaning is actualized in temporality when specific conditions are identified and a contingent selection is made.

According to systems theory, the medium of meaning is also a form, a unity of the two-sided difference between actuality and potentiality (Luhmann 1995, p.60). The medium of meaning gives us a range of options for the observation of what happens in society. As Luhmann explains:

Reference actualizes itself as the stand-point of reality. It refers, however, not only to what is real (or presumably real), but also what is possible (conditionally real) and what is negative (unreal, impossible). The totality of the references presented by a meaningfully intended object offers more to hand than can in fact be actualized at any moment. Thus the form of meaning, through its referential structure, *forces* the next step, to *selection*.

(Luhmann, 1995, p.60)

The description above highlights how meaning is actualized on the basis of a system's self-reference and other-reference by drawing the distinction between the system and its environment. The medium of meaning provides a spectrum of possibilities among which only those acts of communication meaningfully selected as the focus of intention are actualized at a given point in time. This corresponds to how reality is cognized by reducing the complexity of modern society. As Luhmann (1995, p.70-71) notes, "accordingly, meaning is a general form of self-referential adaptation to complexity, which cannot be characterized by specific contents (to the exclusion of others)." Luhmann extrapolates that reality is constructed by actualizing an option of what is "real" among a range of references of the "possibly real" and the "unreal". This suggests that any act of communication is the outcome of the selection among many potential options.

Let me give an example about how art qua system selects and actualizes meaning. An avant-garde art exhibition of a new artist has been successfully held and has attracted a large number of visitors. There exist certain acts of communication between the curator, the artist, the exhibition staff and public audience in the course of such an art exhibition and events related to it, such as an opening talk and a few

interactive seminars. This is a successful exhibition, a meaningful option which has been actualized among a range of other potential options, such as the options for organizing an exhibition for a different kind of artist or certain other types of programmes. Such a successful exhibition is an outcome of the art system's selection and actualization of meaning. It can be observed that the new artist's works are well received and appraised. The acts of communication "make sense" for the art system; reality appears when one learns more about society by observing how the new artist's avant-garde artworks are appraised through the exhibition. Even if the number of visitors attending the exhibition is extremely small and the artworks have not received as much attention as expected, the exhibition is still meaningful for the art system. Reality appears through an observation about how and why the exhibition or the artworks are neglected in society. Therefore, "making sense is equivalent to making reality, both self-referential and other-referential. By distinguishing itself from its environment a system establishes itself and the world around it" (Moeller, 2006, p.68). Meaning is selected and realized by the art system which constructs reality based on its own perspective of functional differentiation.

In short, systems theory's core concepts of "communication", "observation" and "meaning" are essentially connected in the discussion about viewing functional systems as the subjects of study in the investigation of social phenomenon. The above example shows that art is a meaning-constituting system in the sense that it selects from among a spectrum of potential options and actualizes meaning. The meaning-constituting art system distinguishes between system and environment, making self-reference and other-reference by means of artistic communication. Reality is constructed by the art system which autonomously reproduces acts of communication in its own meaningful way; art's view of reality is distinct from other functional systems such as the economic, legal and political systems. Thus, multiple

realities are constructed by all the perspectives of different social systems and each system's distinct perspective of social reality can be observed at the level of second-order observation. As Tyulenev (2012, p.87) points out, with regard to the importance of meaning in communication — all communicational phenomena are seen as manifestations of meaning, which is the basis of all forms of communication; and importantly, this viewpoint allows us to observe acts of communication from the “inside” rather than the “outside”. This refers to the importance of second-order observation, by means of which a social system is able to observe its own communication as well as how a system, such as art qua system, is distinct from its environment.

8.2 Poetry Translation qua Meaning System

As illustrated in the previous chapters, this thesis explores how acts of communication have been recursively connected in temporality, when poetry translation qua system has emerged and perpetuated itself in the course of the historical transition period of Hong Kong. This section will discuss how poetry translation qua system appears to consist of meaningful communication as situated in the important historical period of Hong Kong.

Here, the first thing is to reiterate the innovative theoretical insight offered by systems theory about observation. Systems theory offers a new approach which scrutinizes the distinct perspective of poetry translation as a social system. This is the perspective concerned with how poetry translation qua system autonomously observes the world in its own unique way, and “how the outside world selectively appears as a unique reality” to the social system (Tada, 2018, p.9). Before and after Hong Kong's

reversion to China in 1997, poetry translation qua system autonomously reproduced its functioning: an increase in the production of the English translations of Hong Kong Chinese poetry and the respective events of communication from 1983 to 2010. The social function of poetry translation as a distinct communicative system and its interconnected acts of communication can be identified in second-order observation (the researcher's observation of poetry translation as an observing system). In other words, this is an observation about how poetry translation qua system situates itself and functions in the course of the historical transition period before and after the 1997 Handover and how reality is (re-)constructed by the poetic descriptions in English translation.

Social reality appears in accordance with a system's selection and actualization of what is meaningful. All acts of communication are the result of a selection from many potential options. In the present study, it can be observed that poetry translation actualizes meaning by its distinct kind of communication. More specifically, the self-images of Hong Kong depicted in Hong Kong Chinese poems are re-presented in the poetic language of English as the medium of communication. From the selection of source texts for translation to the preservation or modification of images from the chosen texts, poetry translation qua system opens up a spectrum of possibilities in re-creating poetic descriptions in English which constitute Hong Kong's self-images as showcased in the case studies. Reality is re-constructed through the losses and gains produced by translation, involving the preservation or modification of images in the English poetic texts. Moreover, any interconnected acts of communication associated with poetry translation — such as those acts of communication generated in the collaboration on various translation projects among tertiary institutions and the poetry reading programmes held in the transition period before and after 1997 (See Section 3.3) — are the result of the system's selection from among a number of potential

options. This illustrates the fact that poetry translation is a meaning-based system which re-constructs social reality through its distinct mode of communication.

In Chapter 4, it has already been noted that the world is a unity of all possibilities, or a horizon of meaning, where forms of meaning are realized and created; in this respect, a translation system constitutes its self-reference and operates as a form of meaning (Tyulenev, 2012, p.108). Since poetry translation is one of the meaning-constituting systems operating on the basis of its own functional differentiation and its own perspective of seeing the world, it is one of the social systems that contribute to the possibilities of generating a distinct kind of description of both the world and society. In other words, reality is (re-)constructed in accordance with the poetry translation system's selection and actualization of what is meaningful; hence, a self-description of society is constituted by the meaningful acts of poetic-translational communication which have been reproduced and connected recursively in the temporal period.

As illustrated in Chapter 3, the poetry translation system is structurally coupled with the poetry system (Hong Kong Chinese poetry) which can be observed from their social functions in the historical context of 1997. From a systems theory perspective, Hong Kong Chinese poetry and poetry translation are constructed as the environment of one another. The poetry translation system, despite its operational closure, remains open in order to access information from the environment. Since the poetry translation system was stimulated by its environment when the creation of Hong Kong Chinese poetry flourished as the 1997 Handover drew near, a number of source texts have been selected from Hong Kong Chinese poetry qua system for producing English translations, resulting in a rise of the number of translations in the period of time.

Despite the structural coupling of the poetry translation system and the poetry system, each of the systems uses its own perspective to observe what happens in

society and interprets the same social event with a different schema. Each constructs its own questions to be resolved in its own way and uses its unique perspective to produce realities. It has already been made clear that every social system is guided by a code which indicates the difference between self-reference and other-reference. The communicative system of poetry is coded "simulated/unsimulated", which indicates the functional differentiation of poetry by distinguishing whether something (the world) is simulated in poetic depictions or imagery. A poetic text is characterized by the special features of poetic language and the use of poetic diction.

Poetry translation, on the contrary, is differentiated by the code of distinction "actualized/unactualized". The poetry translation system distinctively functions to recreate and actualize a simulation of the poetic descriptions of society from the source poems. A number of source poems are selected for translation, and certain images are preserved or altered through the translated language. Such a linguistic transfer of poetic images from Hong Kong Chinese poems re-creates line-structure and content, tone and musicality and fulfils the specific expectations of communication in English poetic language. Those unselected poetic images are left latent and untranslated. The poetry translation system re-constructs reality by means of actualizing the simulation of selected re-presentations of Hong Kong's self-imaging from the source texts.

As was illustrated in the previous two chapters, reality appears to be re-constructed by poetry translation qua system; various aspects of Hong Kong's self-images were selected for English translation and manifested in different ways. Meaning is actualized in the way that social reality is disclosed through poetry translation when the selected aspects of Hong Kong's self-images are re-presented in English. To put it another way, meaning is actualized out of all possible options of recreating Hong Kong's self-imaging, because the poetic language of English

enhances and extends the poetic re-presentations that constitute a self-description of Hong Kong.

Furthermore, the structural coupling of the two meaning-based systems facilitates an observation of the functional differentiation of each system. Firstly, in the meaningful production of poetic texts which feature unique linguistic and cultural specificities, Hong Kong Chinese poetry differentiates itself from other Chinese literary genres and other forms of Chinese poetry with different features, such as those originating from mainland China and Taiwan. Secondly, poetry translation as a meaning-constituting system differentiates itself from the poetry system, as well as other translation (sub-)systems such as legal translation or business translation. This poetic-translational communication functions meaningfully to actualize a simulation of what is depicted in certain Hong Kong Chinese poems and to re-present various aspects of Hong Kong's self-images in the poetic language of English. The re-presentation of poetic images constitutes a disclosure of social reality concerning Hong Kong's postcolonial condition as well as the socio-historical situations before and after the reversion of sovereignty from Britain to China in 1997.

From a systems theory perspective, meaning is not static but subject to change. The medium of meaning offers a horizon of possible options for actualization. The meaning realized by poetry translation — or the existing re-presentation of various aspects of Hong Kong's self-images — is contingent and subject to change on the basis of the self-reproduction of poetry translation qua system over time. Poetry translation qua system always offers a repertoire of meaning options for actualization and any new translations or re-translations of Hong Kong Chinese poetry will generate some other re-presentations of Hong Kong's self-imaging. To put it differently, some other aspects of images may be selected for translation or the existing images may be conveyed in different ways.

As has been noted, poetry translation qua system observes itself, the self-observation being channelled through the poetic texts in English translation as well as the paratexts, such as the editor's note which explains the selection criteria of poems for translation. Such a textual re-presentation of a system's self-observation is regarded as the system's self-description. Luhmann sheds light on the particularity of how art describes itself by referring to the "self-expression in art", because art has the unique aesthetic function of describing itself through artistic expressions (Luhmann, 2013, p.244-245). The English translation of Hong Kong Chinese poetry describes itself through its poetic expressions in English; it also conveys certain re-presentations of society which constitutes a self-description of and within society. In other words, the self-description of poetry translation serves as one particular way of observing society. As a result, by observing poetic-translational communication, this thesis illustrates how Hong Kong society describes itself and how it changes over time.

In what follows, a summary will be given with regard to the findings of the present study by referring to the three dimensions of meaning. According to Luhmann (1995, p.76), meaning is composed of three dimensions — the factual dimension, the temporal dimension and the social dimension. To begin with, each dimension of meaning is a form, which is differentiated in an act of observation. This refers to the level of second-order observation, which includes the researcher's observation of poetry translation as an observing system and the self-observation of the system's own perspective of observation. This will show how poetry translation qua system comprises meaningful communication in terms of the three dimensions of meaning.

Firstly, in the factual dimension, meaning is differentiated between "this" and "something else". The factual dimension is concerned with all of the "themes of meaningful communication" (Luhmann, 1995, p.76). The poetry translation system selects from among all the Hong Kong Chinese poems available for translation and

actualizes meaning by the production of English translations through which certain aspects of Hong Kong's self-images are brought to light. Accordingly, in the factual dimension, several poetic themes that meaningfully convey several key aspects of self-imaging are observed and differentiated, including Hong Kong's city outlook, food, urban lifestyle, media and pop culture, Chineseness and traditions, linguistic hybridity as well as the Handover of 1997 and Hong Kong's postcolonial relationships. All of these themes are distinguished by the poetry translation system as the key aspects of images for meaningful communication. These key aspects of re-presentation have been discussed by means of some examples in the case studies of Leung Ping-kwan's poetry collections and *Renditions*.

In addition, some poetry reading programmes were held during the period 1983-2010 in which a number of the English versions of Hong Kong Chinese poems were read and commented on discursively. For instance, a number of translated poems were read and collected in an anthology for the first international programme of poetry reading in 1997, *First Hong Kong International Poetry Festival — A collection of poems: Hong Kong in the decimal system and HK 1997*. Mary Stephen (1998, p.vi) noted the uniqueness of Hong Kong and the diversity of images depicted in poems in her introductory essay entitled "In Transit in Transition: A Poetic Encounter in Hong Kong":

One tends to think of Hong Kong as a most un-poetic place...its total devotion to modernity, its unbearable noise level, its pollution which makes Los Angeles smog seem quality air, its mercilessly materialistic lifestyle, its masses of humanity preoccupied with daily survival in what is often pejoratively called a "non-culture". The

"real" Chinese culture, with its millenniums of refinement and tradition, is supposed to be found elsewhere. No doubt, Hong Kong is a half-breed and, more than everything else, a city of the South... And yet, underneath this hectic mixing of ways and customs, of lifestyles and languages, of colorful humour and acquired elegance, lies the very vibrant heart of a unique culture inspiring many different forms of creative expressions.

The thematic characteristics of poetry in the portrayal of Hong Kong are specified in the comment above. This serves as an example of self-observation that poetry translation qua system describes how it observes its own observation. This is its perspective of observing what happens in society, and the distinct poetic descriptions of some key aspects of Hong Kong's self-imaging are manifested in the English translated poetry. The respective themes and key aspects of the imagery in the source poetry selected for translation are actualized as meaningful options in Luhmann's factual dimension.

Secondly, in the temporal dimension, meaning is distinguished according to whether an event took place "before" or "after", so that any communicative events of the "present" are realized by referring to the past and the future of a system. Such a time dimension of meaning pertains to all events of communication which occur across time as well as to those events which are meaningfully realized in the present. The sequence of events could be marked by means of temporal points on a continuum of time spanning past, present, and future.

This thesis has identified certain communicative events associated with poetry translation which occurred in the transition period before and after 1997. From 1983 to

2010, there was a growing number of English translations of Hong Kong Chinese poetry; in addition, a number of communicative events happened, for example, the communicative acts pertaining to poetry reading as well as collaborative works of poetry translation among tertiary institutions (as referred to Chapter 3). It is noticeable that such events of communication and the increasing production of translated poems between 1983 and 2010 were realized on the basis of the selection and actualization of meaning across the temporal period by the poetry translation system.

Meaning was actualized with the re-presentation of images and thematic descriptions about the public atmosphere and the emotions of citizens anticipating the Handover, as well as some metaphors of Hong Kong in its postcolonial condition. The images conveyed in the translated poetry reveal that Hong Kong is not merely a prosperous city preoccupied with economic concerns. There are diverse poetic descriptions which narrate the socio-historical situations of the city in the transition period. In that sense, reality is re-constructed by poetry translation through the re-presentation of images in English, and such images disclose realities underneath the political discursive slogans which celebrated Hong Kong's return to motherland as well as political harmony and economic prosperity (Chan, 1997, p.xi-xiii). From a systems theory perspective, the complexity of social conditions in the transition period of Hong Kong's reversion to Chinese rule can be reduced by realizing choices of meaningful communication in poetry translation as a meaning-making system. As Tada extrapolates, time plays an essential role in the system's selection of meaning:

...time plays an essential role in enabling a system to converge
through the entanglement of definite meanings in a chaotic world [...]
once a system is (contingently) formed, it always makes a particular

choice of meaning in the present more probable by referring to its own past or future. A system constitutes itself as an autonomous, self-referential order in this way. For this reason, time plays a fundamental role in the understanding of meaning in the present. A probable choice of meaning always refers to the system's own temporality: A choice can be meaningful, not chaotic, only if it is consistent with a fringe, that is, the system's time.

(Tada, 2018, p.10)

For this reason, in the investigation of the English translation of Hong Kong Chinese poetry from 1983 to 2010, the historical year 1997 is crucial in the reference of time on the basis of which the poetry translation system realizes its choices of meaningful communication. The system orients itself to the past — its social memory — in order to make sense of its acts of communication and the production of translated poetry in the present (at any moment across time). Poetic-translational communication reproduced itself perpetually from 1983 to 2010 and realized the production of English poetic descriptions which re-present the self-images of Hong Kong before and after the year 1997 as the reference point of time.

The discourse about poetry translation as recorded in various poetry collections provides evidence of some reflections on the time dimension of meaning. In *Rendition's* special issue of 1997, an anthology of Hong Kong writings and poems of the 1990s, the editors recognize the opportunity to select and publish the English versions of Hong Kong Chinese writings at this critical year:

The advantage of a literary journal is that it is like a continuing

anthology, and it is our sincere hope that readers will place this special issue in the context of the work *Renditions* has done since 1983 in terms of translating Hong Kong writing. In producing an anthology of literature of the nineties at this stage, we are not suggesting that the best work of the decade is over, but since we are at a political crossroads it is surely opportune to look back at the last stretch of road we have travelled, to get our bearings.

(Hung and Pollard, 1997, p.8)

Furthermore, Parkin and Wong (1995, p.xix) point out how Hong Kong Chinese poetry drew attention because of a heightened public atmosphere in the anticipation of the Handover in the preface of an English anthology *From the Bluest Part of the Harbour: Poems from Hong Kong* which was published two years before 1997:

The mixed emotions many Hong Kong Chinese feel regarding the imminent return to 'Mother China' and their related soul-searching is a reflection of a greater ambivalence among Chinese about the eclipse of traditionalism by modern values — a truly important piece of the Chinese epic. Those who know and care about poetry will look upon the work of Hong Kong Chinese writers of this era and recognize that something very remarkable has occurred and been recorded.

(Parkin and Wong, 1995, p.xix)

Accordingly, the historical year 1997 is a reference point of time in the temporal dimension of meaning. Some aspects of the self-images of Hong Kong selected for

re-presentation in English by the poetry translation system are associated with an anticipation of the Handover, the "current" and "past" experiences of such a historical change, as well as an uncertainty about future socio-political changes. Such self-images are manifested, and those events of communication associated with poetry translation are realized, on the basis of an actualization of meaning in the temporal dimension.

Lastly, in the social dimension, meaning is differentiated between "self" and "others". Meaning is actualized according to the distinction between self (the observing system) and others (the environment), so that a social system makes sense of its distinct kind of communication. Poetry translation qua system makes sense of its distinct kind of communication based on self-reference and other-reference. The poetry translation system observes what happens in society, and retrieves information about the growing production of Hong Kong Chinese poems in the temporal period. By selecting Hong Kong Chinese poems from its environment (the poetry system) for translation into English, poetry translation establishes itself as a meaning-making system with its distinct kind of communication.

According to Luhmann (1995, p.66), "On this basis every event (however brief) can acquire meaning and become a system element." Through the selection and actualization of meaning in terms of the distinction between system and environment, any event of communication can become meaningful, no matter how brief it is. Thus, a small translation work of one or two poems or a discourse about poetry translation in a poetry reading session becomes meaningful; all of the communicative acts about the translation and publishing of the English versions of Hong Kong Chinese poems constitute the elements of poetry translation qua meaning-making system. In the period of 1983-2010, poetry translation autonomously reproduced its acts of communication and translated poetry as the products of communication. Poetry

translation qua system comprises meaningful communication which is sustained over time.

By comparing its own system with its environment (Luhmann, 1990, p.4), poetry translation differentiates itself from other kinds of translation as well as from other kinds of social functions. The translation of Hong Kong Chinese poems into English is distinctive in the way it is guided by its code of differentiation "actualized/unactualized". Poetry translation functions to recreate a simulation of the poetic descriptions of Hong Kong's self-images which are characterized by the unique linguistic and cultural flavour of Hong Kong. The key aspects of Hong Kong's self-images are re-presented in English and all of the themes are meaningfully selected for a self-description of poetry translation, and of Hong Kong society. The uniqueness of Hong Kong individualized in the poetic re-presentations in English translation contributes to a unique portrayal of Hong Kong before and after 1997.

As was discussed in Chapter 2, given the fact that the English readership of the translated literary works is so small, poetry translation qua system is made up of meaningful communication for the sake of fulfilling the system's own expectations about communication, instead of an expectation of a wide readership. According to Hermans, Luhmann thinks of expectation in the following way: "he holds that whereas social systems consist of communications in that communications are the elements the system is made of, expectations about communications constitute the *structure* of social systems. Social structures are structures of expectation" (Luhmann, 1984, p.139 cited in Hermans, 1997, p.13). With this in mind, how poetry translation communicates about itself and describes society is governed by the expectations about communication from the perspective of poetry translation qua system. Poetic-translational communication is self-referential and distinctive because reality is disclosed in addition to the predominant political and economic discourse about

maintaining social stability and economic prosperity in the course of Hong Kong's transition of sovereignty. Poetry translation's unique social function is historicized and temporalized in Hong Kong's socio-historical realm.

Finally, some concluding remarks ought to be made on how collective actions are conceptualized as the outcomes of the actualization of meaning by poetry translation qua system. Section 2.1 has noted that existing research on translation as a social phenomenon has placed an emphasis on translator agency or the way in which human actions contribute to some significant translations that bring socio-cultural impacts. For instance, the resistance of Irish translators to British colonial power was investigated by Tymoczko (1999, p.52), who examines the translator's selection of "which aspects of the poem to privilege, which aspects to represent." In contrast, according to a systems theory perspective, the selection of source poems and what to re-present in English translation is not attributed to the choices made in the consciousness of translators. Translators are psychic systems which exist in the environment of the poetry translation system. The meaningful selection of images to recreate in English translation is a result of the choices realized contingently in the communicative acts of poetry translation qua system.

This thesis does not look into the subjectivity of translators and whether they set out to be activists of power resistance in the postcolonial context. In systems theory, the term "interpenetration" is used to describe how psychic systems and social systems serve as environments for one another; the theory addresses the importance of acknowledging that consciousness and communication interpenetrate each other's operational domains (Luhmann, 1995, p.213-217). Luhmann (1995, p.219) further asserts that "the referential wealth of meaning enables the formation of societal systems through which human beings can have consciousness and life." This refers to the fact that both social systems and psychic systems are meaning-based systems; all

human beings and living systems depend on the establishment of social systems in order to "make sense" of their existence. Thus, Luhmann's theoretical insight offers a new perspective on connecting human actions with the social, which is what one should observe and focus on.⁸⁰

Applying this concept in the present study, interpenetration occurs among a number of poets, translators, and scholar-editors (the psychic systems), as well as Hong Kong Chinese poetry qua social system and poetry translation qua social system. The poetry translation system comprises acts of meaningful communication which fulfil the expectations about the English translation of Hong Kong Chinese poems in the historical transition period of Hong Kong. While some acts of communication are realized contingently, the collective actions of major scholar-editors and translators affiliated to different tertiary institutes are viewed as the outcomes of an actualization of meaning by poetry translation qua system. (Refer to Section 3.4 for the details about the tertiary institutions which engaged in some collaborative projects of poetry translation.) In other words, the collective actions can be observed as fulfilling the expectations of meaningful communication from the system's perspective, rather than being the result of some social actions initiated by human agency.

To sum up, Luhmann rejects the ontological or metaphysical understanding of meaning, but constructs meaning as a medium, an actualized form between the real, the possibly real and the unreal. Poetry translation qua system consists of meaningful communication on the basis of three dimensions of meaning: the factual dimension, temporal dimension and social dimension. Texts are not given with a fixed meaning.

⁸⁰ According to Tada's (2018, p.11) explanation about studying the social instead of individual actors, "...the social is reduced to a lower level, that is, individual actors. Conversely, in Luhmann's social systems theory, one can avoid such a reduction and consider the social in terms of itself by starting from communicative intentionality. In other words, one can understand not the subjective construction, but the social construction of meaning under the aspect of the eigen time of social systems".

Instead, meaning is acquired through communication in different contexts with respect to the socio-historical circumstances of the social systems in question (Hermans, 1997, p.12). After all, poetry translation is a meaning-constituting system which has a distinct social function. The functional autonomy of poetry translation has been illustrated by means of an observation of the poetic-translational communication in the specific socio-historical context of Hong Kong.

Conclusion

Goals and Major Findings

This thesis has attempted to investigate the social function of poetry translation as situated in the socio-historical context of Hong Kong with the help of Luhmann's social systems theory. Luhmann's conceptual framework has been applied to provide a new perspective which views translation as a self-reproducing communication system and, in the process of applying Luhmann, the three goals of this thesis have been achieved.

The first goal was to interrogate how poetry translation qua communicative system produces the English versions of Hong Kong Chinese poems and the re-presentations of poetic images. It was found that the production of English versions of Hong Kong Chinese poems increased between 1983 and 2010.

The English versions of Hong Kong Chinese poems had been collected in several major collections; the most noteworthy of these were published between 1988 and 2009, a period in which a total of 14 poetry collections appeared. During this period of time, the themes and content of the translated poems reflect several key aspects of Hong Kong's self-images in a significant manner, which served as the major criteria for the selection of a Hong Kong Chinese poem for English translation. Such selection criteria were stated in certain paratexts, such as editorial commentaries from the prologues and epilogues of the poetry collections. A number of source poems were translated and published in English several times, which makes them more significant than other translations with regard to the depictions of Hong Kong's self-imaging.

This thesis has made a detailed analysis of two case studies — poetry collections by the poet-scholar Leung Ping-kwan and the *Renditions* publications —

in which sample poems have been scrutinized for an examination of textual shifts. This revealed how the existing images from a particular source poem are selected for translation and whether the images are preserved or altered in the process of English translation. As illustrated by some comparative analyses, although losses and gains could be identified mainly in terms of the lexical choices and the subtle descriptions of images, most of the poetic images from the source texts have been preserved to a considerable extent in English; in some cases the translations have even magnified the images with the use of additional words. In other cases, any changes to the descriptions or any omissions found in the translations as compared to the source texts are largely due to the difficulty of recreating similar images in idiomatic English, or originate from a preference for following English linguistic norms and maintaining conciseness or fluency considering the specific requirements of poetic line structure, syntax and musicality.

Furthermore, this thesis has attempted to bring attention to the translation of images which essentially portray Hong Kong's postcolonial condition. It was found that the public anticipation of the Handover in 1997 and the public sentiments portrayed show a certain degree of ambivalence and uncertainty; the perplexing postcolonial relations of Hong Kong with its sovereign nation China and its ex-colonizer Britain, are vividly depicted, in some cases by the use of metaphors such as descriptions of food. Some poetic images connect the Territory back to its historical roots with its motherland by narrating stories of ancient and modern China, as well as contemporary Hong Kong history, including the mass emigration tide in the transition period. In view of the stark contrast between Hong Kong Chinese and English both linguistically and culturally, some nuances could be found in the reflections on the ambivalent sense of self in the English versions as compared to the source texts; the English translations may selectively preserve, convert, amplify or

omit individual descriptions about the postcolonial sense of self in the source texts. These subtle differences between the source images and the translated ones suggest that the translations may partially convey the images with inevitable losses and gains. Nevertheless, this thesis has demonstrated that a collation of various aspects of Hong Kong's self-imaging was selected for English translation and has on the whole evoked metonymically the socio-cultural praxis pertinent to what happened in society as 1997 drew near. (Refer to Section 5.3.1, Section 6.3 and Section 7.3)

Particular attention has been paid to the translation of linguistic hybridity, a key aspect of the linguistic characteristics featured in certain Hong Kong Chinese poems. Whereas many of the phrases characterized by linguistic hybridity cannot be recreated in English translation, in some cases the translations adopt a mixing of American English phrasing or the mixed usage of *pinyin* in English in an attempt to re-create a sense of hybridity, such usages sometimes being explained with the help of footnotes (See Section 4.4).

The second goal of this thesis was to look at how poetry translation discloses various aspects of Hong Kong's self-images rather than the stereotypical image of Hong Kong being a city of economic and financial success. On the one hand, certain poetic images satirize the stereotypical perceptions of Hong Kong's urban scenery, streetscape, and Victoria Harbour, which has become a symbol of the prosperous colonial city; some poetic themes ironically describe its commercialized consumption habits and the materialistic lifestyle. On the other hand, some poems reveal the natural scenery of rural areas, which are less known than the densely populated urban landscape. In other poetic themes, the tremendous influences of the mass media and pop culture on the cosmopolitan life are vividly portrayed; the topic of Chineseness and traditions is also conveyed at a time when a heated debate was raging on questions pertaining to what Chineseness means for Hong Kong Chinese

people. These key aspects of poetic images were selected for translation into English and have been preserved to a large extent in English, with the use of footnotes in some cases to clarify various cultural-specific terms or specific references to the socio-historical circumstances of Hong Kong.

The third goal was to examine how poetry translation functions socially and contributes to a self-description of society in the recreation of Hong Kong's self-imaging during an important period of Hong Kong's history. Since there was a noticeably sharp increase in the number of published translated poems from 1988 to the peak year of 2002 and after that continued to rise gradually until 2010, the surge in poetry translation could be traced back to the years 1984 and 1997, two critical historical moments — the signing of the Sino-British Joint Declaration and the official transfer of sovereignty respectively. This statistical data provided empirical evidence that poetry translation qua communicative system had emerged and functioned to recreate a simulation of the poetic images in response to the socio-historical circumstances in the transition period of Hong Kong before and after the return to Chinese rule in 1997.

Poetry translation is proven to be a self-reproducing system which generates interconnected acts of communication in the specified period of time. As illustrated by empirical data, the poetry translation subsystem is made up of communicative acts of its distinct kind, its autonomy being established on the basis of a structural coupling of the poetry translation subsystem and the literary subsystem of Hong Kong Chinese poetry. This thesis has demonstrated several important examples of communicative acts as well as discourses about poetry translation generated in the collaboration among tertiary institutions on poetry translation and reading during the critical historical period (See Section 3.3).

To conclude, this thesis has examined how various key aspects of Hong Kong's self-images are re-presented in the poetic language of English. Notwithstanding the ways in which poetic images are re-presented, poetry translation qua system functions socially to select information from the source poetry for English translation and to actualize a simulation of the depictions of society, thereby preserving historical images of Hong Kong. This thesis has also demonstrated that the poetry translation system is composed of communicative acts of a distinct kind. All acts of communication generated within the poetry translation system are the result of a selection from many potential options and they are meaningfully realized for a self-description of poetry translation, and as well a self-portrayal of Hong Kong in the socio-historical realms.

Contribution

This thesis has made a contribution to translation studies both methodologically and epistemologically. The application of Luhmann's social systems theory to explain the social phenomenon of poetry translation has yielded promising results. The core concepts of systems theory have been used to pave the way for understanding translation phenomena by focusing on the functional properties of translation as a communication system.

Luhmann's social systems theory opens up a new perspective for a sociological inquiry into translation. In recent years, although the role of translator agency, as well as the ideology or behaviours of human actors, have been highlighted in an interrogation of the production process of translation with the help of the sociological approaches of Pierre Bourdieu and Bruno Latour, systems theory

provides alternative approaches for understanding the role translation plays in social processes. As this thesis shows, research attention has been directed at the communication acts associated with the production of poetry translation, and how these acts of communication inter-connect for the emergence of translation as a self-organizing and self-perpetuating system.

This thesis has shed light on the functional properties of poetry translation, instead of assessing human actions and human-thought processes or evaluating the agency of individual translators or editors who participated in the translation work long ago. Considering the large number of poets and translators involved in various projects of poetry translation over the period of time between 1983 and 2010, it is not possible to trace back to the actual practice of translation in order to learn how they thought or acted during the process. Systems theory is particularly beneficial when the study of human agency may not be applicable to a historical translational phenomenon of modern literature in which a large number of translators, editors or publishers were involved. Particular emphasis can be put on the self-reproducing system of translation in a specific temporal period whereas human actions are viewed as the observable outcomes of communication.

The epistemological model of Luhmann has inspired a scrutiny of poetry translation as situated in the complex social past of Hong Kong. This thesis has employed systems theory to explore the role poetry translation plays in social processes. The main advantage of systems theory lies in its conceptualization of communication and observation, which is stimulating for the elucidation of the functional importance of translational communication.

This thesis has examined how poetry translation describes itself as a functionally-differentiated system which selects poetic images for translation, and reconstructs reality through re-presentations in English, and thereafter contributes to

a self-description of society. This thesis has also discussed the self-reproducing and self-perpetuating properties of poetry translation and its meaningful production in the socio-historical context. By viewing translation as a meaning-based communication system, future studies may define translation on the basis of the fundamental idea of systems theory — how translation differentiates itself from other social functions and meaningfully reproduces its own communication acts of a distinct kind. The employment of systems theory is especially helpful in explaining the nature and tendency of translation as socially-situated activities that arise in specific social-historical circumstances.

Luhmann's core concept of second-order observation provides a new angle from which to observe translation. This concept suggests that translation is an observing system which observes the world at the first-order level of observation and contingently generates its own acts of communication; translation also engages in self-observation, that is observing its own perspective of observation at the second-order level. When researchers observe translational phenomena, they also engage in observing the self-observation of translation. Bearing this important concept in mind, researching translation as a social system is an act of second-order observation of how translation observes the world and itself. By conceptualizing translation as an observing, functionally differentiated system, translation becomes one of the functional systems which uses its distinct perspective in describing society and the world.

In this study, poetry translation is viewed as an autonomous system which observes what happens in society, selects source poems for translation and reproduces the self-images of Hong Kong in the specific period of time. Empirical evidence of how poetry translation observes society can be found in the editors' notes which state that poems were translated and discussed in certain poetry reading

programmes for creating cultural memories of the historical moments before and after the critical change in 1997. (See Section 3.3.2 and Section 8.2.) This study adopts the concept of second-order observation in researching translation, and future studies may use this sociologically-informed approach in understanding translational phenomena. Evidence regarding the self-observation of translation can be found in paratexts in which translators share about their own evaluation of the translation process, or from the commentaries on the translated works by editors or literary critics. Because Luhmann emphasizes that an observation always has blind spots which can only be identified at a higher-order level of observation, any translation research (such as this study of poetry translation) may be critically reviewed by other researchers who are capable of observing and criticizing the perspective of observing a translational phenomenon as well as any potential gaps and limitations in the particular study.

While linguistic and cultural perspectives have for a long time been used to study translation, this thesis has attempted to establish linkages between a systems level of study with an analysis at the textual level. This study has integrated some useful tenets of Tymoczko's "metonymic" approach of translation into the framework of systems theory in the examination of textual shifts and re-presentations. In addition, Luhmann's ideas on medium and form, as well as language and meaning, have also been used to discuss the versatility of both literary and poetic language.

The findings of this study have proved that various key aspects of Hong Kong's self-images have been largely preserved in the translation of Hong Kong Chinese poems, though certain individual descriptions may have been modified, amplified or omitted. The re-presentation of Hong Kong's self-imaging constitutes a re-construction of realities as a result of the observation, selection and production by

poetry translation qua system.

This study has combined the ideas of Luhmann's systems theory and Tymoczko's postcolonial translation theory in understanding the implications of a study of textual shifts. This has provided some insights for future studies with regard to combining sociological investigation with an input of analysis at the textual level from the existing theories of translation studies.

In addition to its contribution to the theoretical application of Luhmann's framework in translation research, this thesis has examined the in-depth reflections on the formulation and reformulation of Hong Kong identity through the process of the translation of Hong Kong Chinese poetry into English. This makes a significant contribution to the scholarship on Hong Kong literature and postcoloniality by means of investigating the poetic reflections of the ambiguous and ambivalent sense of self of Hong Kong alongside historical memories in the midst of the critical period surrounding Hong Kong's Handover.

The formulation and reformulation of identity can be traced from the selection and recreation in the process of translation: by reviewing the source text images and the actualized images in English, Hong Kong identity can be understood as a versatile collation of the metaphoric images of food and other objects of descriptions, through which Hong Kong's ambivalence is portrayed in the depictions of its historical roots with the motherland, the mass migration phenomenon, and the public anxiety in the lead-up to 1997, as well as the fluid and hybrid identity characterized in certain linguistic and cultural features.

Although the existing debates on Hong Kong identity have shed light on the dichotomy between Hong Kong and mainland China in terms of the cultural descriptions on "marginality versus centre" or "self versus others" (See Chapter 2),

this thesis has instead showcased the heterogeneity of Hong Kong's self-imaging in several different aspects. While the thesis has discussed various aspects of poetic images which make use of metonymy and metaphors, Hong Kong identity is seen through the lens of poetic communication in the source language and thereafter in the translated language. The subconscious identity crisis aroused by the specific event of 1997 can be observed in the poetry of the period, which articulated responses to the sociopolitical changes by means of a versatile and powerfully creative poetic language. The significance of this thesis thus lies in how poetry translation reveals reflections on Hong Kong identity in the postcolonial period, reflections which are uniquely manifested by the linguistic transfer within the distinct properties of poetic language. Such poetic reflections show how poetry translation reacts in its own way to what happens in society; hence, a "boundary" of poetry translation has been delineated — poetry translation possesses its own intrinsic features which make it an important mode of communication in the world. The unique nature of poetic language in conveying deep-level reflections on the social as well as the mediating process of the linguistic transfer allow poetry translation to exhibit its distinctive functionality among other kinds of social functions, such as journalistic practice or economic communication.

Limitations and Recommendations

This study has achieved the goals pertaining to an examination of the social function of poetry translation and its re-presentation of Hong Kong's self-imaging. However, because there are inevitably some limitations in the scope of research, several recommendations are made here for future inquiry.

The scope of this research was delineated on the basis of the fact that the first collection of English translations of Hong Kong Chinese poems was published in 1983 and a special issue containing the English versions of Hong Kong Chinese poems written in the classical poetic language was published in 2010, both by *Renditions*. This period of time also spread across the transition period before and after 1997. The key aspects of images were identified from various poetic themes and descriptions among the large number of poems published between 1983 and 2010. The cut-off dates for the timeframe used in this study were selected in order to include the major publications which cover the diverse characteristics of Hong Kong Chinese poetry as well as historical circumstances. However, the discussion was limited to several key aspects of images due to limitations of space.

Considering the aim of the study, the comparative analysis was designed in such a way as to focus on answering the core questions. It was not able to provide more in-depth analysis of other aspects of re-presentations from some more sample poems, such as descriptions of street scenery, early history of Hong Kong or depictions of ancient China. Further research is required to provide a more in-depth investigation of some aspects of self-imaging such as the aspects of Chineseness and traditions, as well as the early history and rural areas of Hong Kong. Future studies may also look into a smaller scope of data by using other criteria for selecting poems; for instance, selecting sample poems based on a particular aspect of linguistic and cultural features such as the mixed usage of Cantonese and standard written Chinese, or a particular aspect of the cultural features of everyday lifestyle in Hong Kong such as food and cuisine. Some micro-scale investigations may be conducted so that different topics related to Hong Kong's self-imaging in English translation can be addressed for a more in-depth discussion.

Since this thesis has focused on the phenomenon of poetry translation specific

to the socio-historical context of Hong Kong, it has only concentrated on Hong Kong Chinese poems and their English translation. Future research may investigate other language combinations or other literary genres, for example how the literary descriptions of images imbued with traditional culture or the modern lifestyle of Hong Kong Chinese are depicted in Hong Kong English literature, which serves as a kind of cultural translation. Future studies may also look into the translational phenomena of Hong Kong Chinese literature, including fiction and short essays, into other Asian and European languages, such as Japanese, French and German, the major languages other than English in the existing translations of a number of Hong Kong Chinese writings. The more noticeable ones are those translations of Leung Ping-kwan's writings into other languages, which can be the subject of research as new case studies.

Regardless of the languages and the genre types of literature chosen for future studies, Luhmann's framework of systems theory can be applied to interrogate the social function of translation and literature in different contexts and temporal periods. Since many concepts of systems theory are elusive and subject to the researcher's interpretation and adaptation in translation research, the employment of systems theory in translation studies requires further development and the potential usage of the many ideas in social systems theory awaits further exploration.

Appendix A. Table 1

The Published Collections of the English Translation of Hong Kong Chinese Poetry (1988-2009)

Title of the Publication	Major Editor(s)/ Translator(s)	Publisher (mainly from Hong Kong except otherwise specified)	Year
<i>Renditions</i> 譯叢 Nos. 29 & 30 "Special Issue, Hong Kong" (A special anthology of bilingual Hong Kong Chinese and English-translated literature)	Hung, Eva 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心	1988
<i>Renditions</i> 譯叢 No. 39 (An issue includes bilingual Hong Kong Chinese and English-translated poetry)	Hung, Eva 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心	1993
<i>Renditions</i> 譯叢 Nos. 47 & 48 "Special Issue, Hong Kong Nineties" (A special anthology of bilingual Hong Kong Chinese and English-translated literature)	Hung, Eva 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心	1997
<i>Renditions</i> 譯叢 No. 56 (A special section of Hong Kong Chinese new poetry and the English translation for the event "Dialogue among civilizations through poetry, Hong Kong poetry readings")	Hung, Eva 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心	2001
<i>To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature, Volume II Essays and Poetry, Renditions</i> 譯叢 (A special anthology of the English translation of Hong Kong Chinese essays and poetry)	Hung, Eva 孔慧怡; Ip, Chi-yin 葉志研	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心	2008
<i>City at the End of Time Poems by Leung P. K.</i> 形象香港 — 梁秉鈞詩選 (a bilingual Chinese-English poetry collection of Leung P. K.)	Leung, P. K. 梁秉鈞; Osing, Gordon	Twilight Books, in association with Department of Comparative Literature, University of Hong Kong 香港大學比較文學系	1992

<i>Foodscape</i> 食事地域誌 <i>Poems by Leung P. K.</i> (a bilingual Chinese-English poetry collection of Leung P. K.)	Leung, P. K. 梁秉鈞; Cheung, P. Y. Martha 張佩瑤	The Original Photograph Club Limited	1997
<i>Clothink</i> 衣想 <i>Poems by Leung P. K.</i> (a bilingual Chinese-English poetry collection of Leung P. K.)	Leung, P. K. 梁秉鈞; John Minford 閔福德	Youth Literary Bookstore 青文書屋	1998
<i>Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K.</i> 帶一枚苦瓜旅行 (a bilingual Chinese-English poetry collection of Leung P. K.)	Cheung, P. Y. Martha 張佩瑤	Asia 2000 Ltd	2002
<i>From the Bluest Part of the Harbour, Poems from Hong Kong</i> (a bilingual Chinese-English anthology including Hong Kong Chinese poems of Leung P. K. and others)	Parkin, Andrew 姜安道; Almberg, Evangeline 吳兆朋	Oxford University Press 牛津大學出版社	1995
<i>Hong Kong poems, in English and Chinese</i> 香港詩歌 — 姜安道、黃國彬中英文作品選 (a bilingual Chinese-English poetry collection of Laurence Wong and Andrew Parkin)	Parkin, Andrew 姜安道; Wong, Laurence 黃國彬; Almberg, Evangeline 吳兆朋	Ronsdale Press (Canada)	1997
<i>First Hong Kong International Poetry Festival, a collection of poems, Hong Kong in the decimal system and HK 1997</i> 第一屆香港國際詩歌節 — 詩歌集：十進制的香港及香港一九九七 (a bilingual Chinese-English international poetry collection including Hong Kong Chinese poems of Leung P. K. and others)	Lam, Florence 林錦芳	Hong Kong Arts Centre and Provisional Regional Council 1998 香港藝術中心、 臨時市政局	1998
<i>Dialogue among civilizations through poetry, Hong Kong poetry readings, readings in 150 cities around the world</i> (a bilingual Chinese-English international poetry collection including Hong Kong Chinese poems of Leung P. K. and others)	Cheung, P. Y. Martha 張佩瑤; Hung, Eva 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯 研究中心	2001
<i>The other voice, International Poetry Nights in Hong Kong 2009</i> 另一種聲音：香港國際詩歌之夜 2009 (a bilingual Chinese-English international poetry collection including Hong Kong Chinese poems of Leung P. K. and others)	Fong, C.F. Gilbert 方梓勳; Bei Dao 北島; Chan, K.Y. Shelby 陳嘉恩	The Chinese University Press 香港中文大學出版 社	2009

Appendix B. Table 2

A Reference List of 67 Published Poems from Poetry Collections (1997-2008)

— Selected Samples of the English Translations of Hong Kong Chinese Poems

(A total of 40 Hong Kong Chinese poems, inclusive of 22 republished poems)

Title of the Poetry Collection (Year of Publication) (#Total number of poem examples in the respective publication)	Title of the Hong Kong Chinese Poem (Year of Creation if available)	Title of the English-translated Poem	Name of Poet	Name of Translator(s)	Themes & Key Terms (The key aspects of Hong Kong's self-images)
City at the End of Time Poems by Leung P. K. 形象香港 — 梁秉鈞詩選 (1992) (4 poems)	形象香港 (1990)	Images of Hong Kong	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	City Outlook / Streets; The Handover / 1997; Historical Relations; Lifestyle
	老殖民地建築 (1986)	An Old Colonial Building	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	Hong Kong History; Historical Relations
	家破 (1986)	Broken Home	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	Migration; Historical Relations
	邊葉 (1986)	The Leaf on the Edge	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	Metaphor of Hong Kong; Historical Relations
From the Bluest Part of the Harbour, Poems from Hong Kong (1995) (9 poems)	九廣鐵路 (1974)	The Kowloon-Canton Railway	Yu Kwang-chung 余光中	Stephen Soong 宋淇	Metaphor of Hong Kong; City Outlook / Historical Relations
	形象香港 (1990)	Images of Hong Kong	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	City Outlook / Streets; The Handover / 1997; Historical Relations; Lifestyle
	秋懷 (1986)	Autumn	Laurence	Evangeline	City Outlook

		Thoughts	Wong 黃國彬	Almberg 吳兆朋, Andrew Parkin 姜安道	
	我恐怕黎明前 便睡去 — 給 古稀的「五四」 (1989)	Lest I Should Fall Asleep Before Dawn — Dedicated to the ageing May 4th Movement	Woo Kwok Yin (Ji Hun) 胡國賢 (羈魂)	Simon S. C. Chau 周兆祥	China History; Historical Relations
	邊葉 (1986)	The Leaf on the Edge	Leung Ping-kwan 梁秉鈞	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	Metaphor of Hong Kong; Historical Relations
	招魂: 一、廣場上的 群眾	Calling Spirits Up I The Masses on the Square	Ng Mei-kwan 吳美筠	Simon S. C. Chau 周兆祥	China History; Historical Relations
	二、醫生	II The Doctor			
	三、兵	III. The Soldiers			
	四、屈原	IV. Qu Yuan			
Renditions 譯叢 Nos. 47 & 48 "Special Issue, Hong Kong Nineties" (1997) (A special anthology of the English translation of Hong Kong Chinese literature and poetry of 1990s)	櫥窗玻璃	Shopwindow	Lau Wai Shing 劉偉成	D.E. Pollard 卜立德	Media Influence / Lifestyle
	旅遊協會宣傳 短片中的香港 形象 (1996)	Images of Hong Kong in the Tourist Association's Publicity Films	Chan Chi Wa (Gu Cao) 陳志華 (孤草)	Eva Hung 孔慧怡	The Handover / 1997; City Outlook / Lifestyle
	下午懸念 (1993)	Afternoon Anxieties	Fan Sin Piu 樊善標	Ian Chapman 常易安	Media Influence / Lifestyle; Emigration
	懷舊：在 1993 懸想將來的 1993	Nostalgia: Imagining a future 1993 in the year 1993	Fan Sin Piu 樊善標	Ian Chapman 常易安	Emigration / (Astronauts); Lifestyle
	旗 (1995)	Flag	Chan Chi Tak 陳智德	Janice Wickeri 魏貞愷	China History; Historical Relations
(9 poems)	廟街・星期五 凌晨時 (1995)	Temple Street・ Early One Friday	Choi Chi Fung 蔡志峰	Simon Patton	Language Mixing / Hybridity;

					City Outlook / Streets
	夢遊郊外	Sleepwalk in the Suburbs	Choi Chi Fung 蔡志峰	Simon Patton	City Outlook / Lifestyle
	「你不要玫瑰」 (1996)	"You Don't Want Roses"	Xiao Xi 小西	Eva Hung 孔慧怡	Chinese Culture / Tradition
	在中環五星級酒店午餐	Lunch at a Five Star Hotel in Central	Heather Tu 杜家祁	Louise Ho 何少韻	City Outlook / Lifestyle
Hong Kong poems, in English and Chinese 香港詩歌 — 姜安道、黃國彬 中英文作品選 (1997) (2 poems)	秋懷 (1986)	Autumn Thoughts	Laurence Wong 黃國彬	Evangeline Almberg 吳兆朋	City Outlook
	我怕霜降前就老去 (1978)	I Fear I May Grow Old before Frost Fall	Laurence Wong 黃國彬	Laurence Wong 黃國彬	Chinese Culture / Tradition
Foodscape 食事地域誌 Poems by Leung P. K. (1997) (5 poems)	青蠔與文化身份 (1997)	Mussels in Brussels	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Metaphor of Hong Kong; Food
	除夕盆菜 (1997)	<i>Pun Choi</i> on New Year's Eve	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	The Handover / 1997; Food; Chinese Culture / Tradition
	洋葱	Onion	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Food; Historical Relations; Chinese Culture / Tradition
	茄子 (1997)	Eggplants	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Emigration / (Astronauts); Language Mixing / Hybridity; Food
	鴛鴦 (1997)	Tea-coffee	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Food; Metaphor of Hong Kong; Lifestyle
Clothink 衣想 Poems by Leung P. K. (1998)	芭比娃娃	Barbie Doll	Leung Ping-kwan 梁秉鈞	Joanne Tsui Wing Sze 徐詠詩	Metaphor of Hong Kong; Language Mixing /

(1 poem)					Hybridity; Media Influence; Lifestyle
First Hong Kong International Poetry Festival , a collection of poems , Hong Kong in the decimal system and HK 1997 第一屆香港國際詩歌節 — 詩歌集：十進制的香港及香港一九九七 (1998)	洋葱 (1997)	Onion	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Food; Historical Relations; Chinese Culture / Tradition
	香港歷史明信片 (1994)	Postcards Of Old Hong Kong	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Hong Kong History
(4 poems)	我恐怕黎明前便睡去 — 給古稀的「五四」 (1989)	Lest I Should Fall Asleep Before Dawn — Dedicated to the ageing May 4th Movement	Woo Kwok Yin (Ji Hun) 胡國賢 (羈魂)	Translation provided by the poet	China History; Historical Relations
	忘掉你像忘掉我心 (1995)	Forgetting You Is Like Forgetting My Heart	Chan Sui Hung (Luo Feng) 陳少紅 (洛楓)	Jane Lai 黎翠珍	City Outlook; Media Influence / Lifestyle; Chinese Culture
Dialogue among civilizations through poetry , Hong Kong poetry readings in 150 cities around the world (2001)	「我是誰？」	'Who am I?'	Huang Canran 黃燦然	Jane Lai 黎翠珍	China History / Hong Kong History
	你沒錯，但你錯了	You're Right But You're Wrong	Huang Canran 黃燦然	Jane Lai 黎翠珍	Media Influence / Lifestyle; City Outlook / Streets
	查理穿過廟街 — 或：我們是不是的士司機？	Charlie Down Temple Street - or: Are we the Taxi Driver?	Liu Wai Tong 廖偉棠	Jane Lai 黎翠珍	City Outlook / Streets
(5 poems)	帶一枚苦瓜旅行 (1998)	Travelling with a Bitter Melon	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Metaphor of Hong Kong; Food

	平安夜，啊， 我看見燒鋒的 光	On Christmas Eve, Oh, I See the Gleam of Weiding?	Lau Wai Shing, Stuart 劉偉成	Chu Chi-yu 朱志瑜	The Handover / 1997; City Outlook
Renditions 譯叢 No. 56 (2001) (A special section of "Hong Kong new poetry" corresponding to the event "Dialogue among civilizations through poetry, Hong Kong poetry readings") (5 poems)	玄奧	A Spell	Lau Yee Ching (Yin Jiang) 劉以正 (飲江)	Yau Wai Ping 邱偉平, Eva Hung 孔慧怡	Language Mixing / Cantonese; Food
	「我是誰？」	'Who am I?'	Huang Canran 黃燦然	Jane Lai 黎翠珍	China History / Hong Kong History
	你沒錯，但你 錯了	You're Right But You're Wrong	Huang Canran 黃燦然	Jane Lai 黎翠珍	Media Influence / Lifestyle; City Outlook / Streets
	如果她哭 — 旺角怨曲之四	Were She to Cry —Mongkok Blues #4	K. N. Shum 岑崑南	K. N. Shum 岑崑南, <i>Renditions</i> Editors	The Handover / 1997; Language Mixing / Hybridity; City Outlook / Streets
	我恐怕黎明前 便睡去 — 給 古稀的「五四」 (1989)	I'm Afraid I'll Fall Asleep Before Dawn — To the May Fourth Movement in Its Threescore and Ten Years	Woo Kwok Yin (Ji Hun) 胡國賢 (羈魂)	Eva Hung 孔慧怡	China History; Historical Relations
Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002) (9 poems)	形象香港 (1990)	Images of Hong Kong	Leung Ping-kwan 梁秉鈞	Michelle Yeh 奚密	City Outlook / Streets; The Handover / 1997; Historical Relations; Lifestyle
	青蠔與文化身 份 (1997)	Mussels in Brussels	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Metaphor of Hong Kong; Food
	帶一枚苦瓜旅 行 (1998)	Travelling with a Bitter Melon	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Metaphor of Hong Kong; Food
	除夕盆菜 (1997)	Pun Choi* on New Year's Eve	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	The Handover / 1997; Food; Chinese

					Culture / Tradition
	洋葱 (1997)	Onion	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Food; Historical Relations; Chinese Culture / Tradition
	茄子 (1997)	Eggplants	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Emigration / (Astronauts); Language Mixing / Hybridity; Food
	鴛鴦 (1997)	Tea-coffee	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Food; Metaphor of Hong Kong; Lifestyle
	香港歷史明信片 (1997)	Postcards Of Old Hong Kong	Leung Ping-kwan 梁秉鈞	Martha Cheung 張佩瑤	Hong Kong History
	老殖民地建築 (1986)	An Old Colonial Building	Leung Ping-kwan 梁秉鈞	Michelle Yeh 奚密	Hong Kong History; Historical Relations
To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008) (14 poems)	九廣鐵路 (1974)	The Kowloon-Canton Railway	Yu Kwang-chung 余光中	Stephen Soong 宋淇	Metaphor of Hong Kong; City Outlook; Historical Relations
	旅遊協會宣傳短片中的香港形象 (1996)	Images of Hong Kong in the Tourist Association's Publicity Films	Chan Chi Wa (Gu Cao) 陳志華 (孤草)	Eva Hung 孔慧怡	The Handover / 1997; City Outlook; Media Influence / Lifestyle
	玄奧	A Spell	Lau Yee Ching (Yin Jiang) 劉以正 (飲江)	Yau Wai Ping 邱偉平, Eva Hung 孔慧怡	Language Mixing / Cantonese; Food
	飲茶 (1978)	Having Tea	Tang Da Jiang 唐大江	Eva Hung 孔慧怡	Language Mixing / Hybridity; Food
	下午懸念 (1993)	Afternoon Anxieties	Fan Sin Piu 樊善標	Ian Chapman 常易安	Media Influence / Lifestyle;

					Emigration
	夢遊郊外	Sleepwalk in the Suburbs	Choi Chi Fung 蔡志峰	Simon Patton	City Outlook / Lifestyle
	夕晚 (1938)	Eventide	Chen Jiangfan 陳江帆	David Pollard 卜立德	China History
	焚琴的浪子 (1949)	The Prodigal Sons who Burnt their Harps	Ronald P. Mar 馬博良	Brian Holton 霍布恩, Chu Chiyu 朱志瑜	China History
	我怕霜降前就老去 (1978)	I Fear I May Grow Old before Frost Fall	Laurence Wong 黃國彬	Laurence Wong 黃國彬	Chinese Culture / Tradition
	霧海螺 (1980)	Conch Shells in the Mist	Chung Wai Man 鍾偉民	Lisa Wong 黃麗明	Hong Kong History
	旗 (1995)	Flag	Chan Chi Tak 陳智德	Janice Wickeri 魏貞愷	Historical Relations
	我恐怕黎明前便睡去 — 給古稀的「五四」 (1989)	I'm Afraid I'll Fall Asleep Before Dawn — To the May Fourth Movement in Its Threescore and Ten Years	Woo Kwok Yin (Ji Hun) 胡國賢 (羈魂)	Eva Hung 孔慧怡	China History; Historical Relations
	「我是誰？」	'Who am I?'	Huang Canran 黃燦然	Jane Lai 黎翠珍	China History / Hong Kong History
	「你不要玫瑰」 (1996)	"You Don't Want Roses"	Xiao Xi 小西	Eva Hung 孔慧怡	Chinese Culture / Tradition

Appendix C. Table 3

A List of 22 Repeatedly Published Poem Titles from Table 2

[A Reference List of 67 Published Poems from Poetry Collections (1997-2008)

— Selected Samples of the English translations of Hong Kong Chinese Poems]

Title of the Hong Kong Chinese Poem (Year of Creation if available) Name of Poet	Themes & Key Terms (The key aspects of Hong Kong's self-images)	Title of the English-Translated Poem	Name of Translator (s)	Title of the Poetry Collection(s) (Year of Publication)
玄奧 Lau Yee Ching (Yin Jiang) 劉以正 (飲江)	Language Mixing / Cantonese; Food	A Spell	Yau Wai Ping 邱偉平, Eva Hung 孔慧怡	Renditions 譯叢 No. 56 (2001)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
「我是誰？」 Huang Canran 黃燦然	China History / Hong Kong History	'Who am I?'	Jane Lai 黎翠珍	Renditions 譯叢 No. 56 (2001)
				Dialogue among civilizations through poetry , Hong Kong poetry readings , readings in 150 cities around the world (2001)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
你沒錯, 但你錯了 Huang Canran 黃燦然	Media Influence / Lifestyle; City Outlook / Streets	You're Right But You're Wrong	Jane Lai 黎翠珍	Renditions 譯叢 No. 56 (2001)
				Dialogue among civilizations through poetry , Hong Kong poetry readings , readings in 150 cities around the world (2001)

旅遊協會宣傳 短片中的香港 形象 (1996) Fan Sin Piu 樊善標	The Handover / 1997; City Outlook; Media Influence / Lifestyle	Images of Hong Kong in the Tourist Association's Publicity Films	Eva Hung 孔慧怡	Renditions 譯叢 Nos. 47 & 48, "Special Issue, Hong Kong Nineties" (1997)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
夢遊郊外 Choi Chi Fung 蔡志峰	City Outlook / Lifestyle	Sleepwalk in the Suburbs	Simon Patton	Renditions 譯叢 Nos. 47 & 48, "Special Issue, Hong Kong Nineties" (1997)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
下午懸念 (1993) Chan Chi Wa (Gu Cao) 陳志華 (孤草)	Media Influence / Lifestyle; Emigration	Afternoon Anxieties	Ian Chapman 常易安	Renditions 譯叢 Nos. 47 & 48, "Special Issue, Hong Kong Nineties" (1997)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
「你不要玫瑰」 (1996) Xiao Xi 小西	Chinese Culture / Tradition	"You Don't Want Roses"	Eva Hung 孔慧怡	Renditions 譯叢 Nos. 47 & 48, "Special Issue, Hong Kong Nineties" (1997)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
旗 (1995) Chan Chi Tak 陳智德	China History; Historical Relations	Flag	Janice Wickeri 魏貞愷	Renditions 譯叢 Nos. 47 & 48, "Special Issue, Hong Kong Nineties" (1997)
				To Pierce the Material

				Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
我恐怕黎明前 便睡去 — 給 古稀的「五四」 (1989) Woo Kwok Yin (Ji Hun) 胡國賢 (羈魂)	China History; Historical Relations	I'm Afraid I'll Fall Asleep Before Dawn — To the May Fourth Movement in Its Threescore and Ten Years	Eva Hung 孔慧怡	Renditions 譯叢 No. 56 (2001)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
		Lest I Should Fall Asleep Before Dawn — Dedicated to the ageing May 4th Movement	Simon S. C. Chau 周兆祥	From the Bluest Part of the Harbour, Poems from Hong Kong (1995)
			Translation provided by the poet	First Hong Kong International Poetry Festival , a collection of poems , Hong Kong in the decimal system and HK 1997 第一屆香港國際詩歌 節 — 詩歌集：十進制 的香港及香港一九九七 (1998)
九廣鐵路 (1974) Yu Kwang-chung 余光中	Metaphor of Hong Kong; City Outlook / Historical Relations	The Kowloon-Canton Railway	Stephen Soong 宋淇	From the Bluest Part of the Harbour, Poems from Hong Kong (1995)
				To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
我怕霜降前就 老去 (1978) Laurence Wong 黃國彬	Chinese Culture / Tradition	I Fear I May Grow Old before Frost Fall	Laurence Wong 黃國彬	To Pierce the Material Screen, An Anthology of 20th-Century Hong Kong Literature Volume II Essays and Poetry, Renditions 譯叢 (2008)
				Hong Kong poems, in English and Chinese 香港詩歌—姜安道、黃 國彬中英文作品選

				(1997)
秋懷 (1986) Laurence Wong 黃國彬	City Outlook	Autumn Thoughts	Evangeline Almberg 吳兆朋, Andrew Parkin 姜安道	From the Bluest Part of the Harbour, Poems from Hong Kong (1995)
				Hong Kong poems, in English and Chinese 香港詩歌—姜安道、黃 國彬中英文作品選 (1997)
形象香港 (1990) Leung Ping-kwan 梁秉鈞	City Outlook / Streets; The Handover / 1997; Historical Relations; Lifestyle	Images of Hong Kong	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	City at the End of Time Poems by Leung P. K. 形象香港 — 梁秉鈞詩選 (1992)
				From the Bluest Part of the Harbour, Poems from Hong Kong (1995)
			Michelle Yeh 奚密	Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
老殖民地建築 (1986) Leung Ping-kwan 梁秉鈞	Hong Kong History; Historical Relations	An Old Colonial Building	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	City at the End of Time Poems by Leung P. K. 形象香港 — 梁秉鈞詩選(1992)
			Michelle Yeh 奚密	Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
青蠔與文化身 份 (1997) Leung Ping-kwan 梁秉鈞	Metaphor of Hong Kong; Food	Mussels in Brussels	Martha Cheung 張佩瑤	Foodscape 食事地域誌 Poems by Leung P. K. (1997)
				Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
除夕盆菜 (1997) Leung Ping-kwan 梁秉鈞	The Handover / 1997; Food; Chinese Culture / Tradition	<i>Pun Choi</i> on New Year's Eve	Martha Cheung 張佩瑤	Foodscape 食事地域誌 Poems by Leung P. K. (1997)
				Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
鴛鴦 (1997)	Food; Metaphor of	Tea-coffee	Martha Cheung	Foodscape 食事地域誌 Poems by Leung P. K.

Leung Ping-kwan 梁秉鈞	Hong Kong; Lifestyle		張佩瑤	(1997) Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
洋葱 (1997) Leung Ping-kwan 梁秉鈞	Food; Historical Relations; Chinese Culture / Tradition	Onion	Martha Cheung 張佩瑤	Foodscape 食事地域誌 Poems by Leung P. K. (1997) First Hong Kong International Poetry Festival , a collection of poems , Hong Kong in the decimal system and HK 1997 第一屆香港國際詩歌節 — 詩歌集：十進制的香港及香港一九九七 (1998) Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
茄子 (1997) Leung Ping-kwan 梁秉鈞	Emigration / (Astronauts) ; Language Mixing / Hybridity; Food	Eggplants	Martha Cheung 張佩瑤	Foodscape 食事地域誌 Poems by Leung P. K.(1997) Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
帶一枚苦瓜旅行 (1998) Leung Ping-kwan 梁秉鈞	Metaphor of Hong Kong; Food	Travelling with a Bitter Melon	Martha Cheung 張佩瑤	Dialogue among civilizations through poetry , Hong Kong poetry readings , readings in 150 cities around the world (2001) Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
香港歷史明信片 (1994 & 1997) *The Chinese	Hong Kong History	Postcards Of Old Hong Kong	Martha Cheung 張佩瑤	First Hong Kong International Poetry Festival , a collection of poems , Hong Kong in the decimal system and HK 1997

version of 1997 is a revised version Leung Ping-kwan 梁秉鈞				第一屆香港國際詩歌 節 — 詩歌集：十進制 的香港及香港一九九七 (1998)
				Travelling With a Bitter Melon (Selected poems, 1973-1998) Poems by Leung P. K. 帶一枚苦瓜旅行 (2002)
邊葉 (1986) Leung Ping-kwan 梁秉鈞	Metaphor of Hong Kong; Historical Relations	The Leaf on the Edge	Gordon T. Osing, Leung Ping-kwan 梁秉鈞	City at the End of Time Poems by Leung P. K. 形象香港 — 梁秉鈞詩選 (1992)
				From the Bluest Part of the Harbour, Poems from Hong Kong (1995)

Appendix D. Table 4

A List of the Republished English Versions of Leung Ping-kwan's Hong Kong Chinese Poetry

Translator	Title of Poem	Book Title (mainly from Hong Kong except otherwise specified)	Year of Publication
Leung, P. K. 梁秉鈞; Osing, Gordon	An Old Colonial Building 老殖民地建築	City at the End of Time 形象香港	1992
George T. Osing	An Old Colonial Building 老殖民地建築	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
George T. Osing; Leung Ping-kwan 梁秉鈞	An Old Colonial Building 老殖民地建築	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry. (Vancouver: Arsenal Pulp Press)	1999
Michelle Yeh 奚密	An Old Colonial Building 老殖民地建築	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung Ping-kwan 梁秉鈞	An Old Colonial Building 老殖民地建築	City Voices: Hong Kong Writing in English: 1945 to the Present (Hong Kong University Press 香港大學出版社)	2003
	An Old Colonial Building 老殖民地建築	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Martha Cheung 張佩瑤 and others	An Ordinary Rainy Day 一個尋常的雨天	Travelling With a Bitter Melon(Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Kit Kelen 客遠文, Song Zijiang 宋子江, Debby Sou Vai Keng 蘇惠琮 and Iris Fan Xing 樊星	an ordinary rainy day 一個尋常的雨天	Amblings: Selected Poems of Leung Ping-kwan 游詩：梁秉鈞詩選 (Macao: Association of Stories in Macao 澳門故事協會)	2010
Leung, P. K. 梁秉鈞; Osing, Gordon	At the North Point Car Ferry 北角汽車渡海碼頭	Renditions 譯叢 No. 39	1993
George T. Osing	At the North Point Car Ferry 北角汽車渡輪碼頭	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
Leung Ping-kwan 梁秉鈞	At the North Point Car Ferry 北角汽車渡輪碼頭	City Voices: Hong Kong Writing in English: 1945 to the Present (Hong Kong University Press 香港大學出版社)	2003
Leung, P. K. 梁秉鈞; Osing, Gordon	At West Lake 西湖	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	At West Lake 西湖	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
George T. Osing; Leung Ping-kwan 梁秉鈞	At West Lake 西湖	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry. (Vancouver: Arsenal Pulp Press)	1999

Cheung, Martha 張佩瑤	Beer in Berlin 柏林的啤酒	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Beer in Berlin 柏林的啤酒	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung, P. K. 梁秉鈞; Osing, Gordon	Bittermelon 給苦瓜的頌詩	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Bittermelon 給苦瓜的頌詩	Renditions 譯叢 No. 39	1993
Martha Cheung 張佩瑤	Breakfast in Soho 蘇豪的早餐	Paroles N°151	April 1997
Martha Cheung 張佩瑤	Breakfast in Soho 蘇豪的早餐	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Breakfast in Soho 蘇豪的早餐	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Brian Holton 霍布恩; Leung Ping-kwan 梁秉鈞	Brenessselsuppe 蕁麻菜湯	World Poetry Almanac 2008: 150 Poets, 70 Countries and Areas. (Ulaanbaatar: World Poetry Almanac)	2008
	Brenessselsuppe 蕁麻菜湯	The Other Voice: International Poetry Nights in Hong Kong 另一種聲音：香港國際詩歌之夜 2009	2009
Helen Leung	Brenessselsuppe 蕁麻菜湯	Foodscape: A Swiss-Chinese Intercultural Encounter 食事風景：瑞士與中國飲食文化觸碰 (MCCM Creations)	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	Broken Home 家破	City at the End of Time 形象香港	1992
George T. Osing	Broken Home 家破	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
Christopher Kelen 客 遠文, Song Zijiang 宋 子江, Debby So 蘇惠 琮 and Iris Fan 樊星	Changing scenes 景變集	Muse 瞄, December 2010 (East Slope Publishing)	2010
Kit Kelen 客遠文, Song Zijiang 宋子江, Debby Sou Vai Keng 蘇惠琮 and Iris Fan Xing 樊星	changing scenes 景變集	Amblings: Selected Poems of Leung Ping-kwan 游詩：梁秉鈞詩選 (Macao: Association of Stories in Macao 澳門故事協會)	2010
John Minford 閔福德 and others	China Doll 中國娃娃	Clothink 衣想	1998
Agnes Chan Hung-chong 陳虹莊	China Doll 中國娃娃	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry. (Vancouver: Arsenal Pulp Press)	1999
Cheung, Martha 張佩瑤	George Chinnery painting the fisherwoman of Macau 錢納利繪畫濠江漁女	Dialogue among civilizations through poetry: Hong Kong poetry readings: readings in 150 cities around the world	2001
Cheung, Martha 張佩瑤	George Chinnery Painting the Fisherwoman of Macau 錢納利繪畫濠江漁女	Renditions 譯叢 No. 56	2001
SZ & KK 宋子江, 客遠文	Chinnery Portrayed a Hou Kong	Roll the Dice: Contemporary Macao Poetry (Macao: Association of Stories in Macao)	2008

	Fisherwoman 錢納利繪畫濠江漁女	澳門故事協會)	
Christopher Kelen 客 遠文; Leung Ping-kwan 梁秉鈞; Song Zijiang 宋子江 and Debby Sou 蘇惠琮	Chinnery Portrayed a Hou Kong Fisherwoman 錢納利繪畫濠江漁女	Shifting Borders 變化的邊界 (Macao: Association of Stories in Macao 澳門故事協會)	2009
Brian Holton 霍布恩	Cityscape 城市風景	Hong Kong Issue. The Literary Review: An International Journal of Contemporary Writing	Summer 2004 Vol.47 No.4
Brian Holton 霍布恩	Cityscape 城市風景	Foodscape: A Swiss-Chinese Intercultural Encounter 食事風景：瑞士與中國飲食文化觸碰 (MCCM Creations)	2009
Christopher Kelen 客 遠文; Leung Ping-kwan 梁秉鈞; Song Zijiang 宋子江 and Debby Sou 蘇惠琮	Cityscape 城市風景	Shifting Borders 變化的邊界. (Macao: Association of Stories in Macao 澳門故事協會)	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	Cloud Travel 雲游	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Cloud Travel 雲游	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Martha Cheung 張佩瑤 and others	Demolition on Cat Street 拆建中的摩囉街	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Martha Cheung 張佩瑤	Demolition on Cat Street 拆建中的摩囉街	Poetry Live! An Anthology of Hong Kong Poetry for Teens. Selected by David McKirdy and Peter Gordon (Chameleon Press)	2005
Leung, P. K. 梁秉鈞; Osing, Gordon	Distinguished Leaves	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Distinguished Leaves	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Martha Cheung 張佩瑤	Eggplants 茄子	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤	Eggplants 茄子	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry. (Vancouver: Arsenal Pulp Press)	1999
Martha Cheung 張佩瑤 and others	Eggplants 茄子	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
	Fourth Chairs 十四張椅子	Full Chairs and Empty Spaces: A Kind of Entertainment (A Record of the Translation of Leung Ping-kwan's 'Fourteen Chairs'). (Taipei: Fu Jen Studies: Literature & Linguistics 41 輔仁學誌：文學與語言學第 41 期)	Jan 2008
	Fourteen Chairs 十四張椅子	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	Green Salad 青菜沙律	City at the End of Time 形象香港	1992
George T. Osing	Green Salad 青菜沙律	The Language of Fruits and Vegetables: A Dialogue with a Poem by Leung Ping-kwan.	2004

		Photographs by Lee Ka-sing 蔬果說話：梁秉鈞詩與李家昇照片的對話	
Leung, P. K. 梁秉鈞; Osing, Gordon	Images of Hong Kong 形象香港	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Images of Hong Kong 形象香港	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Michelle Yeh 奚密	Images of Hong Kong 形象香港	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung Ping-kwan 梁秉鈞	Images of Hong Kong 形象香港	City Voices: Hong Kong Writing in English: 1945 to the Present (Hong Kong University Press 香港大學出版社)	2003
Leung, P. K. 梁秉鈞; Osing, Gordon	In Fabric Alley 花布街	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	In Fabric Alley 花布街	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Leung, P. K. 梁秉鈞; Osing, Gordon	In the Great Square 廣場	City at the End of Time 形象香港	1992
George T. Osing	In the Great Square 廣場	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
	In the Great Square 廣場	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	Journey into the Painting "Hua Shan" 在文化研究所看王履 《華山圖》	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Journey into the Painting Hua Shan 在文化研究所看王履 《華山圖》	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Martha Cheung 張佩瑤 and others	Leaf Ripples 連葉	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
	Leaf Ripples 連葉	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Christopher Kelen 客 遠文; Leung Ping-kwan 梁秉鈞; Song Zijiang 宋子江 and Debby Sou 蘇惠琮	midday, Quarry Bay 中午在鰂魚湧	Shifting Borders 變化的邊界 (Macao: Association of Stories in Macao 澳門故事協會)	2009
Kit Kelen 客遠文, Song Zijiang 宋子江, Debby Sou Vai Keng 蘇惠琮 and Iris Fan Xing 樊星	midday, Quarry Bay 中午在鰂魚湧	Amblings: Selected Poems of Leung Ping-kwan 游詩：梁秉鈞詩選 (Macao: Association of Stories in Macao 澳門故事協會)	2010
Leung, P. K. 梁秉鈞; Osing, Gordon	Mirror Lake 池	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Mirror Lake 池	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
John Minford 閔福德 and others	Monster City 妖獸都市	Clothink 衣想	1998

Tong Man 唐文	Monster City 妖獸都市	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry (Vancouver: Arsenal Pulp Press)	1999
Leung, P. K. 梁秉鈞; Osing, Gordon	Morning in a Foreign Land 異鄉的早晨	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Morning in a Foreign Land 異鄉的早晨	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Martha Cheung 張佩瑤	Mussels in Brussels 青蠔與文化身分	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Mussels in Brussels 青蠔與文化身分	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung, P. K. 梁秉鈞; Osing, Gordon	Not Just Another New Year Painting 年畫	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Not Just Another New Year's Painting 年畫	Renditions 譯叢 No. 39	1993
Leung, P. K. 梁秉鈞; Osing, Gordon	On the Road to Le Shan 往樂山的路	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	On the Road to Le Shan 往樂山的路	Renditions 譯叢 No. 39	1993
Martha Cheung 張佩瑤	Onion 洋蔥	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Onion 洋蔥	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Martha Cheung 張佩瑤	Onion 洋蔥	Poetry Live! An Anthology of Hong Kong Poetry for Teens. Selected by David McKirdy and Peter Gordon	2005
Leung, P. K. 梁秉鈞; Osing, Gordon	Papaya 木瓜	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Papaya 木瓜	Renditions 譯叢 No. 39	1993
John Minford 閔福德 and others	Poem with Dinosaur 有恐龍的一首詩	Clothink 衣想	1998
Agnes Chan Hung Chong 陳虹莊; John Minford 閔福德	Poem with Dinosaur 有恐龍的一首詩	Hong Kong Issue. The Literary Review: An International Journal of Contemporary Writing	Summer 2004 Vol.47 No.4
Cheung, Martha 張佩瑤	Pun Choi on New Year's Eve 除夕盆菜	Foodscape 食事地域誌	1997
Cheung, Martha 張佩瑤	Pun Choi on New Year's Eve 除夕盆菜	Foodscape 食事地域誌 Inkjet on canvas. Image size:30x40inches	1997
Martha Cheung 張佩瑤 and others	Pun Choi on New Year's Eve 除夕盆菜	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Kit Kelen 客遠文, Song Zijiang 宋子江, Debby Sou Vai Keng 蘇惠琮 and Iris Fan Xing 樊星	reading Wang Lu's "Hua Shan Painting" at the Cultural Research Centre 在文化研究所看王履 華山圖	Amblings: Selected Poems of Leung Ping-kwan 游詩：梁秉鈞詩選 (Macao: Association of Stories in Macao 澳門故事協會)	2010
Christopher Kelen 客 遠文, Song Zijiang 宋 子江, Debby So 蘇惠 琮 and Iris Fan 樊星	Reading Wang Lu's <i>Hua Shan Painting</i> at the Cultural Research Center 在文化研究所看王履	Muse 瞄, December 2010 (East Slope Publishing)	2010

	<華山圖>		
Leung, P. K. 梁秉鈞; Osing, Gordon	Refurnishing 家具	City at the End of Time 形象香港	1992
George T. Osing	Refurnishing 家具	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
Martha Cheung 張佩瑤	Salted Shrimp Paste 鹹蝦醬	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Salted Shrimp Paste 鹹蝦醬	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung, P. K. 梁秉鈞; Osing, Gordon	Seagulls of Kunming 昆明的紅嘴鷗	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Seagulls of Kunming: the 1940s and the 1980s 昆明的紅嘴鷗	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
George T. Osing; Leung Ping-kwan 梁秉鈞	Seagulls of Kunming 昆明的紅嘴鷗	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry (Vancouver: Arsenal Pulp Press)	1999
Martha Cheung 張佩瑤 and others	Sheltering from Rain in a Coffee Shop in Praia Grande 避雨南灣小咖啡店	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
SZ & KK 宋子江, 客遠文	Sheltering from the Rain in a Small Café on the Praia Grande 避雨南灣小咖啡店	Roll the Dice: Contemporary Macao Poetry. (Macao: Association of Stories in Macao 澳門故事協會)	2008
Christopher Kelen 客 遠文; Leung Ping-kwan 梁秉鈞; Song Zijiang 宋子江 and Debby Sou 蘇惠琮	sheltering from the rain in a small cafe on the Praia Grande 避雨南灣小咖啡店	Shifting Borders 變化的邊界 (Macao: Association of Stories in Macao 澳門故事協會)	2009
Martha Cheung 張佩瑤	Soup with dried Chinese cabbage 菜乾湯	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤	Soup with Dried Chinese Cabbage 菜乾湯	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry (Vancouver: Arsenal Pulp Press)	1999
Martha Cheung 張佩瑤 and others	Soup with Dried Chinese Cabbage 菜乾湯	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung, P. K. 梁秉鈞; Osing, Gordon	Stainings 染葉	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	Stainings 染葉	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
	Stainings 染葉	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Martha Cheung 張佩瑤	Sushi for Two 二人壽司	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry (Vancouver: Arsenal Pulp Press)	1999
Martha Cheung 張佩瑤	Sushi for Two 二人壽司	Paroles N°151	April 1997

Martha Cheung, 張佩瑤	Sushi for two 二人壽司	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Sushi for Two 二人壽司	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Helen Leung	Sushi for Two 二人壽司	Foodscape: A Swiss-Chinese Intercultural Encounter 食事風景：瑞士與中國飲食文化觸碰 (MCCM Creations)	2009
Martha Cheung 張佩瑤	Tea-coffee 鴛鴦	Paroles N°151	April 1997
Martha Cheung 張佩瑤	Tea-coffee 鴛鴦	Foodscape 食事地域誌	1997
Martha Cheung 張佩瑤 and others	Tea-coffee 鴛鴦	Travelling With a Bitter Melon 帶一枚苦瓜旅行 (Selected poems: 1973-1998)	2002
AV & KK 黃勵瑩, 客遠文	The Border 關閘	Roll the Dice: Contemporary Macao Poetry (Macao: Association of Stories in Macao 澳門故事協會)	2008
Christopher Kelen 客 遠文; Leung Ping-kwan 梁秉鈞; Song Zijiang 宋子江 and Debby Sou 蘇惠琮	the border 關閘	Shifting Borders 變化的邊界 (Macao: Association of Stories in Macao 澳門故事協會)	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	The Clogs 木屐	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	The Clogs 木屐	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
Leung, P. K. 梁秉鈞; Osing, Gordon	The Leaf on the Edge 邊葉	City at the End of Time 形象香港	1992
George T. Osing	The Leaf on the Edge 邊葉	Positions: East Asia Cultures Critique 1.1: Inaugural Issue "Colonial Modernity" (Durham, NC: Duke University Press)	Spring 1993
Leung, P. K. 梁秉鈞; Osing, Gordon	The Leaf on the Edge 邊葉	From the Bluest Part of the Harbour: Poems from Hong Kong	1995
George T. Osing; Leung Ping-kwan 梁秉鈞	The Leaf on the Edge 邊葉	Swallowing Clouds: An Anthology of Chinese-Canadian Poetry. (Vancouver: Arsenal Pulp Press)	1999
Leung Ping-kwan 梁秉鈞	The Leaf on the Edge 邊葉	City Voices: Hong Kong Writing in English: 1945 to the Present (Hong Kong University Press 香港大學出版社)	2003
	The Leaf on the Edge 邊葉	The Other Voice: International Poetry Nights in Hong Kong 2009 另一種聲音：香港國際詩歌之夜 2009	2009
Leung, P. K. 梁秉鈞; Osing, Gordon	The Moon in La Jolla 樂海崖的月亮	City at the End of Time 形象香港	1992
Kit Kelen 客遠文, Song Zijiang 宋子江, Debby Sou Vai Keng 蘇惠琮 and Iris Fan Xing 樊星	the moon of La Jolla 樂海崖的月亮	Amblings: Selected Poems of Leung Ping-kwan 游詩：梁秉鈞詩選. (Macao: Association of Stories in Macao 澳門故事協會)	2010
Martha Cheung 張佩瑤	Travelling with a Bitter Melon 帶一枚苦瓜旅行	Dialogue among civilizations through poetry : Hong Kong poetry readings: readings in 153 cities around the world	2001

Martha Cheung 張佩瑤 and others	Travelling with a Bitter Melon 帶一枚苦瓜旅行	Travelling With a Bitter Melon (Selected poems: 1973-1998) 帶一枚苦瓜旅行	2002
Leung, P. K. 梁秉鈞; Osing, Gordon	White Sun 白日	City at the End of Time 形象香港	1992
Leung, P. K. 梁秉鈞; Osing, Gordon	White Sun 白日	From the Bluest Part of the Harbour: Poems from Hong Kong	1995

Appendix E. Table 5

A List of the Republished English Versions of Hong Kong Chinese Poems in the Poetry Collections Published by *Renditions*

Translator	Poet	Title of Poem	Issue/Book Title	Year of Publication
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Autumn 秋	Renditions 譯叢 Nos. 19 & 20, p. 306	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Autumn 秋	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 306	1984
Wickeri, Janice 魏貞愷	Chen Zhide (Chan Chi Tak) 陳智德	Boat and Home 船和家	Renditions 譯叢 Nos. 47 & 48, pp. 182-185	1997
Wickeri, Janice 魏貞愷	Chen Zhide (Chan Chi Tak) 陳智德	Boat and Home 船和家	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, pp. 45-46	2008
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Eel 鰻	Renditions 譯叢 Nos. 19 & 20, p. 316	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Eel 鰻	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 316	1984
Ho, Louise 何少韻	DEL 梁麗華	The Eight-Thirty Train 830 列車	Renditions 譯叢 Nos. 47 & 48, pp. 160-161	1997
Ho, Louise 何少韻	DEL 梁麗華	The Eight-Thirty Train 830 列車	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 47	2008
Wickeri, Janice 魏貞愷	Chen Zhide (Chan Chi Tak) 陳智德	Flag 旗	Renditions 譯叢 Nos. 47 & 48, pp. 186-187	1997
Wickeri, Janice 魏貞愷	Chen Zhide (Chan Chi Tak) 陳智德	Flag 旗	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, pp. 106-107	2008
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	I Fear I May Grow Old Before Frost Fall 我怕霜降前就老去	Renditions 譯叢 Nos. 29 & 30, p. 201	1988
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	I Fear I May Grow Old Before Frost Fall 我怕霜降前就老去	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, pp. 98-99	2008
Hung, Eva 孔慧怡	Hu Guoxian (Woo Kwok Yin) 胡國賢	I'm Afraid I'll Fall Asleep Before Dawn—To the May Fourth Movement in Its Threescore and Ten Years 我恐怕黎明前就睡去	Renditions 譯叢 No. 56, pp. 87-88	2001
Hung, Eva 孔慧怡	Ji Hun (Hu Guoxian, Woo Kwok Yin) 羈魂 (胡國賢)	I'm Afraid I'll Fall Asleep Before Dawn—To the May Fourth Movement in Its Threescore and Ten Years 我恐怕黎明前就睡去	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, pp. 119-120	2008
Mok, Rebecca 莫詠賢	Li Yuzhong 李育中	In the City, the Month of May 都市的五月	Renditions 譯叢 Nos. 29 & 30, p. 188	1988
Mok, Rebecca 莫詠賢	Li Yuzhong 李育中	In the City, the Month of May 都市的五月	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 29	2008
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	The Kingfisher 翠鳥	Renditions 譯叢 Nos. 19 & 20, p. 315	1983
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	The Kingfisher 翠鳥	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese	1984

			Writing, p. 315	
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Listening to My Aeolian Bell at Night 夜聽風鈴	Renditions 譯叢 Nos. 19 & 20, p. 316	1983
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Listening to My Aeolian Bell at Night 夜聽風鈴	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 316	1984
Kwok Kwan Mun; Lo Kwai Cheung 羅貴祥; Minford, John 閔福德	Liang Bingjun (P. K. Leung, Ye Si) 梁秉鈞 (也斯)	Lotus Leaves: Seven Poems 蓮葉七題	Renditions 譯叢 Nos. 29 & 30, pp. 210-221	1988
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	My Poem 我的詩	Renditions 譯叢 Nos. 19 & 20, p. 314	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	My Poem 我的詩	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 314	1984
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Night Prayer, A 夜禱	Renditions 譯叢 Nos. 19 & 20, pp. 308-309	1983
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Night Prayer, A 夜禱	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, pp. 308-309	1984
Pollard, D. E. 卜立德	Liu Weicheng (Lau Wai Shing) 劉偉成	On Passing by Train Through Tangshan 乘火車途經唐山一瞥	Renditions 譯叢 Nos. 47 & 48, pp. 172-173	1997
Pollard, David 卜立德	Liu Weicheng (Lau Wai Shing) 劉偉成	On Passing by Train Through Tangshan 乘火車途經唐山一瞥	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 103	2008
Chapman, Ian 常易安	Fan Shanbiao (Fan Sin Piu) 樊善標	Passing My Father's Old Shop 走過爸爸的舊店	Renditions 譯叢 Nos. 47 & 48, pp. 156-157	1997
Chapman, Ian 常易安	Fan Shanbiao (Fan Sin Piu) 樊善標	Passing My Father's Old Shop 走過爸爸的舊店	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 6	2008
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Playing the Er-hu 拉二胡	Renditions 譯叢 Nos. 19 & 20, p. 315	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Playing the Er-hu 拉二胡	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 315	1984
Patton, Simon	Zhang Shaobo (Cheung Siu Por) 張少波	Refused Entry to Peking University 遊北京大學被拒	Renditions 譯叢 Nos. 47 & 48, pp. 198-199	1997
Patton, Simon	Zhang Shaobo (Cheung Siu Por) 張少波	Refused Entry to Peking University 遊北京大學被拒	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 121	2008
Ho, Louise 何少韻	Qiu Cheng 秋城	Return 歸	Renditions 譯叢 Nos. 47 & 48, pp. 212-213	1997
Ho, Louise 何少韻	Qiu Cheng 秋城	Return 歸	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 65	2008
Patton, Simon	Cai Zhifeng (Choi Chi Fung) 蔡志峰	Sleepwalk in the Suburbs 夢遊郊外	Renditions 譯叢 Nos. 47 & 48, pp. 202-203	1997
Patton, Simon	Cai Zhifeng (Choi Chi Fung) 蔡志峰	Sleepwalk in the Suburbs 夢遊郊外	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 41	2008
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Snow Night 雪夜	Renditions 譯叢 Nos. 19 & 20, pp. 310-311	1983
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Snow Night 雪夜	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, pp. 310-311	1984

Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Song of Madness 狂吟	Renditions 譯叢 Nos. 19 & 20, p. 307	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Song of Madness 狂吟	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 307	1984
Mok, Rebecca 莫詠賢	Lu Yishi 路易士	Song on a Rainy Day 梅雨天的詩	Renditions 譯叢 Nos. 29 & 30, p. 192	1988
Mok, Rebecca 莫詠賢	Lu Yishi 路易士	Song on a Rainy Day 梅雨天的詩	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 5	2008
Yau Wai Ping 邱偉平; Hung, Eva 孔慧怡	Lau Yee Ching (Yin Jiang) 劉以正 (飲江)	Spell, A 玄奧	Renditions 譯叢 No. 56, p. 84	2001
Yau Wai Ping 邱偉平; Hung, Eva 孔慧怡	Lau Yee Ching (Yin Jiang) 劉以正 (飲江)	Spell, A 玄奧	Renditions 譯叢 Book: To Pierce the Material Screen, Volume II, p. 3	2008
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Taking a Picture 拍照	Renditions 譯叢 Nos. 19 & 20, p. 307	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Taking a Picture 拍照	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 307	1984
T. C. Lai 賴恬昌	Wen Yiduo 聞一多	Two Poems 詩二首: Hong Kong 香港	Renditions 譯叢 Nos. 29 & 30, pp. 65-66	1988
T. C. Lai 賴恬昌	Wen Yiduo 聞一多	Two Poems 詩二首: Kowloon 九龍	Renditions 譯叢 Nos. 29 & 30, pp. 65-66	1988
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Waiting 等待	Renditions 譯叢 Nos. 19 & 20, p. 306	1983
Mok Wing-yin 莫詠賢	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	Waiting 等待	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, p. 306	1984
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	When You Are Naked, You Have Everything 赤裸時你擁有一切	Renditions 譯叢 Nos. 19 & 20, pp. 312-313	1983
Huang Guobin 黃國彬	Huang Guobin (Huang Kuo-pin, Wong Kwok-pun) 黃國彬	When You Are Naked, You Have Everything 赤裸時你擁有一切	Renditions 譯叢 Book: Trees on the Mountain: An Anthology of New Chinese Writing, pp. 312-313	1984

Appendix F. Table 6

Major Editor/Translator and the Institution

(The Organizers of the Published Poetry Collections)

Major Editor/ Translator	Institution (organizer or affiliation of the major editor/translator) (1980s-2000s)
Andrew Parkin 姜安道	Department of English, The Chinese University of Hong Kong 香港中文大學英文系
Eva Hung 孔慧怡	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心 <i>Renditions</i> , The Chinese University of Hong Kong 香港中文大學《譯叢》
Gilbert C.F. Fong 方梓勳	Department of Translation, The Chinese University of Hong Kong 香港中文大學翻譯系
John Minford 閔福德	Research Centre for Translation, The Chinese University of Hong Kong 香港中文大學翻譯研究中心 Centre for Translation Studies, Hong Kong Polytechnic University 香港理工大學翻譯研究中心
Laurence Wong 黃國彬	Department of English Studies and Comparative Literature, The Chinese University of Hong Kong 香港中文大學英文及比較文學系 Department of Translation, The Chinese University of Hong Kong 香港中文大學翻譯系 <i>Renditions</i> , The Chinese University of Hong Kong 香港中文大學《譯叢》
Leung Ping-kwan 梁秉鈞	Department of Comparative Literature, University of Hong Kong 香港大學比較文學系 Department of Chinese, Lingnan College (the former name of Lingnan University) 嶺南學院中文系 (後易名嶺南大學)
Martha P.Y. Cheung 張佩瑤	Department of Translation, The Chinese University of Hong Kong 香港中文大學翻譯系 The Centre for Translation, Hong Kong Baptist University 香港浸會大學翻譯學研究中心

Appendix G. Poem Title: 〈飲茶〉 "Having Tea"

(Sample poem in Chapter 4)

〈飲茶〉 唐大江	"Having Tea" Tang Da Jiang
能把報紙整份厚厚也看完 好個如此囫圇的傢伙 每當日出之後 必定踱步入茶居 東尋西撲張空椅 坐下 以杯龍井代替香檳 慶祝霸位的成功 攜來的報紙徐徐閒散攤開 讀 在辛苦才得的座位上 那遲起床的懶人呢便該久候 罰旁邊站著慢慢地等 飲茶無錯是種怪謬的過癮 於是乎只一盅兩件 就夠吃掉多個小時	He can finish the thick papers cover to cover Good for him, this guy who swallows everything whole Daily after sunrise without fail He saunters into the teahouse Hunts this way and that for an empty seat takes it And celebrates his conquest With a cup of best tea in place of champagne The paper he brings is leisurely spread out He reads on a seat hard to come by Sloths who sleep late get their just deserts Sentenced to standing vigil by his side Having tea is indeed a weird kind of indulgence One pot of tea, a couple of tiny eats Consuming many an hour

而好傢伙這時便索性
連帶沉悶無聊的廣告
也再三 吞下去

七八年三月二十日

Now our good man goes the whole nine yards
Sets upon the boring senseless adverts
Gobbles them up one by one

—March 1978

Footnote: A characteristic of this poem is the use of Cantonese vocabulary within the context of standard written Chinese. In this translation Americanisms are introduced to create an effect of mixed usage.

(trans. Hung, 2008b, p.35)

Appendix H. Poem Title: 〈廟街・星期五凌晨時〉 "Temple Street • Early One Friday" (An abridged version)

(Sample poem in Chapter 4)

〈廟街・星期五凌晨時〉 蔡志峰	"Temple Street • Early One Friday" Choi Chi Fung
如何背誦這句精警入世的街道 現在 往往從左邊的第一個字開始 以成群遺傳了甲骨的海鮮喋喋交上 Tourist 一個外來的連詞 重遇 一幅幅畢加索的名畫 在飄動中翻譯成 日常的圍巾 與 T 恤牛仔褲並列 叢林 一大片 繁榮的形容詞進行著簡化 Yībàn Yībàn pǔtōng de 人民幣盛開 翻版 CD 也閃著香氣 跟倉頡的後人 拿著名卑片疲巨首標的相片在一起 招攬了排比而來的目光 方塊地 從容在無形的語法之間 可是 如何背誦這句精警入世的街道 在凌晨時份 走過 一格格 已經 空空的	how do you read this sentence of a street, epitome of worldliness? now beginning so often with the first word to the left of the seafood, mass transmitter of the shell-bone legacy, garrulously juxtaposed with 'Tourist' a foreign conjunction a fresh encounter with a series of famous Picassos translated a-flutter into everyday scarves ranged alongside t-shirts and jeans jungle broad expanse prosperous adjectives in the process of simplification Yiban yiban putong de blooming renminbi and pirate compact discs glittering with perfume heirs of Cang Jie* holding photographs of famous-brand leather goods and watches pulling in the custom of tidal gazes the little squares remaining unhurried amidst formless grammar but how do you read this sentence of a street, epitome of worldliness? in the early morning strolling past empty stalls

沒有了筆劃的 攤檔 總像說話中 說漏了許多的 說話 無法閱讀 詞與詞的親屬關係 也無法詢問 停車場外 熟讀辭典 Fortune Teller 們早已駛回未來 離開 剩下滿地的瓜皮 標點 書面上的黑痣 從圍坐的老人的笑談中的丟下 露天廣場裏 [.....] 如何背誦這句精警入世的街道 在凌晨時份 走到街道的盡頭又有更多的句子 在一篇不斷修改的文章之中 一九九五年三月十一日	already devoid of handwriting which always seems to be saying something so much leaking out in language speaking no way of reading the family ties between one word and another and no way of questioning those buffs of the dictionary outside the car-park the 'Fortune Teller' men drove back to the future long ago leaving behind a litter of melon rinds punctuation marks black birthmarks on the surface of writing discarded in the circle of old men's talk at an outdoor theatre [...] how do you read this sentence of a street, epitome of worldliness? in the early morning with even more phrases at the end of it in an essay endlessly under revision? 11 March 1995 *Footnote: Cang Jie is often credited with the invention of Chinese characters. (Trans. Patton, 2001, p.208-211)

Appendix I. Poem Title: 〈夢遊郊外〉 "Sleepwalk in the Suburbs"

(Sample poem in Chapter 5)

〈夢遊郊外〉 蔡志峰	"Sleepwalk in the Suburbs" Choi Chi Fung
果樹上罐頭疊疊 河中流着一樽樽食水 在裝上空氣調節的四季裏 茂盛的長舌隨風擺動 蜜蜂縮成蚊子四處閒遊 巨大的手推車輾過 即食麵條起伏的田野 人群拿起掃帚歡呼地收割 丸狀的牛羊冰凍的雞 靈魂們擁上一束束扶手電梯 夕陽是地鐵站的入口 入夜後撒在泥土深處的饑荒 也許正默默地發芽吧 城中的紙巾將會高疊成山嗎 閃電的天空又響起新聞簡報了	fruit trees hang heavy with cans bottles of drinkable water float down the river lush, long tongues ripple in the wind through air-conditioned seasons bees reduced to mosquitoes buzz idly everywhere enormous handcarts roll across undulating fields of instant noodles crowds of people wielding brooms cheer as they harvest animals in the shape of meatballs, frozen chickens souls squeeze onto escalators the setting sun: entrance to the Underground perhaps the famine scattered deep in the mud after dark sprouts silently... will there be mountains of tissues in the city one day? news bulletins rumble in a lightning-filled sky (Trans. Patton, 1997, p.202-203)

Appendix J. Poem Title: 〈在中環五星級酒店午餐〉 "Lunch at a Five Star Hotel in Central"

(Sample poem in Chapter 5)

〈在中環五星級酒店午餐〉 杜家祁	"Lunch at a Five Star Hotel in Central" Heather Tu
我們在中環五星級酒店午餐 餐廳內的裝飾極其優雅 餐廳外的景色極其現代化 藍色維多利亞海峽只在玻璃窗一角盪漾 一艘機動遊艇的航道被一座商業大廈切斷 我們被包圍，在鋼筋水泥的包圍內 大廈的倒影陷落在另座大廈的反光玻璃內 折射中尖端的避雷針刺入其他大廈的心臟 棟棟大廈以對角線互相對立 又以超現實的直線迅速往上竄爬 我以目光測量摩天大廈的層數	We lunch At a five star hotel in Central Inside the restaurant the decor is very elegant Outside the restaurant the environs are high-tech The blue Victoria harbour ripples in one corner of the glass pane A motorised yacht has its path truncated by a tall building We are surrounded We are surrounded on all sides By steel and concrete The image of the high block Is captured on the reflecting glass of another high block In bent reflections the sharp lightning rod pierces the heart of other buildings High block after high block Diagonally positioned Confronting each other And they scurry at high speed Up every block In surrealistic straight lines With my eyes I measure the number of floors on the skyscraper

眼睛開始疲累而且想轉換話題
空運而來的牛排香氣未及價錢一般高昂
或許我該休假去曬曬太陽

一年總有一兩個這樣的下午
甚麼都不做甚麼都不想
與工作愛恨交纏的夙怨在骨子裏慢慢發作
我們談起建築的事項
(為甚麼大家都要蓋世界最高的樓宇?)
甜品剛下肚又積極思考減肥的方法
(是不是每人至少都要擁有自己一個房間?)
悠揚鋼琴聲伴奏了咖啡的煙霧
商場下面盤據了四通八達的地下鐵路網
是的，我們都愉快而且慶幸
這個大都市交通方便而且非常非常富庶繁華

Eye fatigue sets in
Want to change the subject anyway
The aroma of the air freighted steak
Does not mount as high as its price
Should I go on a holiday
And sit in the sun

A couple of times in a year
We have afternoons like this
Doing nothing thinking of nothing
The accumulated resentment of the intertwined loving and hating of work
Begins to fester from the bones
We begin talking about constructions
(Why must everyone want to build
The world's tallest building?)
The dessert goes down well
And ways of dieting at once considered
(Isn't it true that we all must have a room of our own?)
Notes from the piano accompany
The steam of the coffee
Underneath the shopping arcade is entrenched the subway network that
goes in all directions
Yes, yes, aren't we very glad
That this big city is so accessible
And so very very affluent

(Trans. Ho, 1997, p.170-171)

Appendix K. Poem Title: 〈九廣鐵路〉 "The Kowloon-Canton Railway"

(Sample poem in Chapter 5)

〈九廣鐵路〉 余光中	"The Kowloon-Canton Railway" Yu Kwang-chung
你問我香港的滋味是什麼滋味 握著你一方小郵簡，我淒然笑了 香港是一種鏗然的節奏，吾友 用一千只鐵輪在鐵軌上彈奏 向邊境，自邊境，日起到日落 北上南下反反覆復奏不盡的邊愁 剪不斷輾不絕一根無奈的臍帶 伸向北方的茫茫蒼蒼 又親切又生澀的那個母體 似相連又似久絕了那土地 一隻古搖籃遙遠地搖 搖你的，吾友啊，我的回憶 而正如一切的神經末梢 這條鐵軌是特別敏感的	You ask for a sense of what Hong Kong is like. Holding your aerogramme, I smile grimly. Hong Kong beats with a metallic rhythm, my friend, Of a thousand steel wheels playing on the steel tracks To and from the border, from sunrise to sundown Shuttling between north and south, endlessly playing the border blues, Like an umbilical cord that can't be cut or crushed asunder Reaching to the vast endless land of the north, The parent body so familiar yet so strange, Mother earth joined yet long disconnected. An old cradle rocking far far away Rocking back your memory and mine, my friend. And like all raw nerve ends This railway is ultra-sensitive,

就像此刻，小站的月台上
握着你的信，倚着燈柱
就閉起眼睛，聽，我也能分出
那輕脆如叩而來的，是客車
那沉重如槌，轟天撼地而去的，是貨車
而一陣腥臊薰人欲窒的
閉氣吧，快，是豬車。

一九七四年十二月九日

For right now, on the platform of a small station
Holding your aerogramme, leaning against the lamp post
Closing my eyes, just by listening, I can tell
The light knocking of the inbound passenger train,
The hammering, earth-shattering outbound freight train,
And the stinking, suffocating—
Be quick, hold your breath—pig train.

—9 December 1974

(Trans. Soong, 2008b, p.97)

Appendix L. Poem Title: 〈形象香港〉 "Images of Hong Kong"

(Sample poem in Chapter 6)

形象香港 (1990) ⁸¹ 梁秉鈞	"Images of Hong Kong" (1992) Leung P.-k. (Translated by Osing and Leung)	"Images of Hong Kong" (2002) Leung P.-k. (Translated by Michelle Yeh)
我在尋找一個不同的角度 去看視覺的問題。 這幀舊照片，原來是在 彌敦道的光光攝影院拍攝的。 今天有誰還着色呢？ 我抬頭，看見銀幕上的半山區。 她來自上海，忘不了昔日的繁華、 霞飛路上的白俄咖啡店。小提琴 音樂。究竟是什麼一回事？ 雙妹嘜花露水。瓶子摔在地上碎了。 叫賣的人把飛機攪擲入後現代高樓。 我同意她說每個人有不同的想像。 他在法國研究安那其主義，回來	I need a new angle for strictly visual matters. Here's an old portrait shot originally in Guangguang Studio in Nathan Road; They don't paint on them like this any more. For no reason of mine, Midlevels scenes are on the television. She'd come from unforgettable Shanghai, from glamorous Jaffe Road, with its White Russian coffee shops, violins playing into the night. How does it add up? A bottle of lotion, Two Sisters, smashed forever on the floor Imagine the old venders throwing olives up into a postmodern tower. Even the lady who knows only we're all different has a point. Here's a man who studied anarchism in France and came home to work for "Playboy," then "Capital."	I am looking for a different angle to approach the issue of point of view. This old photograph was taken at Bright Light Studio on Nathan Road. Who would colour-touch them these days? Looking up, I see the Midlevels on the screen. She's from Shanghai, can't forget her past glory, White Russian cafés on Jaffe Road, violin music. What is going on? A bottle of Twin Sister Cologne smashed to pieces on the floor. Hawkers throwing jet olives into postmodern highrises. I agree with her that everyone thinks differently. He studied anarchism in France, came back and worked first for Playboy, then for Capital.

在花花公子，然後在資本雜誌工作。 我們眺望月亮，我們一起從不同的角度 眺望月亮。尖沙嘴的鐘樓、 香港仔的日落。他們打算重新佈置 這房間。皇后餐廳。中國會所。 伸出手按鈕，無盡的畫面 太多時尚的挑逗，令你無法專心。 太多瑣碎的事務，不同的場合 不斷轉變身份，我們什麼時候— 他是報告文學的好手，他擅寫 資本主義社會裏的狗和色情雜誌。 什麼時候坐下來談談？ 複製的歌星映象和歌聲，轉移了注意力。 慾望被擴張的熒幕重新界定。 伸手出去，觸及了什麼？ 歷史是一連串形象 塑造的材料可以是紙箔、塑膠、纖維 鐳射影碟的按鈕……我們抬頭 眺望月亮，今夜的月亮 在時間的盡頭還是開端？ 她是來自台灣的小說家，以為自己 是張愛玲，寫香港傳奇，霓虹倒影	The tiniest angles divide our views of the moon when we look up. The Star Ferry clock-tower, sunsets in Aberdeen: too familiar, Only now somebody plans to redo everything. Queen's Cafe. China Club. One has only to push buttons to change pictures to get in on so many trends one can't even think, too much trivia and so many places and stories one can't switch identities fast enough. When can we—? And here's the Beijing journalist who became an expert on pets and pornography under capitalism. When can we just sit down and talk? Our attentions get lost in factories of images and songs; appetites are whetted in the hungers of the tiny screen. Reach out and touch—what? History, too, is a montage of images, of paper, collectibles, plastic, fibres, laser discs, buttons. We find ourselves looking up at the distant moon; tonight's moon— does it come at the beginning or the end of time? Here's another from Taiwan, who thinks she's Eileen Chang writing Hong Kong romances, with neon dancing in the back-churning waters of the Star Ferry, on the old <i>depot</i>, with Repulse Bay Hotel rendezvous produced on cue.	We gaze at the moon, from different angles we gaze at the moon. The clock-tower in Tsimshatsui Sunset at Aberdeen. They plan to redecorate this room. Queen's Restaurant. China Club. One press of the button, endless images too much titillation from trends distracts you, too many trivial matters, different occasions, constantly changing identities. When can we— He is good at writing reportage, his specialties are dogs and pornography in capitalist societies. When can we sit down and talk? Reproduced images and sounds of singers divert our attention. Desire is redefined by the expansive screen. You reach out your hand — what do you touch? History is a series of images the material for its making can be foil paper, plastic, fibre, the push-button of a laser disc ... We look up to gaze at the moon. Is tonight's moon at the beginning or the end of time? She is a novelist from Taiwan, thinks she is Eileen Chang, writes romances about Hong Kong, neonlight reflection, Star Ferry spattering waves as it reaches the pier, the old

天星小輪泊岸的浪花，舊火車站 不斷複印的淺水灣酒店 異國情調描繪給遠方的觀眾。 我們在尋找一個不同的角度 不增添也不刪減 永遠在邊緣永遠在過渡 我們用不同的顏色的筆書寫 這些東西也很容易變得表面 歷史就是這樣建構出來的嗎？ 他擅寫東方色彩的間諜小說 為什麼有些話無法言說？ 他們打算重新佈置這房間 我們抬頭，尋找—	All this exotic stuff, of course, is for export. We need a fresh angle, nothing added, nothing taken away, always at the edge of things and between places. Write with a different color for each voice; OK, but how trivial can you get? Could a whole history have been concocted like this? Why are there so many good at Oriental spy novels? Why are there many things that can't be said? So now, once again, they say it's time to remodel and each of us finds himself looking around for—what? (Trans. Osing and Leung, 1992, p.32-35)	train station, the endlessly reproduced Repulse Bay Hotel. Exotica for a faraway audience. We keep changing our position, we are looking for a different angle that neither adds nor subtracts, forever on the margin, forever in transition. We write with pens of different colours, but these things, too, easily become superficial. Is this how history is constructed? He is a good writer of spy stories with an Oriental flavour. Entangled with what others have said Why is it so hard to tell our own stories? They plan to redecorate this room. We look up, searching— (Trans. Yeh, 2002, p.320-323)

The Chinese version (2002) is slightly different in *Travelling with a Bitter Melon (Selected poems, 1973-1998)* (published with the English version translated by Michelle Yeh in 2002) in the following lines:

- line 5: 今天有誰這樣著色呢？
- line 10: 瓶子掉在地上碎了。
- line 20: 有太多時尚的挑逗，令你無法專心。
- line 22 and 23: 不斷轉變的身份，我們甚麼時候— / 再說，他是報告文學的好手，他擅寫
- line 39 and 40, the Chinese version is inserted with one more line and reads reversely: 在增添在刪減之間 / 我們也不斷移換立場 / 我們在尋找一個不同的角度
- line 45 and 46, the Chinese version is inserted with one more line and reads differently: 至於他，他擅寫東方色彩的間諜小說— / 雜在別人的話中 / 為甚麼有些話難以言說？

Appendix M. Poem Title: 〈邊葉〉 "The Leaf on the Edge"

(Sample poem in Chapter 6)

〈邊葉〉 梁秉鈞	"The Leaf on the Edge" Leung Ping-kwan
你惋惜養份來不到最偏遠的葉緣 觀賞的目光當然應該集中在主花 你是圓心，冠瓣的城垛輻射著權力 反覆修訂的正史，我是圓周上面 曖昧的一點，是風沙擾亂了的狼煙 邊塞的傳說，野史裡模糊的情節 請不要帶著君臨的神色俯身向著我們 高唱激昂的兩曲，或是附和風傳的靡音 邊緣的花葉有自己的姿態，你可留意？ 你會不會細讀？獨特的葉脈如街道縱橫 反駁你心中既定的藍圖，你有沒有細認？ 逸出眾人注視的目光，主葉岸然的面貌 之外：水底相連的根，心卷未舒的新葉 隨風合唱中隱晦了的抒情需要另外的聆聽	Sorry the food doesn't get to the leaf at the pond's edge, still, you accept the homage due the beauties at the center, being the center, leaf battlements and all, reprising the regimens like an old regime. On the edge, I'm nowhere in particular, a smoke-signal in a sandstorm, a border legend, a plotless detail in the weeds of history. Please don't make an imperial scene, or shout anthems to the down-pours; don't pretend, with the breezes, to grant us our ditties. Have you ever noted a marginal leaf, observed the veins converging like noisy streets, that challenge your blueprints' rectangles? What about this? Beneath the solemn appearances of the sacred blooms, under water, roots grow together, new leaves furl in the heart. Beneath the winds' quarrels, a hidden song needs other listening. (trans. Osing and Leung, 1992, p.30-31)

Appendix N. Poem Title: 〈除夕盆菜〉 "Pun Choi on New Year's Eve" (An abridged version)

(Sample poem in Chapter 6)

〈除夕盆菜〉 梁秉鈞	"Pun Choi* on New Year's Eve" Leung Ping-kwan
從一堆肉中間翻出一片蘿蔔 不要問我九七。我回答過許多次了。 九七就在門檻外。就在進來和離去的人身上。 [.....] 今晚有甚麼節目？除了放煙花？倒數？ 我們沒有一個人的手錶敢說是最標準的。 怎樣倒數呢？就用一個不標準的時計。 就這樣說：九、八、七、六、五…… (line 20) 就在門檻外面。外面攤子燈光澄亮。 吃東西的人照舊吃。做買賣的人照舊做買賣。(line 22) 三、二、一、……新年快樂。新年快樂。 [.....] 教徒集會為香港祈禱。怡和依舊子夜鳴炮。(line 36)	A piece of turnip turns up from under chunks of meat. Don't ask me about 97. I've answered that question many times. 97 is just outside the threshold. On those who come in, those who depart. [...] What's on tonight beside the fireworks? And the count-down? None of our watches dare claim absolute precision. When do we start to count down? Oh well any watch will do. Let's go: nine, eight, seven, six, five ... Just outside the threshold. Outside, glittering stalls. Snack-eaters go on eating. Peddlers go on peddling. Three, two, one ... Happy New Year. Happy New Year. [...] Christians gather to pray for Hong Kong. Jardines fires the Midnight Gun as usual.

有人接受勳章。「我們要記著社會上環境惡劣的人。」
「因為工業轉型而生活有困難的人。」我們愛和恨的人。
花傘般的煙花從天頂罩下來。罩住一切不同的地方。
人頭湧湧。冷清的街角有人賣東西。做最後一筆生意。
你在一堆深褐色的東西裡不知嚐了一口甚麼。
是肉？是菜？這裡面可有我想吃的菜？

煙花。特首。冬菇。炸頭腩。髮菜。金針。(line 43)
都混在一起了。香港協會新界西地區委員會
和航運界舉行除夕餐舞會。慶回歸。
迎九七。錦繡年華。風雲群英會。(line 46)
排山倒海而來。用計算機算要交的稅。
下月要起租了。總在翻尋不同的東西。不知放到哪裡去。
交通混亂。留下大堆的垃圾。有魚。
有肉。文化打手陰魂未散，又再冒出頭來。
提醒有司小心獨立的腸臟。注意分離和顛覆的骨頭。
溫暖的感覺。「像母親伸出雙手迎接遊子。」

The select still feature in the Queen's New Year honours list.
"We must remember the less fortunate in our society".
"Those in hardship due to the restructuring of our industry".
Those we love and hate.
Fireworks, umbrella-like, cascade from the sky, enshrouding all places.
Heads swarming. Someone is selling something at a deserted street corner,
ready to snatch the last few pennies.
From a brown hotchpotch you take a mouthful.
Is it meat? Or vegetable? Are there vegetables I like?

Fireworks. Chief executive. Mushrooms. Deep fried fish head and fillets.
Black mass. Dried day-lily. All mixed together.
The Hong Kong Association of Committees of the New Territories West
Joined force with the shipping sector to hold a ball on New Year's eve.
To celebrate return to the motherland. To celebrate 1997.
Glorious times. Men of the hour and heroes gather in force.
Like avalanches and landslides unstoppable. I work out my tax on the calculator.
Rents go up next month. I keep looking for things. Where did I put them?
Traffic chaos. Rubbish everywhere. There's fish.
There's meat. The hatchet man still lurks behind our culture, ready to strike.

他中氣充足地說。我們也想好好過日子。

一個坐在車廂裡的人。一個走路的人。

一個露宿的人。一個有粉紅色勞斯來斯和馬桶的。

一個在牆上塗鴉自稱九龍城皇帝的人。手舉起。

筷子舉起在半空。有些說不分明的甚麼就在門檻外。(line 57)

一九九七年農曆除夕

Officials are urged to keep watch on those independent innards.

Those bones of separation, contention.

A feeling of warmth. "Like a mother welcoming her sons home with open arms".

He bellows. We want to lead a good life too.

A passenger in the train. A pedestrian.

A street-sleeper. A man with a pink Rolls-Royce and a commode.

A graffiti artist calling himself King of Kowloon City. Hands poised.

Chopsticks in mid-air. Something hard to describe is just outside the threshold.

Lunar New Year's Eve 1997

* Translator's note: Pun Choi is a type of traditional food eaten on festive occasions in the New Territories, Hong Kong. It consists of layers of meat, as well as seafood and vegetables both fresh and dried. It is served in a big ceramic bowl.

(Trans. Cheung, 2002, p.220-225)

Appendix O. Poem Title: 〈旅遊協會宣傳短片中的香港形象〉 "Images of Hong Kong in the Tourist Association's Publicity Film"

(Sample poem in Chapter 7)

〈旅遊協會宣傳短片中的香港形象〉 孤草	"Images of Hong Kong in the Tourist Association's Publicity Film" Gu Cao
逃不過帆船的咒詛，我們 必須繼續跑馬跳舞繼續 由蘇絲黃進化而成 大富豪懷裡的花枝招展，繼續 人力車夫奉上笑靨迎君，正在 奇裝異服的參天高樓底下，仰望 昂貴的龐然大佛展覽慈悲，庇佑 辛勤的同胞吃飽了便下蛋，然後 走到聚光燈下的不是 猶抱琵琶的旗袍便是 進口的貓，與魅影 感到自豪嗎，歡呼吧，天堂，這就是 迎合誤解的，偏見，終被刪剪成 漫天紙屑一樣的，明信片上 一片，一片，一片 我們	Forever under the curse of the junk we Must carry on with the horse racing carry on with the dancing carry on Evolving from Susie Wong into dressy names embraced by Club Volvo's wealthy patrons carry on Smiling, rickshaw-man, at the lord your client who is Standing under strangely fashioned skyscrapers gazing upwards At the costly gigantic Buddha exhibiting his mercy, blessing Hard-working compatriots: eat your fill then lay your eggs and then Coming into the spotlight we have A cheongsam accompanied by the compulsory lute or The imported cats and the singing phantom Proud of them, aren't we? Rejoice, Paradise this is Catering to misconception prejudice cut into Postcards blown all over the place like pieces of confetti Bit by bit by bit That's us

	*Footnote: The Chinese government's guarantee that Hong Kong's current system will remain unchanged for fifty years was couched in these words by Peking officials: the horse racing will continue, and the dancing will continue 馬照跑，舞照跳. During the period of the Sino-British negotiations over Hong Kong in the 1980s, Hong Kong was frequently referred to as the goose that lays the golden eggs. Founded in the 1980s, Club Volvo is arguably the leading nightclub in Hong Kong. (Trans. Hung, 1997, p.218-219)

Appendix P. Poem Title: 〈秋懷〉 "Autumn Thoughts"

(Sample poem in Chapter 7)

〈秋懷〉 黃國彬	"Autumn Thoughts" Laurence Wong
這時候，吐露港又是 水痕靜摺，老鷹高飛了。 潔白的浪花，悠閒地 為港中的眾嶼鑲邊。 秋風沾著陽光的琥珀 從草山那邊吹來， 輕搖著樟樹灘的蘆葦； 在海港最藍處 飄起幾隻白鷗； 把馬鞍山和烏溪沙的輕霧 吹出赤門海峽之外； 把更遠的海、更遠的山 吹入老鷹的視程。 這時候，船灣淡水湖 浸著八仙嶺的倒影， 會藍得更深、更涼。 在明山、靜海、和高天中， 宇宙也更廣更靜了；	Now Tolo Harbour spreads its gentle ripples while the eagles fly on high. Languid white foam fringes the haven's scatter of islets. Autumn winds, tinted with amber sunlight, blow from grassy hills across the bay and gently shake the reeds by Camphor Beach. From the bluest part of the harbour a few white gulls take off. The soft mists in Ma On Shan and Wu Kai Sha are blown beyond Chik Mun Channel. Now eagles can survey the further seas, more distant hills. The freshwater lake of Plover Cove reflecting the Eight Fairies Hills will be turning an even deeper and a cooler blue. Amid fair hills, calm seas, and high heavens, the universe will grow vaster, quieter,

白露過後，一直隨雁聲擴闊。
這時候，該躺在舢舨上讓吐露港輕搖；
或在船灣堤上聽寂靜的秋聲；
在大學站懶洋洋地靠著長椅，
不管柴油火車是否會準時到達；
或在中大之巔的新亞，
挨著水塔遠望大埔的漁村；
然後閉目、仰首向著暖陽……

睜眼，見電車外
滿街凋傷的紅葉
已開始轉黃，
我才瞿然驚覺，
此身是真的
離開吐露港了。

一九八六年十月十一日

expanding with the wild duck's plangent cry
when the egret has gone by.
I want to lie on a sampan, letting Tolo waters gently swell,
or listen on the dam of Plover Cove to Autumn's solitary sounds,
or sit and lean languidly on a bench at University station,
not caring if the diesel train arrives on time,
or lean against New Asia College water tower
on the hilltop of the Chinese U.,
gazing at Taipo's distant fishing villages,
and then, eyes closed, turn my head towards the warming sun...

Opening my eyes, I see desolate red leaves
already turning yellow outside my streetcar.
Suddenly I'm aware
I've forever lost the harbour at Tolo.

Toronto, Autumn 1986.

(Trans. Wong, 1997, p.50-51)

Appendix Q. Poem Title: 〈忘掉你像忘掉我心〉 "Forgetting You Is Like Forgetting My Heart"

(Sample poem in Chapter 7)

〈忘掉你像忘掉我心〉 陳少紅 (洛楓)	"Forgetting You Is Like Forgetting My Heart" Natalia Chan Sui Hung
「想不再回頭 又不想錯過 想不想之間 著了魔 ……」 那一天我在行人道上聽著雷射音樂的時候 卻突然的站下來遠遠的看見了你 你穿著一件紅色上衣 截停一輛紅色的計程車 於是我便慌忙地撐起一把寶藍色的雨傘 遮住蒼白的天空 因為天空正下著細雨…… 「假使你仍然認得這個我 不枉我換來這結果 ……」	<i>Don't want to turn back Not yet to miss the chance In that hesitation, I stand entranced ...</i> That day, on the pavement, listening to the CD I stood still and saw you in the distance In red Hailing a red taxicab I hurriedly opened a blue umbrella Against a pallid drizzling sky <i>Should you still know me It's still worth the while...</i>

耳筒的音樂從飛機降落地面
 不穩定的氣流輕微的震音支配著我的心跳和呼吸
 再度回到這個城市 (想不再回頭又不想錯過) (line 17)
 許多熟悉的建築都已經改了舊貌 (假使你仍然認得這個我)
 維多利亞港變成了狹窄的小河
 (有一天我們可會在兩岸相聚而不需鵲橋?)
 青翠的花園越建越多
 (有一天我們可會長亭折柳效蝶雙飛?)
 新的購物廣場有了時代的名字
 (看來我們會穿上厚笨的太空衣
 密封的房間內尋覓彼此的軌跡!) (line 25)
 大抵我的髮型和思想都該改換程式吧
 這個夏季
 仍舊流行去年雪紡造的長裙
 透明的布料重重疊疊造成不透明的
 你的表情
 「愛我嗎
 但如何敢問
 等到白頭 未染塵
 ……」

Music from the headphones lands on the tarmac
 Tremors and vibrations rule my heartbeats and breathing
 Back in this city (*Don't want to turn back, nor yet to miss the chance*)
 Familiar buildings have changed beyond recognition (*Should you still know me*)
 Victoria Harbour has narrowed into a stream
 (*Would we meet halfway without the mythical magpie bridge?*)
 Green parks have sprouted
 (*Would we flutter like butterflies among willow leaves?*)
 Shopping malls are names for the new times
 (*Or would we don podgy spacesuits
 and, in closed chambers, track each other in orbit!*)
 Perhaps change is due for my hairstyle and my thoughts
 This summer
 It's still in to wear last year's chiffon skirts
 With filmy gossamers layered to opacity
 Like your expression
 Love me?
 Would I dare ask
 Till my hair silvers Not from dust...

電影的顏色是苦澀的歌曲的旋律是
鬱藍的但我並沒有
那麼恆久傷感的力量
所以將來某一天
假如我又在一條不相干的行人道上遇見你
請不要穿那同樣的衣裳
截停同樣的計程車
因為那是與我名字相關的顏色
這樣會使我繼續疑惑
直到白頭

一九九五年八月三日，香港

註：〈忘掉你像忘掉我心〉乃電影《白髮魔女傳 II》(于仁泰導演)的主題曲，張國榮作曲，林夕填詞，王靖雯主唱。詩中引號內的是歌詞。

The film is in techni-bitter, the tempo for the music
Melancholic blue but I cannot
Bear such prolonged sorrow
So, one day,
Should we meet on an indifferent pavement
Be not in red
Nor hail a red cab
For red figures in my name
And the thought would perplex me
Till my hair silvers.

3 August 1995, Hong Kong

Note: "Forgetting You Is Like Forgetting My Heart" is the theme song from the film "The Bride with White Hair II" (directed by Ronny Yu). Melody by Leslie Cheung. Lyrics by Lam Chik. Sung by Faye Wong. The quotes in italics are from the lyrics.

(Trans. Lai, 1998, p.33-36)

Appendix R. Poem Title: 〈芭比娃娃〉 "Barbie Doll"

(Sample poem in Chapter 7)

〈芭比娃娃〉 梁秉鈞	"Barbie Doll" Leung Ping-kwan
我是一個芭比娃娃 在一個芭比城市裡 我戴上芭比假髮 每日更換不同的芭比套裝 我有一個塑膠家庭 模型砌成的芭比辦公室 還有一群非常芭比的朋友 在海港照例璀璨的煙火 伴奏下共進燭光晚餐 在芭比節送芭比花 (line 10) 留意連卡佛甚麼時候大減價 在快樂時光評 說人家的衣著 (line 12) 回家看芭比今日睇真D 喜歡電視裡那個平頭裝 (line 14) 男主角側著頭權威地說： 今年的情況可以用兩個字說盡……	I'm a Barbie doll Living in a Barbie city; I wear a Barbie wig, Put on a different Barbie suit every day. I have a plastic home, A pre tab Barbie office, And a group of very Barbie friends; Candle-lit dinner to the accompaniment of The usual dazzling fireworks display over the harbour. I send Barbie flowers on Barbie Day, Notice when the next Lane Crawford sale is, Criticize other people's clothes during Happy Hour, Go home to watch Barbie Hong Kong Today. I like that actor with flat top haircut in the TV series, Tilting his head and saying authoritatively, 'The situation this year can be summed up in two words...'

甚麼攞直男女甚麼是非黑白 甚麼救濟金甚麼失業與賠償 最好不要太複雜 (line 19) 「最緊要開心！」 我是一個芭比娃娃 (line 21) 走進一個芭比公園 我愛塑膠花朵盛開 水池裡擠滿帆船 滿身披掛龍首獅頭洋紫荊 還有芭比徽芭比旗 (line 26) 我是個芭比娃娃 走進芭比八佰伴 把架上所有東西帶回家作伴 大量購進無用的餐具 七十款不同的鞋子 以便不時之需 投資股票或者買樓 阿 Ken 永遠在手提電話的那一頭 總是說：你依家唔開心，不如咁啦 我地不如搵D嘢玩吓啦 (line 36) 總有專欄好介紹 我洗芭比芬蘭浴	Straight or not-straight, men or women; true or false, black or white; Relief funds; unemployment and compensation. Better not to be so complicated: "Being happy is the thing!" I'm a Barbie doll, Walking in a Barbie park; I love plastic flowers in bloom, The pool packed with little sailing boats. Dragon-head, lion-head, all decorated with the Bauhinia flower, Barbie logo, Barbie flag; I'm a Barbie doll Walking into a Barbie Yaohan Bringing home all the goods on the shelves, Buying lots of useless cutlery And seventy pair of shoes in different styles For every possible occasion; Investing in stocks, or buying houses, Ken is always at the other end of my mobile phone, Saying, 'You're not happy, Let's go have some fun together!' The editorials always provide useful news. I take a Barbie sauna,

我有超級市場的優惠卡 我參與傳播全城的謠言 今晚去邊度 happy 下 (line 41) 肥牛火鍋亦都唔差 我是芭比娃娃 每隔不久接受全身整容 (line 44) 我不介意改變形象 最緊要貼著潮流 收胸收臀減去脂粉味？ 收起嘟起的嘴唇？ 有甚麼相干？如果青春雜誌 也這樣 說 (line 50) 也這樣 說 我追隨米蘭今季的時裝 外國廣告彩頁男人比較有魅力 我愛解放軍夠威武 我喜歡所有穿制服的男人 看見皮靴就心花怒放 我是一個芭比娃娃 參觀芭比立法局 人們都好好坐著 討論嚴肅的芭比問題	Have my supermarket VIP card. I take part in a spread-it-round-the-whole-city rumour. Where should we go to have fun tonight? Shabu Shabu sounds rather nice. I'm a Barbie doll, I have all-over plastic surgery from time to time. I don't mind changing my image; The thing is to be trendy - Smaller breasts, smaller hips, less and less make-up? Pull in those pouting lips? What's the big deal? If Young Generation magazine Says so too, Says so too... I follow this season's Milan fashions, The male models in foreign advertisements really grab me; I love the PLA hunks I fancy all men in uniform Their leather boots turn me on... I'm a Barbie doll Visiting the Barbie Legco Everybody sits properly Discussing serious Barbie problems

用芭比的程序
用芭比的言語
我感到很放心
我高高興興地走到街上
我很高興我生活在
一個芭比的城市裡

With Barbie procedures
In Barbie language
I feel completely at ease
I stroll onto the street happily
I feel very glad
Living in a Barbie city

(Trans. Tsui , 1998, p.16-18)

Appendix S. Poem Title: 〈家破〉 "Broken Home"

(Sample poem in Chapter 7)

〈家破〉 梁秉鈞	"Broken Home" Leung Ping-kwan
1. 我們要不要離開這個家？ 同在一起已有好一段日子 我們逐漸成了彼此的靠椅 一起改變不能改變的屋宇 拆下牆壁清理累積的污垢 只不過想有更寬大的客廳 包容各種不同意見的客人 同在一起有了很深的感情 我們逐日建立了我們的家 雖然地板太髒，人太擁擠 天花板實在也未免太高了 伸懶腰會碰到陌生的星辰 但昨日的夢想似逐漸成形 咳嗽流淚間有了模糊形狀 是濫褻的空間但可以遠眺 向長空萬里要求選擇自由 讓我們悼念也讓我們批評	1. Do we really have to leave this house? We have been together so long we've become each other's furniture We made changes they said couldn't be made. We took down walls and cleaned up old grime, to make a much larger sitting-room for all our different kinds of friends. We're deeply connected, through the days of fixing-up, although the floor is more than littered with scraps and people; though nobody can reach the ceiling, anybody who stretches and yawns touches new stars. It's happening --- what we only dreamed of yesterday, is taking shape around our sniffles and coughing. It's not much, but we can see a long way. You tell the wide sky you choose freedom. If we have someone to mourn and things to criticize

不要強加許多扭曲的名字
大家在前庭對話不在後門
願我們說的可以傳到四方

2.

我們都不願意放棄這一切
但你說：我們還是離去吧
隆隆的戰車聲迫近了
奔走和慘叫的聲音迫近了
曳光彈把整個廣場染紅
我們默默地坐在這兒
沒有顫慄只是有點冷
你說離開這暫時的家可以重建新的家
可以的只要帶著我們心中的桌椅
我並不害怕，只是說不出話
默默坐著，聽見彼此的安慰
我們都忍不住流下淚來
這時所有燈光突然熄滅
東南角那邊為甚麼人群開始挪動？
忽然有一陣甚麼輾裂的聲音
啪啪的巨響來到我們之間
地面動搖人像玻璃和花盆那樣碎散

don't stick slogan-labels on us.

We're talking on the front porch, not out back in the alley.

Let our message go out in all directions.

2.

How can we abandon all this,
though you say you think we'd better,
now that the trucks and tanks are closing in,
and people are running and screaming all around
and flares light up the entire square.
Here we sit dumb,
hardly trembling in the chilly night.
You say it was always a temporary home, we can build another.
Sure we can, our own hearts are the furniture.
I'm not frightened; I just can't talk.
Listening to us consoling each other,
who can hold back tears!
Suddenly all the lights are gone and
people at the southeast corner slowly get up together.
Then an explosion and crackling sounds!
Deafening and around us, among us, everywhere!
The earth shakes and spirits are shattered like glass, broken like flower pots.

在砸爛的泥土上我連忙扶你起來
卻發覺，你這答應與我們重建一個家的
卻好似再也站不起來了

I bend down to lift you from the trampled ground
but find you and your promises of rebuilding a home with me
can't stand up.

(Trans. Osing and Leung, 1992, p.70-73)

Appendix T. Poem Title: 〈懷舊：在 1993 懸想將來的 1993〉 "Nostalgia: Imagining a future 1993 in the year 1993"

(Sample poem in Chapter 7)

〈懷舊：在 1993 懸想將來的 1993〉 樊善標	"Nostalgia: Imagining a future 1993 in the year 1993" Fan Sin Piu
幾乎確定到那時 我們的風格出落得多古典 沏一壺川寧，滿滿英國風 瓷器細白啊天氣迷離 茶色玻璃窗外是秋天嗎 女傭的裙裾巴格里尼的感傷 SCMP 在右 精緻的漩渦向左 牽動一朵鮮奶變色 獨個兒別看海外版 在家裡思家，這男人的閨怨 向孩子和暑假的南半球	Odds-on bet for the new-season's style: hark the bloom of a classical revival A pot of Twinings, English as can be white egg-shell china, cloud and mist Is it autumn outside the tea-tinted glass? The maid's skirt, Paganini's pathos SCMP to the right exquisite whirlpool swirling to the left, effecting a milky florescent change of hue At home thinking of family no heart to face the world news alone a neglected husband mopes after

且翻到財經，趁餘溫 呷一口春光爛漫 多想再看一場，落幕後 這賣座的亂世，纏綿的懷舊	children and southern hemisphere summer holidays So turning to the financial pages, sipping the last glow of glorious spring How I'd like to stay for another viewing As the curtain falls on these standing-room-only times of tumult lingering nostalgia *Footnote: Since the early 1980s, when the Sino-British negotiations over Hong Kong started, the territory has seen a continuous tide of emigration. Instead of the whole family leaving Hong Kong together, the man, as bread-winner, often stays behind while his wife and children fulfill the residency requirements of their country of destination. Such 'wifeless' husbands are referred to in local parlance as 'astronauts' 太空人. SCMP: South China Morning Post, Hong Kong's main English-language daily. (Trans. Chapman, 1997, p.154-155)

Appendix U. Poem Title: 〈帶一枚苦瓜旅行〉 "Travelling with a Bitter Melon"

(Sample poem in Chapter 7)

〈帶一枚苦瓜旅行〉 梁秉鈞	"Travelling with a Bitter Melon" Leung Ping-kwan
我中午的時候煮來吃了 切開來，炒熟了 味道很好，帶點苦，帶點甜 帶著你從另一個地方帶回來的好意 在你帶著它回來的途中，在你身邊 它一定是逐漸變得溫柔了 你是怎樣帶著它的？ 是托運的行李？還是自攜的行李？ 它在飛機上有沒有東張西望，有沒有 因為肚子餓而哭了？因為遠離海拔而暈眩？ 我說我這邊滂沱大雨，你說你那邊 陽光普照，你正要出發來我的城市 所以你相信可帶著它跨越 兩地不同的氣候和人情 我看到它也就相信了 你讓我看見它跟別人不一樣的顏色	I cooked it at noon sliced it, then stir-fried it It was delicious, a little bitter, a little sweet carrying the good wishes you brought with you from another place On your way back you had it for company it must have gradually turned tender and soft beside you How did you carry it? Did you check it in? Or hand-carry it? Did it look about curiously in the plane? Did it cry because of hunger? Did it get airsick? I said it was raining outside, you said where you were it was sunny, you were about to set off to my city so you thought you could bring it with you, carry it across different climates, different customs and manners I believed you when I set eyes on it thanks to you I saw its colour — so unique

是從那樣的氣候，土壤和品種
 窮人家的孩子長成了碧玉的身體
 令人抒懷的好個性，一種溫和的白
 並沒有閃亮，卻好似有種內在的光芒
 當我帶著這枚白色的苦瓜乘坐飛機 (line 21)
 來到異地、踏上異鄉的泥土
 我才想到問可曾有人在海關盤問你：
 為什麼不是像大家那樣是綠色的？
 仔細檢視它曖昧的護照，等著翻出麻煩
 無辜的初來者背著沈重的過去靜候著
 它還是那令人舒懷的好個性，收起酸澀
 平和地諒解因工作辛勞而變得陰鬱
 兩眼無神且苦著臉孔的移民局官員 (line 29)
 我帶著它越走越遠，像我的說話
 愈不著邊際，愈是想包容更多
 只緣我不願漏掉細節，關於一枚苦瓜
 如何在夜晚輾轉反側，思念它離開的同類
 它的呼吸喘急，可是它懷念瓜棚下
 那熟悉的位置，外人或覺瑣碎的感情？
 你總是原諒我言語的陋習，當我問： (line 36)

In what climate and soil it grow and from what species?
 This child from a poor family has grown into a body like jade
 has an endearing character, a kind of soft gentle white
 not dazzling, but glowing as if from within
 I took this white bitter melon with me onto the plane
 and arrived at a foreign land, stepped onto foreign soil
 only at the Customs did I wonder if anyone had asked you:
 Why isn't it green like most bitter melons?
 As they examined its dubious passport, ready to stir up trouble
 the innocent newcomer waited patiently, a heavy past on his shoulders
 while it remained endearing as ever, neither bitter nor sour
 but gently making allowances for those overworked disgruntled
 weary-eyed grim-faced immigration officials
 I took it with me and went on and on, like my words, further and
 further off the mark, trying harder to be inclusive
 because I didn't want to leave out any details, about how a bitter melon
 tossed and turned at night, missing its mates,
 gasping — was it torn by memories of that
 familiar place under the melon-shed, by feelings some may find trivial?
 You're so kind towards my clumsy language habits, when I asked:

你甚麼時候回來？你只是回應：
 你甚麼時候走？一個離去，一個
 歸來，你接受了我言語的時態
 滑溜而不可界定。我吃苦瓜
 我吃過苦瓜才上飛機
 為甚麼它又長途跋涉來到我的桌上
 是它想跟我說別離之苦？失意之苦？
 它的身體長出了腫瘤？它的臉孔
 在孤獨中長出了皺紋了？ (line 45)
 老是睡得不好，老在凌晨時份醒來
 睜著眼睛等到天亮？在那水紋一樣的
 沈默裡，它說的是疾病之苦？
 是沒法把破碎的歷史拼成完整？
 是被陌生人誤解了，被錯置
 在一個敵意的世界之苦？
 但它的外表還是晶瑩如玉
 澄澈得教人咀嚼可以開懷
 我在說每個人該好好說的
 明白的話裡說我自己想說的
 混亂的話，我獨自擺放杯盤

When will you be back? you just said:
 When will you go? One leaving, one
 returning. You accepted the tenses I used
 tenses slippery and imprecise. I always eat bitter melons
 I ate one before I boarded the plane
 Why then did it come all that way back to my table?
 Did it want to tell me the bitterness of separation? of frustration?
 Did it want to let me know it had a tumour? that its face
 was wrinkled with loneliness?
 that it kept having bad nights, kept waking in the early hours
 and with open eyes waited for the arrival of dawn? In the rippling
 silence, was it telling me it was illness that made it bitter?
 or its inability to make whole the fragments of history?
 Or was it the bitterness of being misunderstood by strangers,
 of being misplaced in a hostile world?
 It still looked so translucent, like white-jade
 so soothing the thought of savouring it eased one's nerves
 I was saying what everyone should say
 expressing amidst lucid phrases what I wanted to say
 in confused sentences. Alone I set the table

隔著汪洋，但願跟你一起
咀嚼清涼的瓜肉
總有那麼多不如意的事情
人間總有它的缺憾
苦瓜明白的

一九九八年六月柏林

the ocean between us, how I yearned to be with you
and share with you the refreshing melon
There are so many things that do not live up to expectations
The human world has its imperfections
The bitter melon understands.

Berlin. June 1998

(Trans. Cheung, 2002, p.266-271)

Appendix V. Poem Title: 〈洋蔥〉 "Onion"

(Sample poem in Chapter 7)

〈洋蔥〉 梁秉鈞	"Onion" Leung Ping-kwan
他們說 洋蔥並沒有 甚麼了不起，活該 它近來一再受到批評 儘管穿著鄉土的外衣 它的姓氏聽起來就不可信賴 成分也不怎麼好，剝開一層 又一層，裡面居然會沒有甚麼 大眾公認的內涵！ 真是形式主義！ 他們結果用嚴正的言辭徹底取消了 這簡單的東西。 我這個老在做飯的人 剝著瓣瓣參差形狀， 並沒有明確目標 心不在焉的染了滿手辛酸， 不想就用 比喻言說。 眼睛有點癢癢的， 卻不 是由於偉大崇高的感情。 一層蓋 一層， 尋常事物都不一樣。 可薄 可厚， 可輕可重， 輕微的變化 滑出習慣的模式， 日常生活	They say What's so great about an onion? Serves it right to be criticised so very often lately It's got homely clothes on, all right but its name sounds suspiciously alien and its background is no good, strip off one layer there is yet another layer, with nothing much inside nothing the people will call substance, mere formalist! In the end they use some harsh words, and do away with this simpleton good-for-nothing. I, who spend all my time cooking, peel off one layer after another, different shapes, with no clear aims absented-minded I got my hands stained with sourness, not wanting just to speak with metaphors. My eyes were a little itchy, not because of grand and sublime feelings. One layer on top of another, not all ordinary things are the same. Sometimes thin, sometimes thick, sometimes light, sometimes heavy, the slightest change slips out of habit models, daily life needs

也需要凝神。你是跟我不同
剝開的過程裡也觸動了我
那股辛辣爽甜澄明又曖昧
要找新的字詞去說分明
怎的卻老被眨說太容易
坦開自己教人看清楚
他們裹著長袍呷茶說
風雅的花事和燈謎
我尋找另外
的文字

一九九七年

attention too. You and I indeed are different
The process of peeling has also touched me
That pungence that sweetness so sharp so
mixed. I look for new words to explain
it but they keep saying It's too easy
to bare yourself for all to see
They, in robes, sipping tea,
talk about refined trivia
solve lantern riddles
I go after other
Words

1997

(Trans. Cheung, 2002, p.218-219)

Appendix W. Poem Title: 〈「你不要玫瑰」〉 "You Don't Want Roses"

(Sample poem in Chapter 7)

〈「你不要玫瑰」〉 小西	"You Don't Want Roses" Xiao Xi
你不要玫瑰 你要菊 好吧！橫豎玫瑰有刺（不是薔薇嗎？） 橫豎菊花可沖茶 可以變成一張床 下下火 你說為甚麼菊花可以變成床？ 採菊東籬下 大概也是為了可以鋪一床菊 躺下來看看南山 喝喝菊花茶吧！ 一九九六年三月一日	You don't want roses You prefer chrysanthemums That's fine! Roses have thorns anyway (Though that's the China rose, no?) Besides, chrysanthemums make nice tea Or can be turned into a bed Reducing the body's internal heat You wonder how chrysanthemums can turn into a bed? Well, the ancient poet who picked chrysanthemums at the eastern hedge Probably wanted them to make a bed of chrysanthemums So he could lie down and gaze on southern hills While he drank his chrysanthemum tea. 1 March 1996

	Footnote: The southern Chinese are keen believers in regulating the body's inclination towards excessive heat and coolness with food and drink; chrysanthemum tea is supposed to have a cooling effect. The last stanza refers to two famous lines of Tao Qian's poetry: "I pluck chrysanthemums under the eastern hedge / And gaze afar towards the southern mountains." Translation by William Acker in <i>An Anthology of Chinese Literature</i>, ed. Cyril Birch (New York: Grove Press, 1965). (Trans. Hung, 1997, p.216-217)

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