

On the Translation of Poetry between Chinese and English from the Aesthetic Perspective

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Abstract: Poetry is the precious heritage and the splendid culture in the history of human civilization. The poetry itself conveys the aesthetic properties and unique sentiments that arouse readers' abundant feelings. Poetry translation aims to convey the original artistic conception in target language. The aesthetic perspective in poetry translation can be used to appreciate the literary works of art or minds and emotions in relation to a sense of beauty. Besides, beauty is a indispensable element of the aesthetic perspective. In fact, Chinese and Western world have different cultures, customs and language families. This requires translators' high-level comprehension ability and professional skills, so the translation of poetry is quite difficult in translating. By analyzing the translation of poetry from the perspective of aesthetics, this paper aims to summarize some translation principles and techniques and offer some help to those people who love poetry and poetry translation so as to promote cultural diffusion, exchange and prosperity.

1. Introduction

Poetry is the precious heritage and splendid culture in the history of human civilization. Poetry is a piece of writing that is valued as a work of art. It is the unique form in literature. The poetry itself conveys the aesthetic properties and unique sentiments that arouse the readers' abundant feelings.

As Hornby mentions that "Aesthetics is the branch of philosophy that studies the principles of beauty, especially in art" (32). Various aesthetic perspectives bring about distinctive translation versions of the same original text. According to the realms of the aesthetic existence, aesthetics includes natural aesthetics, artistic aesthetics and social aesthetics and so on. Artistic aesthetics is reflected in the formative art, the performing art, the language art and the comprehensive art which refers to literature, drama and movie. That means poetry translation is the substantial part of the artistic aesthetics.

Poetry translation is similar to the recreation of the original poetry. Poetry translation aims to convey the original artistic conception in target language by using aesthetics. Poetry translation belongs to the artistic aesthetics and translators try to reflect the original poetic aesthetics in target language by using some related translation principles and techniques. It's difficult to convey the original artistic conception by means of translation from the aesthetic perspective.

The aesthetic perspective in poetry translation can be used to appreciate the literary works of art or the minds and emotions in relation to a sense of beauty. Besides, beauty is a indispensable element of the aesthetic perspective.

This paper, based on poetry translation between Chinese and English from the aesthetic perspective, covers the aesthetic principles in poetry translation, and also mainly analyzes the translation techniques in poetry translation between Chinese and English in the third part. Through this study, some help can be offered to those people who love poetry and poetry translation so as to know something about translation techniques, promote cultural diffusion, exchange and prosperity.

II. Xu Yuanchong's Aesthetic Principles in Poetry Translation

Aesthetics provides principles and perspectives of thinking for literature. In turn, the achievements of literature can enrich and perfect the aesthetic principles. As for poetry translation, aesthetic atmosphere and experience run through the whole process of translating.

Poetry translation is associated with aesthetic principles and practice for a long time. Up to now, scholars in the aspect of poetry translation have put forward their translation principles. Professor Xu Yuanchong advanced his "Three-Beauty Principle" in poetry translation theory and he mentioned in his book Literature and Translation: "Literary translation, especially poetry translation, is a kind of synthetic art with beauty in sound and in form and in meaning" (1). Xu Yuanchong's splendid translation versions are ardently welcomed both at home and abroad. By the way, from the perspective of aesthetics, this paper is based on Xu Yuanchong's principles, and mainly talks about some aesthetic principles.

A. Introduction to Xu Yuanchong

In modern China, Xu Yuanchong is considered as the most influential poetic translator and is the outstanding translation theorist both at home and abroad. He is the man who has translated the majority of important poems from Chinese to English, and he is the only one in the world who has translated classical Chinese poetry into English and French versions.

He has made great contributions to poetry translation. He has plenty of translations from Chinese to English such as The Book of Poetry, 300 Yuan Songs, 300 Song Lyrics Poetry of the South, and Selected Poems of Li Bai, Du Fu, and so on. In addition, he also translated some foreign masterpieces into Chinese such as Dyded's All for Love and Scott's Quentin Durward. Above all, in 1980s, Hong Kong published his work 300 Tang Poems-A New Translation which is one of the important anthologies of Chinese versions at that time.

Xu Yuanchong states that "A translated version should not only be faithful but also beautiful, as beautiful as the original in meaning, in sound, in form (Literature 12). Gradually, he linked theory with practice in many books that he translated into Chinese, English and French. His translations have received nice reputation in the readers' minds.

B. Xu Yuanchong's Aesthetic Principles

Xu Yuanchong's "Three-Beauty Principle" is his core translation theory in poetry. Xu Yuanchong applies "Three-Beauty Principle" to the translation of poetry.

The "Three-Beauty Principle" includes beauty in sound, beauty in form and beauty in meaning. In the concrete translation process, beauty in sound refers to the version's rhyme or repetition of verse corresponding to the original. Beauty in form refers to the length of sentences, antithesis of verse and style of translation that are in accordance with the original. Beauty in meaning includes that the images is reasonable and the artistic conception is vivid in the poetry translation.

Based on these principles, he emphasizes that when translating literary works, translators need to use their integrated capability to try various devices to maintain the original beauty in sound, form and meaning. Besides, translators need to recreate the original sentiments and meaning in target language. The achievement of these "Three Beauties" in the poetry translation can assure the loyalty of poetry and promote the aesthetic effect.

In order to make a distinction between prose translation and poetry translation, Xu Yuanchong advances the "Three-Beauty Principle" in poetry translation. Prose has the fluent formation of words, however, poetry has the essential words in fixed formation. Poetry itself covers the beauty in

sound, form and meaning. In the concrete translation process, both Chinese and English poetry translations try to follow the aesthetic principles and transfer the aesthetic values so as to correspond to the original text.

The central content of the “Three-Beauty Principle” includes beauty in sound, form and meaning. Only by reproducing the principle of three beauties can poetry achieve loyalty and faithfulness to the original poetry. This can actually perform the aesthetics and recreate the aesthetic value. By doing this, readers and poetry lovers can enjoy the poems and feel the magic of poetry translation.

2. Beauty in Sound

Xu Yuanchong mentions that “Poetry should have rhyme, be smoothly written and sweet-sounding, this is beauty in sound in poetry” (Art 127). Poetry and music are like twin sisters. They are closely related to each other from their birth (85). This aesthetic principle in sound means the poetry has musicality.

In the process of poetry translation, Xu Yunchong holds that the original beauty in sound should be preserved in the target text as much as possible. In his translation works, he keeps this aesthetic principle in sound, which is not only faithful to the original poetry but also conveys the original mood, thought and artistic aesthetics. In most poems, translation techniques such as alliteration and rhyme, usually appeared in the translations.

Some classical Chinese poems include rhymed patterns, especially in *lvshi* and quatrains. These poems have a more relatively regular and strict structure. It is helpful to illustrate the rhyme in poetry translation between Chinese and English and make the rhyme be similar to the original. This can preserve the rhyme. English poems also have rhymes. The beauty in sound of most poetry translations includes the translation of original rhyme.

As for alliteration, it is commonly used in English poems. The function is to imitate certain objects and express the main features of them. This can help readers to reproduce the images in their minds according to the translation and feel the images that the poem intends to describe.

3. Beauty in Form

In light of Xu Yuanchong’s aesthetic principles, he holds that poetry translation should keep the original beauty in form without destroying the beauty in sound and meaning. This can help to construct the original artistic atmosphere and express the real feelings of the poet. Poetry is well-known for its best order of words.

Chinese poetry has various forms, which include ancient poems, modern poems. The form of ancient poems are characterized by Yue Fu poetry that contains three main forms: Ge, Xing and Yin. The form of modern poems includes *lvshi*, Jue Jv, Ci and Qu that refer to strict form patterns. The form of *lvshi* and Jue Jv usually has five or seven characters in each line. The form of Ci have short sentences and long sentences with certain forms. The form of Qu mainly includes drama and San Qu. The form of English poetry include sonnet, alliterative verse, blank verse and free verse.

Both classical Chinese poetry and English poetry are written in lines. This is the most common feature of poetry. Professor Xu Yuanchong believes that “Succinct diction is one attribute of the beauty in form of Chinese and English poetry” (Literature 103). In poetry, the pattern of words is designed into fixed lines to perform conciseness. It is best to follow the original lines and the original pattern. This can help foreign readers to enjoy the fascination of elegance and artistic conception in the form of Chinese and English poetry. In other words, this means poetry can not be translated into an article like prose or any other form. In English poetry translation

In poetry translation, the form of poetry needs more attention because poetry is distinctly different from any other literary texts. Poetry’s typical form is the relatively regular rhymed feet and

a certain number of lines, which make up of stanzas. In addition, the length of lines and the number of lines in each stanza are arranged reasonably in accordance with the different types, contexts and meaning. Therefore, it's important to care more about the poetic form.

4. Beauty in Meaning

Xu Yuanchong proposes that “beauty in meaning” does not refer to the surface meaning but the deep meaning: image and artistic conception (112). That is to say, on the basis of aesthetic perspectives, image and artistic conception play an important part in achieving the beauty in meaning in the process of poetry translation.

Artistic conception consists of different images, which can reveal the poet's internal world and true emotion. Artistic conception has two elements: one is the objective scenes in everyday life, and the other is the poet's ideal subjective creation. Both elements are indispensable in the creation of poetry.

It is generally realized that words are limited while the meaning is infinite. Meaning is something that people can not express in human language. It implies a kind of emotion that among the words, behind the words and especially beyond the words. Poems usually brim with multiple meanings and express powerful feelings. Poems that have true meanings are worthy to read.

When a poem comes into being, the meaning is not superficial. Instead, there are potential meanings waiting to be comprehended. In order to catch the original meaning, translators need to pay close attention to the context in the process of analysis and interpretation of poems. It can be concluded that meaning is nothing without context and meaning has a close relationship with context.

The meaning of poems depends on the context. If the context brims over with true and abundant feelings, the meaning will be powerful and vigorous. If the context is fancied and empty, the meaning will lost vigor. So a certain context determines the certain meaning.

III. Translation Techniques of Poetry Translation Between Chinese and English

Poetry translation is a kind of language activity and plays an important role in literary art and cultural communication. Translation has diverse techniques such as literal translation, liberal translation and omission, which have their respective features. No matter which kind of translation technique is adopted, as long as translators can take full account of function, aesthetics and readers, poetry translation will be faithful to the original text and have the aesthetic effects. In the specific process of poetry translation, different translation techniques focus diverse aspects and lead to various lingering charm. Poetry calls for the beauty in sound, form and meaning. It is the same to poetry translation.

A. Translation Techniques about the Beauty in Sound

Poetry always has rhymed sound for its powerful feeling can be reflected from beauty in sound. From the aesthetic perspective, translation techniques about beauty in sound can perform the charm of poetry. The rhymed sound can help to present the poetic atmosphere and the poet's mood. The pleasure from poetic appreciation implies the harmonious entirety which is reflected in the coherence among rhymed sound and emotion. Some translation techniques are usually used to perform the beauty in sound.

5. Alliteration

Alliteration is more specific than other types in sound because it can be elaborated as a phoneme. Alliteration often appears in English poetry while seldom in Chinese poetry. Alliteration is a sort of pattern of parallelism in English poetry. Different alliteration patterns in different poems under different circumstances can reflect various functions and aesthetic principles. The flexible use of

phonemes can illustrate certain aesthetic effects both in poetry and scenery.

Example 1:

Ode to the West Wind (Percy Bysshe Shelly)

O wild west wind, thou breath of Autumn's being (qtd. in Huang 124)

寄西风之歌 (珀西·比西·雪莱)

哦,不羁的西风哟,你秋神之呼吸。(Tu 496)

In Shelley's Ode to the West Wind, the alliterative words are "wild", "west" and "wind" that share the same phoneme [w]. This phoneme [w] successfully imitates the voice while the wind is blowing. Besides, this phoneme [w] fully illustrates the image of wind that is free like a horse with no halter.

In Tu An's translation, it is impossible to follow the original sound pattern. He adds some information to reflect the alliteration. He adds the interjection "哟" and build alliterative sound with "哦".

As we can see, alliteration in poetry translation can indicate the beauty in sound.

6. Rhyme

In the Oxford Advanced Learner's English-Chinese Dictionary, Hornby mentioned, "rhyme is a word that has the same sound or ends with the same sound as another word" (1713). Rhyme often repeats the same or similar sounds and usually occurs between poetic lines or appears at the end of the line. Rhyme in English poetry creates the organized stanza. To some extent, English poetry are based on rhyme. It is common to use the same letter for rhyming with each other in the line to indicate regular style of lines. On one hand, the rhyme of letters appears in one line after another. On the other hand, the regular rhyme of letters appears at intervals between lines.

Example 2:

Ozymandias (Percy Bysshe Shelly)

I met a traveler from an antique land,

Who said: Two vast and trunkless legs of stone

Stand in the desert...Near them, on the sand,

Half sunk, a shattered visages lies, whose frown,

And wrinkled lip, and sneer of cold command. (qtd. in Huang 123)

奥兹曼迪亚斯 (珀西·比西·雪莱)

我遇见一位来自古国的旅人

他说:两根没有身躯的石刻巨腿

半掩于沙漠之间,

近旁的沙土中,有一张破碎的石脸

抿着嘴,蹙着眉,面孔依旧威严 (Tu 486)

In Shelley's Ozymandias, the obvious rhyme is "and" that is pronounced as "[ænd]". It appears at the intervals between lines. In the Chinese version, the rhyme is "an" that appears in these words "间", "脸" and "严". In this poem, these rhymed words emphasize the effect in sound and create fluency in reading. Rhyme in poetry indicates the beauty in sound.

Example 3:

梦游天姥吟留别(李白)

越人语天姥,

云霞明灭或可睹.

天姥连天向天横,

势拔五岳掩赤城。

Mount Skyland Ascended in a Dream

-a Song of Farewell (Li Bai)

Of Skyland Southerners are proud,

Perceivable through fleeting or dispersing cloud.

Mount Skyland threatens heaven, massed against the sky,

Surpassing the Five Peaks and dwarfing Mount Red Town. (Selected 140)

In this original classical Chinese poem, the words “姥” and “睹” contain the rhyme and the rhyme “u” is reflected in the first and second lines while in the English versions of this poem, the rhyme is achieved in words “proud” and “cloud” by using [aud]. The first and second lines both in Chinese and English poems contain the rhyme and this achieves the beauty in sound.

7. Onomatopoeia

Onomatopoeia refers to imitating the sound of things or echoing the natural sound. In classical Chinese poems, the main function of onomatopoeia is to reflect the artistic conception. In English poems, onomatopoeic words are similar to the voice of things in the natural world..

Example 4:

蜀道难 (李白)

噫吁嚱!危乎高哉!

蜀道之难,难于上青天!

Hard Is the Road to Shu (Li Bai)

Oho! Behold! How steep! How high!

The road to Shu is harder than to climb to the sky. (Selected 46)

In this example, the three words “噫”, “吁”, “嚱” sound like the tone of surprise. They are used for describing the danger and difficulty while people are walking along the road of Shu. This suggests the very high and cliffy road to Shu. Besides, the danger and the difficulty on the road of Shu are the main artistic aspect, which can indirectly demonstrate the spirit of bravery and perseverance.

In the English version, Xu Yuanchong uses [əu] sound to recreate the onomatopoeic function that indicates people’s fear and surprise on the road of Shu.

Example 5:

Spring (Thomas Nashe)

Spring, the sweet Spring, is the year’s pleasant king,

Then blooms each thing, then maids dance in a ring.

Cold doth not sting, the pretty birds do sing,

Cuckoo, jug-jug, pu-we, to-witta-woo!

春光(托马斯·纳什)

春光,可爱的春光,一年中快乐的君王,

看百花齐放,姑娘们围着圈儿舞得忙,

寒气不再刺脸庞,可爱的鸟儿歌唱

布谷,叽叽,喳喳,不要走,哥哥! (Tu 95)

In the English poems, the last line indicates the phenomenon of onomatopoeia. The sounds are respectively made by cuckoo, nightingale, peewit and owl. The poet uses onomatopoeic words to display the recovery of all things in spring. In the translation, these onomatopoeic words are translated into “布谷,叽叽,喳喳”. These words help to build a lively, pure and fresh spring.

B. Translation Techniques about the Beauty in Form

Chinese and English have different syntactic features. Firstly, compared with English, Chinese weakens the syntactic function of the subject. In most cases, some unnecessary information is often ignored or even omitted. This allows the poet to express his emotion without any constraint. On the basis of ignorance of the form, readers go into the poet's internal world so that it is easier for readers to comprehend the thoughts and emotion. Secondly, Chinese is a language which is not restricted by the agreement in number, gender, case, tense and voice. Instead, Chinese poetry pay close attention to the aesthetic value and powerful meaning rather than the fixed form. English must keep the agreement between subject and object. Thirdly, Chinese is typical for its free syntax.

8. Antithesis

Antithesis is the skill of suggesting the certain mood with a certain contrast. Antithesis contains three aspects. Firstly, the parts of the words in both lines should be paralleled with each other: noun for noun, verb for verb and adverb for adverb. Secondly, each part should be corresponding with the other in content: name for name, location for location, frequency for frequency and activity for activity. Thirdly, most images should correspond to each other of both lines: object for object and scenery for scenery. In most cases, translation needs to indicate antithesis.

Example 6:

静夜思 (李白)

床前明月光,

疑是地上霜.

举头望明月,

低头思故乡.

Thoughts on a Silent Night (Li Bai)

Before my bed a pool of light,

Is it hoarfrost the ground?

Looking up, I see the moon so bright,

Bowing, in homesickness I'm drowned. (Selected 141)

In the original poem, “举头” corresponds with “低头”, both of them are the activities of heads and suggest a certain mood of homesickness. Meanwhile, Xu Yuanhong's translation is very faithful to the original in form, which creates the beauty in form. Orderly-arranged and four-lined poem successfully conveys the beauty in form. The words “looking” and “bowing” are verbs and build the antithesis.

9. Repetition

According to Wang Zhenguo and Li Yanlin, “Repetition is an important figure of speech in the coherence of language. The function of repetition is to emphasize and stress. Repetition is usually avoided because it seems verbose. However, repetition can be consciously used in certain context. Repetition can stimulate readers' sense and infect the readers “(85). The repetition of characters is commonly used in slogan, speech and poetic translation. Both classic Chinese poetry and English poetry include the repetition of words or phrases.

Example 7:

梦游天姥吟留别 (李白)

云青青兮欲雨,

水淡淡兮生烟.

Mount Skyland Ascended in a Dream

-a Song of Farewell (Li Bai)

From dark, dark cloud comes rain;
on pale, pale waves mists plane. (Selected 143)

In the Chinese poem “云青青兮欲雨，水淡淡兮生烟”，two adjectives “青” and “淡” are repeated. Firstly, this describes the natural beauty. Secondly, this reflects the romanticism of the poet. The repetition of these two words not only emphasizes the trimly form but also the spirit that the poet yearned for freedom with no any restrictions. In the English version, the repetition of the word “dark” is correspond with the original form. This also has the function of emphasis.

Example 8:

A Red, Red Rose (Robert Burns)
O my Luve’s like a red, red rose,
That’s newly sprung in June.
O my Luve’s like the melodie,
That’s sweetly played in tune. (qtd. in Wu 252)

一朵红红的玫瑰(罗伯特 彭斯)
我爱人像朵红红的玫瑰啊，
六月里鲜花怒放；
我爱人像支悦耳的乐曲啊，
奏得美妙而悠扬。(Tu 279)

In this English poem, the word “Red” is repeated. This word describes the beautiful rose and reflects the attractive lady. The word “Luve” appears repeatedly in this stanza and there are three “Luve” in it. In the Chinese version, the word “红” is also repeated and “爱人” also reflects the repetition. This repetition makes the warm and sweet love like honey gladden the heart and refresh the mind. This also help readers to feel the poet’s true emotion. The meaning of “Luve” refers to the poet’s lover and sometimes means the pure and everlasting love. As it mentioned, the repetition of characters in poetry translation can indicate the beauty in form.

10. Omission

Omission means reducing unnecessary words, phrases and even sentences in translation, but does not cancel meaning. Otherwise, the meaning and artistic aesthetics will be changed. It is another translation techniques that is commonly used in poetry translation because there is a limitation of the number of words and rigorous rhythm scheme. Therefore, on the condition of preserving the original figures of speech, meaning and aesthetics, omission can help to recreate a beautiful poem.

Example 9:

早发白帝城 (李白)
朝辞白帝彩云间，
千里江陵一日还，
两岸猿声啼不住，
轻舟已过万重山。

Homeward (Li Bai)

Goodbye to the city high in the rosy clouds of dawn.
Homeward out the gorge, out today!
Let the apes wail. Go on.

Out shoots my boat. These serried mountains are all behind. (Weng 89)

This poem is set after his excusing because of punishment on the way of his exile. Li Bai was happy and painful at the same time, and thus he wrote this poem to express his complex emotion.

This English version omits the place nouns: “白帝” and “江陵” and they don't have actual meanings in the poem. Foreign readers mostly have no idea about these two places. This avoids the unnecessary and makes the poem more terse and concise. Besides, it is much easier to display the poet's cheerfulness between the lines. To some extent, this omission indicates the beauty in meaning.

C. Translation Techniques about the Beauty in Meaning

Meaning is the core of a poetry, and the translation of meaning is the basic part in poetry translation between Chinese and English. Beauty of meaning is reflected not in the surface structure and literal meaning but in the deep structure and immortal spirit. A good translation of meaning should achieve this key point and be faithful to the original content and meaning. In order to convey the beauty in meaning, translator should have a comprehensive knowledge about the images and artistic conception in the original poetry. Meanwhile, the translator needs to pay more attention to reproducing the context and meaning of the original.

In order to achieve the beauty in meaning, literal translation and liberal translation are usually used to express and convey the original context and meaning.

11. Literal Translation

According to Wang Zhenguo and Li Linyan, “Literal translation not only requires the preservation of the original language form which refers to lexis, syntactic structure and figurative speech and so on, but also requires that the target language is fluent and easy for readers to understand “(6). In most cases, literal translation focuses more on the style of original poems. It tries to express the original meaning without any alterations on the context and meaning. Literal translation achieves the faithfulness in the translated poetry.

Example 10:

捣练子 (李煜)

深院静,

小庭空,

断续寒砧断续风。

无奈夜长人不寐,

数声和月到帘栊。

Deep garden still,

Small courtyard void,

The intermittent beetles chill

And intermittent breezes trill

What can I do when sleep's destroyed

In endless night,

But count the sound brought by moonlight? (Gu 20)

This is an example of literal translation. “Deep garden still” and “small courtyard void” reflect literal translation. These two lines indicate the deep loneliness of poet. “The intermittent beetles chill” and “intermittent breezes trill” keep the original meaning by using literal translation. These two lines describe the season, weather and basic tune of this poetry. This example reflects the poet's emotion and keep the original meaning. Therefore, this indicates the beauty in meaning.

12. Liberal Translation

According to Wang Zhenguo and Li Linyan, “Liberal translation means that the original content should not be canceled or added optionally. Liberal translation often ignores the original form

which includes the syntactic structure, words and figurative speech. Liberal translation pays more attention to the meaning and aims at expressing it “(6).

Therefore, liberal translation focuses more on the loyalty of contents and meaning of original poems and pays less attention to the original form. This translation technique tries to express the true meaning and reproduce the aesthetic value of the original poems by means of translation from the perspective of aesthetics.

Example 11:

A Red, Red Rose (Robert Burns)

Till a' the seas gang dry, my dear,

And the rocks melt wi' the sun!

And I will luve thee still, my dear,

While the sands o' life shall run. (qtd. in Wu 252)

一朵红红的玫瑰(罗伯特·彭斯)

一直到所有的海洋枯干啊,

到阳光融化了岩石,

我仍然永远爱你啊,亲爱的,

只要生命不消逝。(Tu 279)

The English poem is the third stanza of A Red Red Rose written by Robert Burns. In this example, the last line “While the sand o' life shall run” is translated into “只要生命不消逝”. This indicates the liberal translation.

“Sand” refers to the sand in the ancient sandglass that is used to count time. “Sands o' life” suggests the life of sand can not decrease and even has no end. This reflects that poet's love will last forever as long as he is alive. This indicates the original poetic emotion and artistic conception. This is in accordance with the original meaning. As it mentioned, liberal translation can express the original meaning and achieve the beauty in meaning.

IV. Conclusion

Poetry reflects both the real life and the writer's aesthetic world filled with abundant emotion. The true emotion of poetry is the important soul to indicate the aesthetic beauty and aesthetic value. This paper mainly talks about poetry translation between Chinese and English from the aesthetic perspective. Aesthetic perspective is a unique angle to achieve the original beauty in sound, form and meaning while going through the concrete process of poetry translation. Various aesthetic perspectives bring about distinctive translation versions of the same original text. Poetry translation, as a part of artistic aesthetics, aims to express the real sentiment of a poet and convey the original aesthetics with the help of certain translation techniques. Poetry translation is a process to reproduce the aesthetics of source language so that the target language readers can be encouraged, moved and aesthetically amused. Based on Xu Yuanchong's “Three-Beauty Principle, this paper mainly emphasizes the translation techniques in poetry translation between Chinese and English such as omission, literal translation and liberal translation. Through this study, readers can offer some help to those people who love poetry and poetry translation so as to know about some translation skills, promote culture diffusion, exchange and prosperity.

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