

Application of House TQA Model in Chinese Translation of Shakespeare's Sonnets: Taking Tu An's Translation of Sonnet 18 as an Example

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Abstract

The Model of House Translation Quality Assessment is mostly used in non-literary translation, but rarely in literary translation. This study applies House TQA Model to analyze Shakespeare's sonnet 18 translated by Tu An. It finds that in field the translation faithfully expresses the thematic meaning of the original poem as the permanence of man and nature. In mode the translation shows a stronger emotion of the poet than that of the original. In tenor the translation is weaker in information, clearer in reference and stronger in non-abstraction than the original. This study can further understand and analyze the Chinese translation of Shakespeare's sonnets from the perspective of House TQA Model, which is conducive to exploring the theoretical and practical significance of House TQA Model for poetry translation quality assessment.

Keywords

House TQA Model; E-C translation; Sonnet 18 ; William Shakespeare; Tu An.

1. Introduction

Shakespeare's sonnets are classical works in the field of poetry. There are a certain Chinese versions of Shakespeare's sonnets in China, both in full and in excerpted versions. Tu An translated Shakespeare's sonnets with a poet's eyes, for he himself is a poet who wrote quite a number of sonnets. Translation quality assessment is a major research topic in the field of translation studies. House translation quality assessment model is currently recognized as the most systematic, scientific and operational model of translation quality assessment. After formulating the model, House mainly uses the translation between German and English as a case study to prove the effectiveness of the model, and focuses on the analysis of informational texts in non-literary fields[1]. According to Chomsky's TG grammar, different languages have their commonalities[2]. House translation quality assessment model is also used to study the translation quality assessment of English and Chinese translation, including the translation quality assessment of novels, essays and poems in the field of literature. The poetry field focuses on the translation of ancient Chinese poems into English, while the translation of English poems into Chinese is still insufficient. This paper aims to analyze Shakespeare's sonnet 18 translated by Tu An with the model of House's translation quality assessment, firstly to explore the applicability of House model in the field of poetry translation, and secondly to explore Tu An's translation style of sonnets translated by poets.

2. Literature review

Domestic research on the translation of Shakespeare's sonnets has been fruitful, and many scholars have applied interdisciplinary or translatology theories to study translation issues related to translators and translated texts. The applied research theories include relevance-adaptation translation theory, Bourdieu's translation habitus, transitivity theory, text type theory, image schema perspective, aesthetic perspective, cognitive perspective, corpus

perspective, domestication and foreignization, etc. Research objects include the study of translators and translations. In the field of translator studies, Bourdieu's translation habitus theory and receptive aesthetics are used to study the translator's subjectivity, cultural context and corpus are used to study the translation style of a single translator, and multiple translators' translation styles are compared from the perspectives of "fusion of horizons" and "three beauties". The study of translated texts includes two aspects: macroscopic and macroscopic. At the macro level, the research topics include cross-cultural interpretation of the classical value of poetry, literary representation in translation, reader response criticism theory, appreciation of Shakespeare's sonnets from the perspective of the "Three Aesthetics", translation from Chinese to Chinese from the perspective of translator's habit and field, poetry translatability and untranslatability, the drama of Shakespeare's sonnets and its translation, cultural context VS language textual context, the transmission of emotional meaning in poetry translation, the construction of interpersonal meaning in poetry translation, poetry translation from the perspective of conceptual integration theory, comparison between domestication and foreignization, aesthetic transfer, evaluation of poetry translation from the perspective of historical context and cultural context in translation and the problem of naturalization in poetry translation, cultural orientation in translation and re-translation research. At the micro level, the research includes the translation of image and rhythm, and the study of the CI form of English poetry translated into Chinese from the perspective of image schema. Looking at the current situation of the study of sonnets, there are almost no achievements in the Chinese translation of sonnets by using House's translation quality assessment model, and there are very few papers specifically studying the translation of Shakespeare's sonnets by Tu An. Scholars mostly compare and analyze the translated texts of Tu An and other translators. As a translator, Tu An translated many types of poems. Including Shakespeare's sonnets, Keats's odes and Milton's epics, as a poet who has written a lot of sonnets and translated sonnets, his translation of sonnets must have its own strategy and style. In addition, this paper also aims to explore the applicability of the House translation quality assessment model to the translation quality assessment of poetry from Chinese to Chinese. Domestic applications of the House translation quality assessment model are mostly applied to the translation quality assessment of non-literary texts, or narrative novels or lyrical prose texts in literary texts. It mainly focuses on the translation of ancient Chinese poems into English, while there is relatively little research on the translation of English poems into Chinese. Therefore, this paper intends to apply House's latest translation quality assessment model to study Tu An's evaluation of Shakespeare's sonnets, and further understand his translation style and strategy. It is expected to contribute to the evaluation of the translation quality of English poetry into Chinese by using House translation quality assessment.

3. Theoretical analysis

Julian House published his original House Translation Quality Assessment Model in 1977. Her original model is based on theories of language use, including "pragmatics, Halliday's systemic functional linguistics, concepts developed within the framework of the Prague School of Linguistics, register theory, stylistics, and discourse analysis"[1]. House believes that the criterion for evaluating the quality of translation depends largely on the understanding of the essence of translation. In its original model, House defined translation as "replacing the source text with a text that is pragmatically and semantically equivalent to the target language", which indicates that House considers equivalence as a core criterion for the assessment of translation quality. Therefore, House believes that the translated text should be equivalent to the source text at the level of meaning and language function[1]. In addition, influenced by Halliday's meta-function (conceptual function, interpersonal function, and textual function) and contextual view (text unfolds in context), House defines textual function as "the application or use of text

in a specific context” [1]. Therefore, one of the core problems that House has to solve in her model is how to concrete the broad and abstract context of the situation, that is, to find out the specific features of the context in the text. In this regard, House constructed the original model composed of two parts: language users and language usage dimensions. The first dimension includes geographical origin, social class, and time, and the second dimension includes media (simple/complex), participation (simple/complex), social role relationships, social attitudes, and domains.

Based on a large number of empirical cases of the original model, House revised the original model in 1997 and constructed a new analysis composed of three levels: text/language, register and genre, which made the process of translation quality assessment more systematic and scientific. Among them, House uses Halliday’s register theory, adding new parameters such as “genre”, “explicit translation” and “implicit translation”, as well as important concepts such as “cultural filter” and “translation and translation version”. Register is an important category in Halliday’s systematic functional grammar, which is composed of three elements: field, tenor and mode[2]. Field refers to situational factors such as the topic and venue of conversation. The topic may be technical or non-technical. Technical discourse includes scientific research reports, medical guidelines, etc, while non-technical discourse includes essays and daily conversations. Tenor refers to the participant relationship, including the author’s provenance and position, social role relationship and social attitude. Style refers to the medium (spoken or written) used in the language activity, and also refers to the degree of participation between the author and the reader. In revision mode, genre is a parameter with special functions. Unlike register, genre focuses on the specific features of context at the linguistic level, but on the text types with common discourse structure and patterns at the level of large cultural context. In this way, translation evaluators can evaluate the translation quality by comparing with the same text types in the target language culture. In addition, explicit translation and implicit translation are also new important parameters. House introduces these two types of translation in order to identify whether the translator adopts the translation strategy of “cultural filtering” in the translation process. According to House, cultural filtering is “a means of capturing the socio-cultural differences between the source language and the target language culture in terms of text normative expectations and stylistic conventions”[1]. If the translator naturalizes the text norms in the original translation according to the norms of the target language culture, the phenomenon of cultural filtering occurs. However, some original texts are specialized because of their authors’ special language and writing style, or because of their specific writing history period, so that their textual features cannot be naturalized by the target language norms, which is a typical explicit translation. Therefore, the difference between explicit and implicit translation lies in whether there is cultural filtering in the translation process, that is, whether the source text and the translated text are truly functional equivalents in terms of primary and secondary functions. Primary functional equivalence refers to the equivalence at the functional level of individual discourse, while secondary functional equivalence refers to the equivalence at the level of genre, register and language/text. Explicit translation does not mean true functional equivalence, it does not reach the primary functional equivalence, but only the secondary functional equivalence. The purpose of invisible translation is to achieve functional equivalence in the true sense, that is, the translator can use the translation strategy of cultural filtering at the language/text and register level, but the source text is equivalent to the target text at the level of genre and individual discourse function[1].

Based on a large number of empirical case studies and influenced by new concepts in comparative linguistics, corpora research, cognitive research, cultural communication and understanding, and globalization, House refined the previous assessment model in 2014. In the latest model, House modifies the inner workings of registers and uses corpora as a tool for analyzing genres. Field analysis mainly focuses on vocabulary, lexical granularity, lexical field

and process analysis (including material, psychological and relational aspects) in Halliday's systemic functional linguistics transitivity analysis. Content only examines lexical and syntactic choices within the sub-categories of position, social role relationship, social attitude and participation, and the mode is the same as before to analyze the media (spoken or written). Theme-rheme and relevance (coherence and cohesion)[1].

4. Comparative analysis between original text and translation

4.1. Introduction to the original text and translation

Shakespeare’s sonnets were written between 1590 and 1598, and are divided into two parts, the first to 126, which mainly celebrates the beauty and friendship of a young noble friend, and the second 127 to the end, which mainly describes love for a black lady [3]. Shakespeare's sonnets was written in the Elizabethan era in the 16th century, during the English Renaissance. As the main advocate of humanism, Shakespeare praised the greatness of human nature and the eternity of art in the eighteenth poem, which opposed the suppression of human nature and the excessive praise and pursuit of God by Christianity in the Middle Ages[4]. In the poem, Shakespeare compares friends to summer in nature, and it is worth noting that summer in England during Shakespeare’s time is equivalent to spring in China. After that, Shakespeare cited the disadvantages of summer, such as the short duration of summer, the strong wind will destroy the flowers, sometimes the summer sun will be too hot, the sun is often blocked by dark clouds, and the flowers will eventually wither one day; Later, Shakespeare thought that if a friend is written in a poem, then the friend will live forever, the friend’s summer will not be as short as the natural summer, and the friend’s beautiful face will be integrated into the line of the reader forever. Here, we can see Shakespeare’s praise for the permanence of art and humanity. Shakespeare’s sonnet 18 and Tu An’s translation are as follows:

Table1:Shakespeare’s sonnet18 and Tu An’s Chinese Translation

Shall I compare thee to a summer’s day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer’s lease hath all too short a date; Sometime too hot the eye of heaven shines, And often is his gold complexion dimmed; And every fair from fair sometime declines, By chance or nature’s changing course untrimmed: But thy eternal summer shall not fade, Nor lose possession of that fair thou ow’st; Nor shall Death brag thou wand’rest in his shade, When in eternal lines to time thou grow’st. So long as men can breathe or eyes can see, So long lives this, and this gives life to thee[5].	我能否把你比作夏日的一天? 你可是更加可爱, 更加温婉; 狂风会吹落五月的娇花嫩瓣。 夏季出租的日子又未免太短, 有时候苍天的巨眼照得太灼热, 他金光闪耀的圣颜也会被遮暗; 每一样美呀, 总会失去美而凋落, 被时机或者自然的代谢所摧残; 但是你永久的夏天决不会凋枯, 你永远不会丧失你美的形象; 死神夸不着你在他影子里踟蹰, 你将在不朽的诗中与时间同长; 只要人类在呼吸, 眼睛看得见, 我这诗就活着, 使你生命绵延[5]。
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4.2. Language field

Field refers to situational factors such as the topic and venue of conversation. The topic may be technical or non-technical. Technical discourse includes scientific research reports, medical

guidelines, etc., while non-technical discourse includes essays and daily conversations[1]. In this poem, Shakespeare celebrates the permanence of humanity and art by comparing friends to summer and analyzing the shortcomings of summer, as well as the permanence of friends in poetry. The field is embodied in the following linguistic features:

4.2.1. Lexical features

In the original text, Shakespeare used anthropomorphic rhetoric to describe nature with adjectives or nouns that describe people, which would increase the sense of anthropomorphism of nature and highlight the theme of praising humanity. For example, the following section describes nature:

“Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;[5]”

It can be seen that Shakespeare used the adjective “darling” describing people to modify flowers. In noun phrases as “the eye of heaven”, Shakespeare compares the eyes of heaven to the sun and thus highlights the human factor in nature, for heaven has no eyes, only living animals have eyes. In addition, there are expressions such as “summer’s lease” and “his gold complexion”, where Shakespeare seems to have likened summer to a person. This anthropomorphic rhetoric to describe nature was quite novel in Renaissance English literature at that time. It highlights the characteristics of man and nature and praises humanity. In Tu An’s translation, this part is translated as follows:

“狂风会吹落五月的娇花嫩瓣。
夏季出租的日子又未免太短：
有时候苍天的巨眼照得太灼热，
他金光闪耀的圣颜也会被遮暗； [5]”

It can be seen from the translation that Tu An almost faithfully translated the anthropomorphic rhetoric in the original text, including “夏季出租的日子”, “苍天的巨眼” and “金光闪耀的圣颜”, in which “the darling buds of May” was translated as “娇花嫩瓣”. By splitting “darling” and “bud” into two parts in the way of four-character case, the semantic effect of the translated text is very similar to that of the original.

4.2.2. Lexical field

The lexical field refers to the immediate and possible scenes or events that people evoke in their minds when they read or hear words or lexical items[1]. The lexical fields of both the original and the translated text include human beliefs.

4.3. Tenor

Tenor refers to the participant relationship, including the author’s provenance and position, social role relationship and social attitude. Tenor is concerned with the nature of the participant, speaker, and addressee, and their relationship to each other in terms of social power, social distance, and levels of “emotional load.” Tenor analysis includes “the era, geography, and social origins of the text producer, as well as his intellectual and emotional position... Relative to what he portrays and the communicative tasks he engages in [1].”

4.3.1. Chronological, social, and geographic sources of the authors

Shakespeare is an English writer in the Renaissance period of the 16th century. From the first horse rider to the later playwright, Shakespeare takes an important position in the international literary world with his plays and poems. Shakespeare, as a writer in the

Renaissance period, on the one hand, his sonnets reflect the humanistic thought of the Renaissance, and on the other hand, Shakespeare created his own style of sonnets based on Petrarch's sonnets introduced from Italy. The Renaissance movement in Europe originated in Italy and spread from the European continent to Great Britain in the 16th century, when Petrarch's sonnets were introduced to Britain in the Renaissance period. At that time, it was the decline of European feudalism in the Western Medieval period. Under the impact of the religious Reform, the power of the religious theocracy of Roman Catholicism, which unified Europe in terms of political and religious thought, was greatly weakened, and the concept of state and nation arose in Western countries. France, Spain and other countries attached great importance to the individuality of their own nation and country. Britain is no exception. As an island country separated from the European continent by the English Channel, Britain also attaches great importance to its independent nationality, which is reflected in its literary works. Britain tries its best to create literary genres with its own national characteristics, and Shakespeare's contribution to this is indispensable. And then he created the English characteristic sonnets. Petrarch's sonnets mainly praise love, and their structure is neat, mainly composed of two parts, the first part is composed of two four lines, the second part is composed of two three lines. Its rhyming format is ABBA, ABBA, CDE, CDE or ABBA, ABBA, CDC, DCD and the formats ABBA, ABBA, CDC, CDC, etc. Each line has eleven syllables, usually in iambic. On this basis, Shakespeare's sonnets have new features in both form and content. In the content, he praises and praises humanity by describing friendship and love, and changes the rhyming features in form to serve the new lyrical features. The rhyming format is ABAB, BCBC, CDCD, EE. The most novel of Shakespeare's sonnets is that Shakespeare uses the last two lines to clarify the main idea, and the content is often unique and unexpected. Moreover, as a writer in the sixteenth century, Shakespeare's English belongs to the category of early modern English, and his poems still use the ancient "thou" and "thee".

4.3.1.1 Lexical features

"thou" and "thee" are medieval English salutations used in the original text. "thou" is equivalent to the nominative form of "you", and "thee" the accusative form of "you". In Tu An's translation, "thou" and "thee" are both translated as "你". This is because there is no morphological distinction between nominative and accusative in Chinese, so it can be said that Tu An used the means of cultural filtering to domesticate the personal pronoun of the original text.

4.3.1.2 Syntactic feature

The rhythm of sonnet 18 is iambic pentameter. Each line has ten syllables, and the rhyme patterns are abab, cdcd, efef, gg. For example, at the end of each line, "day-may", "temperate date", "shines-declines", "dimmed-untrimmed", "fade-shade", "ow'st-grow'st", "see-thee" all form rhyme[3]. In Tu An's translation, Tu An translated the rhythm of the original text in the way of "dun for foot", with five sound groups in one line. From the point of view of rhythm, the rhythm of the translated poem is basically consistent with that of the original poem. Also, in table2 below:

The last two lines of Shakespeare's sonnet 18 use parallel rhetoric in sentence structure, and achieve an increasing effect in semantic effect. This way of form complementing content helps the poet express more lyrically and vividly the theme of poetry praising the greatness of humanity and the permanence of art. In addition, in the second sentence "... long lives this, and this gives life...", "long" and "life" imply the same alliteration of /l/, and "live" and "give" have the same end rhyme. In Tu An's translation, Tu An did not translate the antithesis rhetoric of the two sentences and the rhyming features of the words inside the sentences, but only the rhyming at the end of the two sentences in terms of sentence form. This may be because English itself is a hypo-tactic language, not a para-tactic language like Chinese, so the translator only translated the content of the original in order to conform to the characteristics of the target

language. Similarly, in the sentence below, the two words “nor” and “and” in the original text form the anadiplosis rhetoric, but the translation does not reflect such rhetoric. Here, the translator also adopts the principle of adapting to the linguistic characteristics of the target language to translate the rhetorical features of the original sentence.

Table2

So long as men can breathe or eyes can see, So long lives this, and this gives life to thee[5].	只要人类在呼吸，眼睛看得见， 我这诗就活着，使你生命绵延[5]。
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Table3

And often is his gold complexion dimmed; And every fair from fair sometime declines,	他金光闪耀的圣颜也会被遮暗； 每一样美呀，总会失去美而凋落，
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Table 4

But thy eternal summer shall not fade, Nor lose possession of that fair thou ow'st; Nor shall Death brag thou wand'rest in his shade[5].	但是你永久的夏天决不会凋枯， 你永远不会丧失你美的形象； 死神夸不着你在他影子里踟蹰[5]。
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4.3.2. The author’s personal (emotional and intellectual) position

In sonnet 18, Shakespeare praised the beauty of his friends and the eternity of art. The poet did not use a direct and strong tone to express his emotional attitude, but revealed his emotional attitude and position in a gentle and negotiated tone through a series of words and sentence patterns expressing modal mood.

4.3.2.1 Lexical features

Sonnet18 uses many modal auxiliary verbs and a certain lower modality adverbs to express the tone of discussion. “shall” was used three times, “sometime” twice and “often” once[6]. Moreover, when the poet expresses negative modality, he does not directly use the low negative modality of be verb plus “not”, but uses “shall” to express the negative word. Such expression enhances the poet’s tone, so that he can confidently and firmly express the poet’s position to the readers. That is, the absolute advantage of the friend in the poem to the summer, as shown in the figure below:

Table 5

But thy eternal summer shall not fade, Nor lose possession of that fair thou ow'st; Nor shall Death brag thou wand'rest in his shade[5]	但是你永久的夏天决不会凋枯， 你永远不会丧失你美的形象； 死神夸不着你在他影子里踟蹰[5]，
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Tu An's translation also strongly describes the poet's firm emotional position, such as “决不会”, “永远不会”, “夸不着”, but in the second sentence, Tu An's translation has one more “永远” than the original, which is also a manifestation of the emotional meaning of the original structure “nor”. But in the following section on the disadvantages of summer, Shakespeare does not express the same high emotional intensity as in the former content, but uses the adverb of low emotional intensity, which makes the poet's tone gentler and enables readers accept his point of view more easily .

“Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,

By chance or nature's changing course untrimmed.[5]”

Shakespeare does not use strong modality adverbs such as “always” or medium modality adverbs such as “usually” to strongly express his views. One negative effect of such writing is that readers will think that the author's tone is very strong, not a negotiating tone, thus leaving no room for readers to reflect on their own. In the original poem, Shakespeare cleverly uses the adverb “sometime” to express the low modality, so as to express the poet's own views on the shortcomings of summer in a negotiated tone. One advantage of this writing is that it makes the reader feel that the author's words are reasonable and reasonable from the point of view of the tone of the whole poem, and it also makes the reader more agreeable with the poet's view that the friend expressed in the beginning of the poem is more gentle and lovely than the summer. Tu An's translation of this subsection is as follows:

“ 有时候苍天的巨眼照得太灼热，
他金光闪耀的圣颜也会被遮暗；
每一样美呀，总会失去美而凋落，
被时机或者自然的代谢所摧残；[5]”

In Tu An's translation, the first “sometime” is translated into the Chinese low modal adverb “有时候”， while the second “sometime” is translated into the medium modal intensity “总”， which is inconsistent with the modal function of the original text. It can be seen that the translator here does not adopt the principle of faithful equivalence and the translation strengthens the author's modal tone.

4.3.2.2 Syntactic feature

The first line of the original poem is “Shall i compare thee to a summer' day?” According to the division of speech function in systemic functional linguistics, the general question here mainly expresses the speech function of asking questions in the future, in which the role of speech is to give, and the exchange in speech is information. Among them, “shall i”, as the tone component of the sentence, reveals the poet's idea of comparing his friends to summer in the tone of asking for his friend's opinion. Such interpersonal effect is that whether facing the protagonist “thee” in the poem or facing the reader, the beginning of this sentence indicates the humble attitude of the poet. Thus, in terms of psychological and emotional aspects, readers are more willing to continue reading. In Tu An's translation, the phrase is translated as “我能否把你比作夏日的一天？”， it can be seen that whether it is the sentence pattern of the general interrogative question or the auxiliary verb of the tone of the solicitation, Tu An has translated the interpersonal effect of the original.

4.3.3. Social role relationship

House defines the social role relationship as the role relationship between the sender and the receiver of a message, which may be symmetrical (marked by solidarity or equality) or asymmetrical (marked by the presence of some authority). In addition, when considering the

social roles of sender and receiver, further consideration is given to relatively permanent roles (teacher, pastor) and more transient situational roles (visitor to a prison, speaker on a particular occasion) [1].

(1) Author-reader: The recipient of information in the original text is an ordinary reader, more English readers. The relationship between the author and the reader is symmetrical, and there is no authority. The information receiver in the translation is also an ordinary reader, but more of them are Chinese readers, and the relationship between the reader and the author is also symmetric.

(2) Author-Role in the text: The relationship between the author and the “thee” in the original text and the translated text is also symmetrical, and there is no unequal color.

4.3.3.1 Lexical features

The original uses a low modal adverb, such as “sometime” twice to describe the summer’s shortcomings, whereas the translation translates the second “sometime” into a medium modal adverb. It can be seen that the author is not absolutist in tone, and is not authoritative in tone to make the protagonist and the reader accept their own views.

4.3.3.2 Syntactic feature

The first sentence in both the original and the translation is a general question for soliciting opinions, so it can be seen that there is no inequality and authority.

4.3.4. Social attitude

In this context, House mainly discusses the closeness or alienation of language caused by social distance and affinity. Here House uses American linguist Martin Juss’ way of distinguishing the five types of language, that is, according to the severity and casual degree, they are successively divided into frozen, formal, negotiation, casual and friendly, in which the neutral negotiation between the severity and casual degree. The typical characteristics of the casual or cordial style are grammatical omission, short sentence structure, casual use of words, and absence of background information. House believes that negotiation style is best used in letters or oral expressions between strangers, and the speaker needs to provide some background information to make the listener better understand their intention. The formal text has a tight logical structure and strong coherence. The text generally does not involve the listener and often provides background information. The frozen body, like the intimate body, is an extreme form of language, the most formal and deliberate, and usually “literary” style [1].

The style of the source text is written sonnet poetic language with exquisite structure, exquisite rhyming and rigorous logic. In the poem, Shakespeare did not omit the background knowledge about the disadvantages of summer, but used the six lines in the middle to introduce the disadvantages of summer in detail, and the text did not omit other random features. However, in the sentence structure, the general question used to solicit opinions is more relaxed than the formal tone, so the original text of sonnet 18 belongs to the negotiation style. There are no obscure words and long sentence patterns in the text, which makes readers relaxed and comfortable, not boring and boring, and there is a kind of artistic beauty of poetic language. The translation also belongs to the negotiation body, but it does not achieve the same effect as the original in introducing background information, because the social and cultural context of the target language readers is different from that of the source language. The summer in Britain is warm, similar to the spring in China, so it is not unusual for British readers to compare their friends with summer. However, for Chinese readers, summer is usually a synonym for hot and dry, and it is not used to describe people in the same positive way as the original text.

4.3.5. Participation (Simple/complex)

According to House, a text can be a “simple” monologue or dialogue, or a more “complex” mix. Both the original and the translation of the eighteenth are simple monologues, without the complex involvement of dialogue and monologue [1].

4.3.5.1 Vocabulary features

Both the original and the translation use simple words, some of which are personified rhetoric.

4.3.5.2 Syntactic features

Both the original and the translated text are in poetic form, using a simple syntactic structure, and do not involve the sentence structure of direct or indirect speech that would be used in fiction or prose.

4.4. Mode

Mode refers to the medium (spoken or written) used in the language activity, and also refers to the degree of participation between the author and the reader [1].

4.4.1. Media and connectivity

Source text: simple medium; It’s just written text, it’s not complicated it looks like written text, but it’s spoken. According to Biber, the three dimensions that distinguish spoken and written text are interactivity vs. involved vs. informative text production, clarity vs. Context-dependent reference (explicit vs. situation-dependent reference), abstract vs. non-abstract presentation of information (abstract vs. non-abstract presentation of information). In the first dimension, interactive texts refer to spoken texts that rely on pronouns, verbs, adverbs and clauses, while informational texts refer to written texts that rely on nouns and noun modifiers. According to this analysis, the source text is more inclined to informational text, clear reference and non-abstract information presentation.

Translation: simple medium; Written text. According to Biber’s three dimensions, the translated text is also an informative text, a clear reference and a written text presented with non-abstract information. However, the translated text is less informative in the first dimension than the source text, for example, the translated text uses more personal pronouns “you”. In the second dimension, the reference of the translation is clearer and more non-abstract.

4.4.1.1 Lexical features

In the following two lines, the subject of these two sentences in the original text is a noun phrase, while the subject of the second sentence in the translated text is the second person pronoun “你”. Such direct reference makes the author’s intention more obvious, that is, the information is presented more clearly.

Table 6

But thy eternal summer shall not fade, Nor lose possession of that fair thou ow’st[5];	但是你永久的夏天决不会凋枯， 你永远不会丧失你美的形象[5];
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4.4.1.2 Sentence features

In addition that the first sentence of the source text is a general question, the rest are declarative sentences. Among them, some of Shakespeare’s sentences break the structure of the conventional English declarative sentences, that is, the subject comes first, the predicate comes later. But in sonnet 18 they are replaced by inverted sentences or long adverbial clauses in front. According to the theme-rheme and information flow in information structure in Halliday’s systemic functional linguistics, the new information is placed first in the sentence structure to express the effect of emphasis. As shown in the following table7:

Table 7

Sometime too hot the eye of heaven shines, And often is his gold complexion dimmed[5];	有时候苍天的巨眼照得太灼热, 他金光闪耀的圣颜也会被遮暗 [5];
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In the second sentence in this table, Shakespeare used an inverted structure and placed the medium modal adverb “often” before. In this way not only does it echos with the low modal adverb “sometime” in the previous sentence with the effect to enhance the formal beauty of the poem, but also makes “often” become the theme and new information of the sentence, which plays an emphasis effect, so as to deepen the reader’s impression. In the translation, the first form effect which was compared with “sometime” was not translated, and the second semantic effect which emphasized “often” was not translated. The theme of the second sentence in the translation was “his golden and shining holy face”, which was also the new information of the sentence and the information center and emphasis of the sentence. It can be seen that the expression effect here is not consistent with the original text. Similarly, in the following four lines of praise for a friend:

Table 8

But thy eternal summer shall not fade, Nor lose possession of that fair thou ow’st; Nor shall Death brag thou wand’rest in his shade, When in eternal lines to time thou grow’st[5].	但是你永久的夏天决不会 凋枯, 你永远不会丧失你美的形 象; 死神夸不着你在他影子里 踟躅, 你将在不朽的诗中与时间 同长[5];
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The second and third sentences use inverted rhetoric and put the two “nor” in front of the sentence, making the two “nor” the emphasis center of the sentence. The third sentence also puts “in eternal lines to time” in front of “thou grow ‘st”, which also achieves the effect of emphasis. This sentence structure is not translated in the translation, but in the second sentence, Tu An modifies “不会” by adding the enhanced modal adverb “永远”, and uses the effect of semantic enhancement to express the emphasis effect of the original sentence structure. This is largely because English is a hypo-tactic language and Chinese is a para-tactic language, so Chinese poetry can only be translated into English through the effect of semantic enhancement. Moreover, both the second sentence and the fourth sentence in the translation begin with the personal pronoun“你”, which is weaker in information and clearer in reference than the original. The original text breaks the conventional English declarative sentence structure, while the translated text does not break the conventional Chinese sentence structure. However the target text only partially translates the emphasis effect expressed by the original text through sentence structure, so that the target text is more non-abstract than the original text.

4.5. Genre

Genre concerns common text structures and patterns at the level of text types. It enables translator evaluators to qualify translated works by comparing the canonical translated text

patterns of the same text types in the target language and culture. The original text belongs to Shakespearean sonnets, and the translated text uses modern Chinese poetic style to translate the original sonnets, instead of using the format of Chinese ancient poetry. Although the genre is not completely equivalent, it also achieves almost similar interpersonal function.

4.6. Original function description

The original text has both conceptual and interpersonal functions, which are as follows: Shakespeare tries to highlight the permanence of friends through art by comparing friends to summer, and then describing the disadvantages of summer. In terms of language field, the poet wants to express the beauty of human beings and the permanence of art. In the poem, Shakespeare uses anthropomorphic rhetoric to describe nature, highlighting the praise of human nature during the Renaissance. In terms of tenor, Shakespeare used modal auxiliary verbs to express the negotiating tone, and repeatedly used adverbs to express his views with low frequency, giving readers a sense of humility and not strength, which feels that the author is not the one who imposed his own views on his friends and readers in the poem. At the same time, the anadiplosis rhetoric of the words at the beginning of the sentence in the poem, plus the rhyme at the end of the sentence, enhance the structural beauty of the poem, deepen the reader's reading impression, and increases the tone beauty of the sonnet. In terms of mode, the inverted structure of the original text breaks the sentence structure of the original English declarative sentence and cleverly arranges the theme-rheme of the sentence and the position of known information and unknown. On the one hand, it makes the text more beautiful in form; on the other hand, it serves the expressiveness of the text and makes the expressiveness of the poem more implicit.

4.7. Assessment of translation quality

In terms of conceptual function, the translation faithfully conveys the theme of praising humanity and artistic permanence of the original text, and faithfully translates the anthropomorphic rhetoric of the original text at the linguistic level. In terms of interpersonal functions, the emotional attitude and stance of the translated text are more intense than that of the original text. For example, in the part describing the shortcomings of summer, Shakespeare used two low modal adverbs in the original text to humbly point out the shortcomings of summer, while the translated text used one medium-modal adverb to translate one low modal adverb in the original text, making the poet's tone in the translated text more intense. Moreover, several groups of sentences in the original text use antithetic and authentic rhetoric to make the poem more formal beauty and enhance the reader's reading experience, which are not reflected in the translated text. Instead, the sentences that start directly with the personal pronoun “你” toughen the author's tone and are inferior to the translated text in terms of readers' reading experience. Therefore, as a type of negotiation, the translated text is different from the original text in terms of negotiation degree. In addition, the translation does not break the expression structure of Chinese declarative sentences and is more clear and direct in expressing information than the original. However, the translation does not provide enough background information according to the differences between Chinese and Western cultures, so that readers' understanding of the most important word “summer” in the text is different from that of English readers. Thus, the depth of readers' overall understanding of the translation is weakened.

5. Conclusion

As the most systematic and operable model in the field of translation quality assessment, House's model of translation quality assessment is not quite sure of its effectiveness in assessing formal-oriented poetry translation, but the form of poetry is also a part of the

interpersonal or conceptual function that poets use to express. By applying the House model to evaluate Shakespeare's sonnet 18 translated by Tu An, this paper finds that the House model is still particularly effective in the translation quality of sonnets from English to Chinese. By comparing and analyzing the field, tenor and mode of the original text and the target text and their performance at the lexical level, It is found that Tu An's translation of Shakespeare's sonnet 18 fits well in conceptual function, but fails to achieve the same effect as the original in interpersonal function, which may be an inevitable loss in poetry translation, given the natural differences between Chinese and English languages. The analysis of words in this paper may not be comprehensive enough, it only focuses on the language level. Future studies need to use the combination of aesthetics, poetics and House model to evaluate the quality of poetry translation and the translator's translation style, so as to evaluate the quality of poetry translation in a more three-dimensional way.

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