



A STUDY OF TANG POETRY'S INFLUENCE ON AMERICAN POETRY: A NEW PERSPECTIVE OF "EIGHT BEAUTIES"

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Abstract:

Tang poetry, the greatest treasure of classical Chinese poetry, has greatly influenced the American new poetry movement, which has been discussed and explained by scholars and experts in the academic world, but their researches are relatively macroscopic. Based on the micro-level "Eight Beauties" (beauty of form, musicality, image, emotion, diction, structure, allusion and gestalt) of "Harmony-Guided Three-Level Poetry Translation Criteria" proposed by Dr. Wang Feng in 2015, this paper aims to analyze how the eight beauties of Tang poetry were represented in American poems and exerted great influence on American poetry.

Keywords: Tang poetry; American poetry; eight beauties; influence

1. Introduction

Tang poetry has made two major influences on American poetry in history. The first happened in the period of 1912-1919, which is the embryonic period of American poetry. The impact of this movement has been relatively clear, that is, it helped American poetry to have its own characteristics. Regarding the influence of Chinese classical poetry on American poetry at this stage, some scholars have said that the impact is beyond measure and unable to estimate (Lattimore, 1973:9). The second wave was between the 1950s and the 1990s. It did not cause a huge stir, but lasted for a long duration. American poets unexpectedly discovered Chinese treasures and recognized that their own poetic movement is a somewhat regeneration of the Chinese spirit in the United States. It is indeed difficult for us to find out which of the main poets in that period were not impressed by this "spiritual invasion from the East" (Aiken, 1919:224). James Wright (1983:123) would turn naturally — and necessarily to "a tradition of poetry like the Chinese. However they differ in time and place, they share an abiding radiance, a tenderness for places and persons and other living creatures; they seem to have saved their souls in the most violent circumstances". According to Rexroth (2003: 210), "for a very large sector of American poets, the poetry of the Far East is more influential than 19th and 20th century French poetry, which has

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dominated the international idiom for so long, and certainly incomparably more influential than American or English poetry of the 19th century". Merwin believed that without the influence of Chinese poetry, American poetry could not be imagined, and this influence has become part of its tradition (Merwin, 1981:18). Zhao Yiheng (1983, 1985, 2003) and Ling Chung (2003) have studied the influence of Tang poetry on American poetry from a macro perspective. Their works are masterpieces about how Western literature, especially American poetry, is influenced by Chinese literature and culture. More than that, the influence can also be reflected in the form, music, image, emotion, structure, lyrics, allusions, and other aspects.

2. Theoretical basis

Tang poetry is the gem of Chinese culture with strict forms, concise language, rich artistic conceptions, and diverse themes. Based on these characteristics of Tang poetry, Dr. Wang Feng (2015) proposed the poetry translation theory "Harmony-Guided Three-Level Poetry Translation Criteria" which shows "eight beauties" at the micro-level, namely, the beauty of form, musicality, image, emotion, suggestiveness, diction, allusion and gestalt.

The "beauty of form" refers to the external form of poetry, that is, the number of lines, the arrangement of the poem, length, stanzas, and indentation.

The "beauty of musicality" refers to the overall beauty of the tones, rhythms, and syllables presented in poetry.

The "beauty of image" refers to the visual beauty which is perceived by the reader through the vivid and sensible images or the imagery components, which is most common in poems of objects, poems with paintings and landscape poems.

The "beauty of emotion" points out the poets' thoughts and feelings such as happiness, anger, sadness, love, hate, shock, regret, jealousy, and so on.

The "beauty of suggestiveness" indicates the composition of poems according to certain poetry themes with certain expressions.

The "beauty of diction" figures out that the refining of the word requires the translator to respect the hard work of the original author in his translation and strive for perfection so that the language form and word usage is suitable for the content to be expressed.

The "beauty of allusion" shows the aesthetics of the background created in the reader's mind by using stories in poems.

The beauty in addition to the seven beauties mentioned above can be summarized as the "beauty of gestalt" such as the beauty of numbers, and the beauty of visual transformation.

Based on the "eight beauties" theory, this article will analyze how the "eight beauties" were blended in these references and studies into American poetry and thus affect it.

3. Tang Poetry in American Poetry

3.1 Beauty of Form Represented in American Poetry

The most direct manifestation of a poem different from other literary works is that poetries have unique forms in terms of its number of lines, arrangements, length and indentation. These

factors can determine whether a poem has a perfect form. Tang Poetry mainly covers *Jueju* (a poem of four lines and each line containing five or seven characters) and *Lüshi* (a poem of eight lines and each line containing five or seven characters). Furthermore, it may also have rhymes, long titles. Most of these features can be found in American poetry.

Some of the long titles in Tang poetry had an impact on the creative writing of American poets, which is quite impressive. James Wright is very appreciative of the simple but profound style of Chinese poets such as Bai Juyi. The images and moods appearing in his poems often have the common elements of Chinese classical poetries and paintings (Kang Yaru, 2018:192). He is excellent at creatively applying the oriental sentiment to his poetry writing. Some of Wright's titles are long and chic, which is similar to Bai Juyi's. For example, "Depressed by a Book of Bad Poetry, I Walk toward an Unused Pasture and Invite the Insects to Join Me", similar to Bai Juyi's poem "After The farewell to Yuan, I dream of him, and then wake up, writing a letter to him and sending the 'Tonghua poetry' for him, feeling sad because of this". He also had another two long titles; one is "In Response to a Rumor That the Oldest Whorehouse in Wheeling, West Virginia Has Been Condemned", and the other is "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota".

In 1922, a series of Chinese poem translated by Louise Sarah Hammond was published in *Poetry*. When she was a missionary in Wuxi city, Jiangsu province, she was so interested in Chinese poetry that she began to translate Chinese poetry. Her "The Group Poems of Chinese" has a subtitle: "The rhythm of the scale is in accordance with the original text and the original Chinese poetry", which means "she uses an English syllable to correspond to a syllable of Chinese classical poetry", trying to reflect the scale of the original Chinese poetry. However, to pursue the correspondence of syllables, she had to sacrifice important details in translating the original poem. This is opposite to the poets of Imagist Movement like Pound, Lindsay, Lowell, and others who neglected the Chinese ancient poetry's form and were just interested in abundant images and similar content. She tried to translate the famous poem "Failing to Meet the Recluse" by Jia Dao as: "Gone to gather herbs'--/So you say of you./ But in cloud-girt hills/ What am I to do" (Zhao Yiheng, 2003: 217~218). Obviously, the translation is trying to pursue Tang poetry's "beauty of form" and "beauty of musicality". It is regretful that the translation partially loses some of the artistic conceptions and content of Tang poetry.

The "beauty of form" can also be well reflected by antithesis, so this method has also been used in the creation of the perspicacious American poets. John Gould Fetcher indicated that some antitheses are showing Chinese style in Eliot's poem distinctly (Christy, 1945:163). For example, the first twelve lines of "Journey of the Magi" are: "A cold coming we had of it/ Just the worst time of the year/ For a journey, and such a journey/ The ways deep and the weather sharp/ The very dead Of winter/ And the camels galled, sore-footed refractory/ Lying down in the melting snow/ There were times we regretted/ The summer palaces on slopes, the terraces/ And the silken girls bringing sherbet/ Then the camel men cursing and grumbling/ And running away, and wanting their liquor and women." In addition, Kenneth Rexroth's poem "In the Dark Forest the Whisper" is also influenced by Chinese poetry obviously, because it also uses antithesis. The poem only has four lines: "In the dark forest the whisper/ Of a million leaves/ On the deep sea the sigh/ Of a million waves" (Rexroth, 1974:32). The third step of influence is "translation," which is an important way to

reflect the rhythm of poetry. In this step, the famous poet Witter Bynner put forward the "eight-line style" in his translation practice, enlightened by the form of Tang poetry. This is a strict form sharing traces of Chinese rhetoric. In the process of translating *The Jade Mountain: A Chinese anthology; being three hundred poems of the T'ang dynasty*, Bynner was subtly influenced by the strict form of Tang poetry, so he began to write a "metrical" verse from the early 1920s, which is a neat eight-line poetry and the product of the combination of English poetry and Chinese eight-line poetry, as shown in "Santa Fe":

*"Among the automobiles and in a region
Now Democratic, now Republican,
With a department-store, a branch of the Legion,
A Chamber of Commerce and a moving-van,
In spite of cities crowding on the Trail,
Here is a mountain-town that prays and dances
With something left, though much besides may fail,
Of the ancient faith and wisdom of St. Francis."*

(Witter Bynner Poems, 2019)

Besides, the sentence pattern of Tang poetry is also popular among American poets. There is only one sentence in each line, and the end of the line forms a natural pause. However, the meaning of English poetry is often achieved through continuous lines. Cross-line continuity is extraordinarily common in English poetry. For example, there are only two pauses in the first and eighth lines in the first eight lines of TS Eliot's second poem, "A Game of Chess" in *The Waste Land*. The original poem is as follows:

*"The Chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of seven branched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it"*

<https://www.poetryfoundation.org/poems/47311/the-waste-land>

This is TS Eliot's early poetry, which tends to use enjambement more often. However, the sentence pattern of Tang poetry can be seen more in his later works, which shows that there is a pause in almost each line. It can be said that it has been influenced by the form of Tang poetry. For example, enjambement is less likely used in *The Love Song of J. Alfred Prufrock* in 1911, *The Waste Land* in 1922, *Portrait of a Lady*, *Preludes*, *Rhapsody on a Windy Night* and *The Love Song of J. Alfred Prufrock*, etc. Take an example--the last few episodes of "Rhapsody on a Windy Night".

*"The lamp said,
"Four o'clock,
Here is the number on the door.
Memory!
You have the key,
The little lamp spreads a ring on the stair,
Mount.
The bed is open; the tooth-brush hangs on the wall,
Put your shoes at the door, sleep, prepare for life."
The last twist of the knife."*

(Eliot, 1998: 12)

3.2 Beauty of Musicality Represented in American Poetry

The beauty of musicality refers to the overall beauty of the tones and rhythms appeared in poetry. Tang poetry has the level and deflected tones, while American poetry has stressed and unstressed syllables. Both the level and deflected tones in Chinese and the stressed and unstressed syllables in English are the manifestation of rhythm and constitute the harmonious rhythm of poems in different languages. When Waley summed up his experience of translating Tang poetry, he inadvertently formed a distinctive "rhythm" called "sprung rhythm" which means that the poetry doesn't comply with the structure of the English poetry, but centers on accented syllables, what's more, a number of unstressed syllables are attached to the stressed syllables. He said frankly: *"Out of the Chinese five-word line I developed between 1916 and 1923 a meter, based on what Gerard Manley Hopkins called "sprung rhythm," which I believe to be just as much an English meter as blank verse."* (Waley, 1946:5; Zhao Yiheng, 2003:214). In addition, T.S. Eliot (1888-1965), the author of *The Waste Land*, also adopted this highly innovative "sprung rhythm". This rhythm is more evident in the third quarter of Eliot's "Preludes". The third section is as follows:

*"You tossed a blanket from the bed,
You lay upon your back, and waited;
You dozed, and watched the night revealing
The thousand sordid images
Of which your soul was programmed;
They flickered against the ceiling.
And when all the world came back
And the light crept up between the shutters
And you heard the sparrows in the gutters,
You had such a vision of the street
As the street hardly understands;
Sitting along the bed's edge, where
You curled the papers from your hair,
Or clasped the yellow soles of feet*

In the palms of both soiled hands."

(Eliot, 2018:5-6)

It can be seen from the third stanza that the poem does not strictly follow the Victorian iambic foot, and there is no crossover of the internal unstressed and stressed, but the sentence centers on the verb. That is, the verb plays the role of stress, and the different kinds of syllables such as pronouns, conjunctions, and adverbs forms a relatively free sprung rhythm.

In addition, there is Diana Zhang's "splitting rhythm", which usually breaks the balance of poetry rhythm, and the sentence structure has a distinct segmentation rhythm, which also causes the language proceeding by itself while basically ignoring the objective world. (Zhao Yiheng & Zhang Wei, 1989:83).

The "beauty of musicality" is not only reflected in the theory of poetry translation but also applied by translators in their poetry translation. The representative figure of metrical verse translation has this tendency in the process of his translation, while he often pays attention to the iambic meter and rhyme. In Giles' translation of "Lament on a Jade Terrace", "*From The Palace/ Cold dews of night the terrace crown/ And soak my stockings and my gown/I'll step behind/ The crystal blind/ And watch the autumn moon sink down*" (Giles, 1923:90). Most of Giles' translations are iambic tetrameters with rhythm aabba, which displays strong musical rhythm to reproduce the musical beauty of the original poem with high aesthetic pursuit. It is not difficult to see that in order to make the translated poems conform to the rhyming style of metrical poems, the translator either mistranslates or adds something not mentioned in the original poems to a certain extent, which makes the poems obscure and difficult to understand. At the same time, the translator transmits his own understanding to the target readers, and the faithfulness of the translation remains to be discussed. For example, the translator translates the title of the poem into "the terrace crown". Nevertheless, "terrace" means "porch, balcony" and "crown" means "royal power", then the combination of the two does not express a clear meaning, but it is barely obscure through the Chinese readers' imagination. Readers may know that it may be about a feeling related to a porch of the royal family, but this is very contradictory to the usual understanding. The most difference is that the words "my gown" and "sink down" in the second and last lines in the translation have not appeared in the original poem. Obviously, this is what the translator created for the overstressed beauty of musicality when he translated the poem.

3.3 Beauty of Image Represented in American Poetry

The "beauty of image" refers to the visual beauty of poetry through vivid or sensible images or the emotional components of image groups. It is most common in chanting poems, poems with painting, and landscape poetry (Wang Feng & Ma Yan, 2011:14). The imagery beauty of Tang poetry has an impact on the creation of American imagist poetry, which has been studied by many scholars with sufficient and strict arguments, such as Zhao Yiheng's "Imagist and Chinese Classical Poetry" and *The Travel of Chinese Poetry--How Chinese Poetry Changed American Poetry*, Ling Chung's *American Poetry and Chinese Dream*, Guo Yingjie's doctoral dissertation "Intertextuality Interpretation of Pound's *Cantos*", and Pan Lifeng's "An Analysis of Chinese

Classical Poetry's Influence on the Creation and Theory of Western Imagery Poetry," which all show that the American imagery is influenced by Tang poetry. In particular, Pound, the representative poet of American "Imagist Movement", formed his own unique views on the concept of "imagery" after he studied and translated several Tang poems. He believed that imagery is not a thought, but a glowing nodule, a vortex, and many ideas are constantly rising from it, or sinking into it, or passing through it (Zhang Su, 1984:107). In 1915, Harriet Monroe argued with Conrad Aiken in stating that the image may be the beginning of the pursuit to Chinese magic through our rounded analysis in the end, and this pursuit will continue, and we will come to dig the wealthy hidden in the Tang poetry deeper and deeper (Li Weiming, 1898:174).

Poets use many images in Tang poems to enrich their poetry. James Wright not only applied Waley's translation of Li Po to his poem, but also used a number of images in his poem, for example, "the tall rocks of Minneapolis" is from Waley's translation "a mountain ten thousand feet high" (上有万仞山) and "The big rocks are like a flat sword" (大石如刀剑). Furthermore, The lines "build me my own black twilight" and "the terrible oak trees darkening with winter" in Wright's poems come from a Tang poetic line "long before night the walls are black with dusk" (未夜黑岩昏). In addition, the image in his poetry like "bamboo", "ropes", "frayed rope", "waters" are directly from the images in the original Chinese poems (Zhu Hui, 2001:276-277).

Charles Wright (1935—?) has a poem "Looking Outside the Cabin Window, I Remember a Line by Li Po", which starts the poem with "the great rivers turns through the wilderness". The image of Li Po's river connects the past and the present, the foreign country and the United States, the Chinese model and the American life experience. The image of the river from Tang poetry makes the foreign readers feel vibrant exotic atmosphere (Chung, 2003:138). The whole poem is as follows:

"a Line by Li Po

The river winds through the wilderness,

Li Po said

of another place and another time.

It does so here as well, sliding its cargo of dragon scales

To gutter under the snuff

of marsh willow and tamarack.

Mid-morning, Montana high country,

Jack snipe poised on the scarred fence post,

Pond water stilled and smoothed out,

Swallows dog-fighting under the fast-moving storm clouds.

Expectantly empty, green as a pocket, the meadow waits

For the wind to rise and fill it,

first with a dark hand

Then with the rain's loose silver

A second time and a third

*As the day doles out its hours.
Sunlight reloads and ricochets off the window glass.
Behind the cloud scuts,
 inside the blue aorta of the sky,
The River of Heaven flows
With its barge of stars,
 waiting for darkness and a place to shine.
We who would see beyond seeing
 see only language, that burning field."*
(Wright, 1989:97)

In addition to borrowing images, Pound developed his deep interpretation of the images in Tang poetry. Moreover, he translated poems with the characteristics of "full image", "disjointedness" and "image superposition". It can be said that the structure of Tang poetry has produced great influences upon modern American poetry. "Full image" means that the whole poem is immersed in the image. For example, Du Mu's "Mountain Walk", Wen Tingjun's "Morning Walk to Shang Mountain" and Du Fu's quatrains are all full-image poems. The second characteristic in expressing imagery is disjointedness that the function words like prepositions, articles, and conjunctions are removed, only leaving the specific notional words. Pound also used this method to translate Li Bai's "浮云游子意，落日故人情" into "*mind like a floating wide cloud, sunset like the parting gold acquaintance*" (Richards, 2000:251), thus enhancing the sense of picture and artistry. The image will leave the reader with a variety of explanations. "Image superposition" refers to the removal of comparative words, only leaving ontology and vehicle. There is a very subtle relationship between ontology and metaphor, and it is necessary to present the image in poetry through the imagination of the reader. Pound used this method in his poetry writing, such as his masterpiece "At the Metro Station": "*The apparition of these faces in the crowd, Petals on a wet black bough.*" (Ding Guoqi & Fan Wuqiu, 2016:97). "Face" and "petal" are symbolic images, which are very similar to the images of "human face" and "peach blossom". Although there is no logical connection between them, readers can know the mutual communication of such images through imagination.

3.4 Beauty of Emotion Represented in American poetry

The "beauty of emotion" means that the poets express emotions like happiness, anger, sorrow, hate, remorse, sorrow, jealousy, and other feelings through describing concrete objects. The expression of emotions will be displayed by the images, such as the long pavilion, the ancient road, and the weeping willow. There are many such male friendship poems in Tang poetry. For example, Li Po's "Writing to Wang Lun" and "Farewell to Uncle Yun, Imperial Librarian, At Xie Tiao Pavilion", Wang Wei's "Farewell" and Meng Haoran's "Send Zhu Da to the Country of Qin". The poets expressed their friendship to friends and focused on the landscapes of meeting and separation. The line in "Writing to Wang Lun" adopt "*a thousand feet of peach blossom water*" to express his deep friendship to Wang Lun. American poetry is rich in different kinds of themes, but lacks of the poem by using sights in nature to express his friendship and

boudoir plaint especially writing by a man (Qin Dan, 2008:51). While drawing on this subject, American poets also learn to express their emotions in this way.

Snyder's poem "August on Sourdough, a visit from Dick Brewer" can be an exact example to illustrate the reference process. The whole poem is as follows: "We lay in our sleeping bags/ talking half the night;/ Wind in the guy-cables summer mountain rain./ Next morning I went with you/ as far as the cliffs,/ Loaned you my poncho the rain across the shale/ You down the snow field/ flapping in the wind/ Waving a last goodbye, half hidden in the clouds..." (Qin Dan, 2008:51). The poet did not tell the identity of Dick Brewer and the relationship between them, but the reader can feel the deep friendship between them through the phrase "borrowing cloak" and the description of the statue of Brewer at the end of the poem.

Moreover, boudoir plaint can also be found in American poetry. There are two kinds of boudoir plaint poems in Tang poetry. The first one is narrated by a woman, who tells her lingering grievances. This emotional description is directly absorbed by the poet Carolyn Caesar. For example, she once translated the second poem of Xue Tao's "An Overview of Spring" a boudoir plaint poem into a fluent English poem. Following is her translation – "two hearts: two blades of grass I braid together/ He is gone who knew the music of my soul./ Now he is gone, I break my lute./ But spring hums everywhere: The nesting birds/ Are stammering out their sympathy for me." (Qin Dan, 2008:52). The second is quite special. It is written by a male poet to simulate a woman's mentality. Such as Wang Changling's "Boudoir-Plaint", Xie Tiao's "The Jewel Stairs' Grievance", and Du Mu's "An Autumn Night". There are boudoir plaint poems appearing in modern American poetry occasionally and the most notable is William Carlos Williams' (1883-1963) "The Widow's Lament in Springtime". Some lines in the poem: "Masses of flowers loaded the cherry branches/ and color some bushes/ yellow and some red/ but the grief in my Heart/ is stronger than they/ for though they/ were my joy formerly/ today I notice them/ and turned away forgetting." (Ling Chung, 2003:160). The poet illustrates a mother's emotion in a son's voice in the poem, and this kind of "son's voice" is similar to the special boudoir plaint in a man's voice in Tang poetry.

3.5 Beauty of Diction Represented in American Poetry

The "beauty of diction" is generally reflected in the process of poetry translation, which requires the translators to pay attention to the words used. In order to maintain the charm of the original poem, Pound translated Chinese poems into *Cathay* in an almost literal translation way. Even though it basically deviates from the rules of English grammar, it seems that Pound may imitate the words in Tang poems. Pound's translation of Li Po's "Sandy Wind in Hu Pass" (No. 14 of "The Ancient Style Poems"), there is a line "荒城空大漠" which was annotated by Fenollosa as follow: "I see a ruined fortress in a most blank desert", Pound translated it into "Desolate castle, the sky, the wide desert". In addition, when he translated Li Bai's "The Northern Horse will Never miss South" (No. 6 of "The Ancient Style Poems"), Fenollosa noted "惊沙乱海日" as: "Sands Surprised by wind cover in the turmoil," however, Pound translated it as "Surprised Desert turmoil sea sun" (Zhao Yiheng, 2003:222-223). Pound intends to return to the source of Chinese to carry out his imagery poetry creation. Unexpectedly, he has become a precedent for creative translation. American poets have used a large number of translations of Tang poems in poetry

writing, and Rexroth's poetry creation is an example (Zhang Yan, 2016:195). Take Kenneth Rexroth's "Another Spring" in *Collected Shorter Poems* as an example (1966).

"Another Spring
The seasons revolve and the years change
With no assistance or supervision.
The moon, without taking thought,
Moves in its cycle, full, crescent, and full.
The white moon enters the heart of the river; [唯见江心秋月白]
The air is drugged with azalea blossoms; [地清栖暗芳]
Deep in the night a pine cone falls; [故园松桂发]
Our campfire dies out in the empty mountains. [夜静春山空]
The sharp stars flicker in the tremulous branches;
The lake is black, bottomless in the crystalline night;
High in the sky the Northern Crown
Is cut in half by the dim summit of a snow peak.
O heart, heart, so singularly
Intransigent and corruptible,
Here we lie entranced by the starlit water,
And moments that should each last last forever
Slide unconsciously by us like water."

(English version is from Zhang Yan, 2016:195; Chinese
Translation is from Zhao Yiheng, 2003:156-157)

Not only the poems of Du Fu, Bai Juyi and Wang Wei were employed, but also some words and phrases in Tang poetry were processed and reprocessed in his poem. Such as "Deep in the night a pine cone falls" is from "The Round Moon" of Du Fu "In old garden pine-cones fall". Rexroth changed the word "pines" into a single "pine", which produced a sight that "the night is quiet and the moon is bright". It can be said that Rexroth is trying to pursue the "beauty of diction" in poetry writing.

3.6 Beauty of Structure Represented in American Poetry

The "beauty of structure" is concerned with the organization of materials in a certain form according to a specific poetic theme. Tang poetry has five-character and seven-character verses, with simple sentence styles but rich artistic conceptions. When Williams praised the simplicity of ancient Chinese poetry, he said that Chinese poems sometimes only have a few lines, but they are solid and indestructible (Zhu Hui, 1995:82). The transplantation of language and art and the absorption of structure in Tang poetry are also seen in translators' creative translation or their poetry writing. First of all, the use of function words (articles, auxiliaries, conjunctions) in English poetry is essential in English grammar. American contemporary critic Lawrence W. Chisolm called this literary phenomenon disembodiment, is also often found in the creation of the imagist forerunner Pound. Secondly, Pound summed up poetic expressions of Tang poetry

through the translation of Li Po's "The Jewel Stairs' Grievance" by using very concise language to imply the feelings and emotions. He resolutely opposed artificiality or rhetoric. He preferred to make poetry more concise and clear (Zhu Hui, 2001:176). For example, two lines of Li Bai "荒城空大漠" and "惊沙乱海日" are translated into "Desolate castle, the sky, the wide desert" and "Surprised Desert turmoil sea sun" by Pound in *Cathy*. Most American readers can't understand this kind of translation at that time, but they gradually discovered the value of "disembodiment". The simplified poetic structure makes people feel clear, bright, simple, and concrete, which is exactly what they are pursuing. Zhao Yiheng once made a statistic and found that many active poets in "the new poetry movement" are not interesting to readers today, but their works passed down are often their "Chinese poems". When poets talked about the simplification of poetry, Maxwell Bowdenheimer said that only when he wrote Chinese poetry, can he get rid of redundant words and logic and become cute (Zhao Yiheng, 1983:20). Take the 49th of *The Cantos* as an example,

*"Rain; empty river; a voyage,
Fire from frozen cloud, heaven rain in the twilight
Under the cabin roof was one lantern.
The reeds are heavy; bent;
And the bamboos speak as if weeping. Autumn moon; hills rise about lakes
Against sunset
Evening is like a curtain of cloud, a blur above ripples; and through it
Sharp long spikes of the cinnamon,
A cold tune amid reeds
Behind hill the monk's bell
Borne on the wind.
Sail passed here in April; may return in October
Boat fades in silver; slowly;
Sun blaze alone on the river."*

(Pound, 1975:244-245)

The Canto 49 was originally based on the poetry from the painting "The Eight Scenes of Xiao and Xiang Rivers in Hunan" created by a Japanese. He rewrote the poetry according to his rough translation and own understanding of the paintings (Jiang Hongxin, 2006:31). The first sentence of the original Chinese poem is "先自空江易断魂" but in the *Cathy* by Pound, it becomes "rain; empty river; journey", so the simple style appeared everywhere in his translation (Wang Feng, 2015:64). On the whole, these poems are similar to the literal translation of Tang poetry, most of which are nouns or noun phrases. This structure of American poetry is undoubtedly influenced by the structure of Tang poetry.

3.7 Beauty of Allusion Represented in American Poetry

The "beauty of allusion" means the aesthetics of the story background created in the reader's mind. There should be two allusion sources of Tang poetry in American poetry. The one is

from the translation of Tang poetry, and the other is that the typical images (views or poets) in Tang poetry which were absorbed by American poetry and poetry creation as a kind of theme. Pound, the standard-bearer of the American "New Poetry Movement", once expressed that Chinese poetry is a treasure house from which the motivation in the next century can be found, and that what the Greek literature is to Renaissance is what Tang poetry is to America (Pound, 1954:214). American poets, especially poetry translators, are influenced by Tang poetry. In their works, they have the disposition to write poems from what they see and hear in China. Classical translations such as Bynner's *The Jade Mountain: A Chinese anthology; being three hundred poems of the Tang dynasty*, the imagist leader Pound's *Cathay*, prominent imagist figures Amy Lowell and Florence Ayscough's translation *Fir-Flower Tablets*, and Burton Watson's *Han Shan's 100 poems of Tang Dynasty* have become parts of American poetry, and the allusions translated from these Tang poems have also become internalized into American poetry.

This internalization of Tang poetry can be found in the unique American contemporary female poet Carolyn Kizer's poetry. She has been reading Chinese ancient poetry translated by Arthur Waley since she was a teenager. She has been influenced by Chinese poetry and consciously learned and drawn on Chinese poetry. Her great work *Knock upon Silence* (1965) is an outstanding collection of lyric poems in modern American poetry (Zhu Hui, 1995:77). Take the poem "Summer near the River" as an example; the whole poem expresses women's sadness and grief. It consists of four sections and twenty-six lines. The fourth section is taken from the Tang Yuefu poem "Song of Miss No Sorrow". The fourth section is as follows:

*"When you return, reeking of fish and beer,
There is salt dew in your hair. Where have you been?
Your clothes weren't that wrinkled hours ago, when you left.
You couldn't have loved someone else, after loving me!
I sulk and sigh, dawdling by the window.
Later, when you hold me in your arms
It seems, for a moment, the river ceases flowing."*

(Zhu Hui, 1995:77)

In the fourth quarter, the lines "Later, when you hold me in your arms/It seems, for a moment, the river ceases flowing." are influenced by "They stretch out their arms and hug each other's waist,/ the river no longer flows."

3.8 Beauty of Gestalt Represented in American Poetry

The seven specific beauties above are the most common beauties in poems, but they cannot cover all the beauty of poetry. The beauties except the seven mentioned before can be summarized as the beauty of gestalt, such as the beauty of numbers, beauty of character, and visual transformation beauty.

3.8.1 Beauty of Numbers Represented in American Poetry

There are significant differences in the use of number between English and Chinese poetry. English poetry likes to use precise numbers to express distance or quantity of objects. However, Tang poetry likes fuzzy beauty, and uses uncertain numbers to express the overall sense of space and distance. Such an uncertain way of expression will undoubtedly leave the reader sufficient imagination, and can well help the reader to enjoy the situation through imagination, to understand their spatial distance in poetry. Rexroth accepted the influence of Tang poetry in the creative skills and concise language. For example, he adopted "thousands", "millions" to express "infinite" meaning which can be found everywhere in Chinese classical poetry, while it is seldom seen in traditional English poetry. However, it is marvelous that the infinite numbers often appear in Rexroth's poems, such as some lines in "The Wheel Revolves": "*Ten thousand birds sing in the sunrise./ Ten thousand years revolve without change./ All this will never be again*", "*Snow of a thousand winters/ Melt in the sun of one summer*" (Zhu Hui, 2004:88)

3.8.2 Beauty of Characters Represented in American Poetry

In the process of translation and learning, American poets are greatly influenced by the spirit and writing skills of the Tang poets. They often write poetry to express their reverence for their favorite poets like Li Po, Bai Juyi, Meng Haoran, and Wang Wei. For example, Florence Ayscough wrote *Tu Fu: the Autobiography of a Chinese Poet* to express his admiration and reverence to Du Fu. Jeremy Ingalls wrote "The Banished Poet" based on Meng Haoran's life, and collected it into her poetry anthology *The Woman from the Island*. The most productive poet writing honorary poems is Jean E. Ward, who published a series of honorary works in 2008. Six of them all show admiration to the poets of the Tang Dynasty, and they are *Li Bai: An Homage to*, 2008, *Du Fu: An Homage to*, 2008, *Wang Wei: An Homage To*, 2008, *Po Chu-I: An Homage To*, 2008, *Wen Tingyun: An Homage to*, 2008, *Tang Poets: An Homage to*, 2008. (Wang Feng, 2015:51)

In *Pictures of the Floating World* (1919), there is a poem "Li T'ai Po" that describes the legend of Li Bai who dreamed of falling into the water after his death. The poem has a total of fifty-lines, and the following are some selected sections: "*So, Master, the wine gave you something/ I suppose./ I think I see you/ Your silks all disarranged/ Lolling in a green-marble pavilion/ Oglng the concubines of the Emperor's Court/ Who pass the door/ In yellow coats, and white jade ear-drops/ Their hair pleated in folds like the hundred clouds/ I watch you/ Hiccoughing poetry between drinks/ Sinking as the sun sinks/ Sleeping for twenty-four hours/ While they peek at you/ Giggling/ Through the open door.*" (Scanlan, 1919:32)

Allen Ginsberg, a representative of "Beat Generation" in American history, wrote a seven-part poem entitled "Reading Bai Juyi". Another member of "Beat Generation" Philip Whalen wrote: "*You are too exciting, too distracting/ We love you too much, go home to China*" in his poem "Success is failure" to Bai Juyi (Zhu Hui, 2001:271). Furthermore, WC Williams's poem "To the Shade of Po Chü-I, 1921" describes the poet's encounter with a beautiful and lively girl on the road in winter, which reminds him of the Chinese poet Bai Juyi's description of the 15-year-old girl in his poem "Viewing a Mountain and Meeting a Girl". The excerpt is as follows: "*The work is heavy. I see/ Bare branches laden with snow/ I try to comfort myself/ with thought of your*

old age/ A girl passes, in a red tarn/ the coat above her quick ankles/ now smeared from running and falling — Of what shall I think now/ save of death the bright dancer." (Ling Chung, 2003:150).

4. Summary and Outlook

Based on the micro-level "Eight Beauties" of "Harmony-Guided Three-Level Poetry Translation Criteria" proposed by Dr. Wang Feng in 2015, this paper empirically analyzes that American poetry is mainly influenced by Tang poetry through translation or poetry writing. According to the preliminary review, it uses empirical evidence to describe the "beauty of form, musicality, image, emotion, diction, structure, allusion and gestalt" of Tang Poetry in American poetry. The study believes that Tang poetry has great influences on American poetry in terms of theme, imagery, form, language, thinking, emotion, and writing skills to some degree. This influence sprouted in later American poetry and impacted the next American generation. In addition, cultural exchanges and communications are the panacea for a national culture to preserve youth and creativity. History tells us that cultural exchange promotes cultural development. As Pound the initiator of the American Imagist poetry movement once said, Chinese poets "are a treasury to which the next century may look for as great a stimulus as the renaissance had from the Greeks." (Pound, 1915:233). Therefore, when we promote cultural development actively, we should also keep our eyes open to the cultural introduction. The combination of introduction and absorption can promote the great development and prosperity of culture.

In the end, the authors suggest that in-depth research can be conducted on an American poet influenced by Tang poetry. Researchers can make a diachronic analysis about the way of influence, the content of the influence, the cause of the impact, the absorption and deformation of this influence, etc.

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