Robert Bly’s approach to translation includes eight stages:

1. Creating a literal version of the poem.
2. Unpacking the meaning of certain foreign words and phrases, ensuring that these are understood properly.
3. Making the poem the best it can be in the English language.
4. Translating the poem into American English or spoken English: “the desperate living tone or fragrance that tells you a person now alive could have said the phrase”.
5. Ensuring that poem, changed as it is, is still true to the mood and of the original.
6. Paying attention to sound. (Bly recommends learning the poem by heart).
7. Ask a native speaker to assess your translation.
8. Providing the final draft and making final adjustments.

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Di Jin’s, the "artistic integrity" approach, as divided into four stages: **penetration**, **acquisition**, **transition** and **presentation**. *Penetration* of the meaning of the original should involve thinking in the source language, free of the target language. *Acquisition* means a very careful analysis of the context of the passage. *Transition*, bringing the meaning, now fully understood, into the target language, should at this stage be free of the source language. Finally, *presentation* means finding a style to produce an effect on the target-language reader which is as close as possible to that of the original.

**Professor Jin Di: THE WORLD OF JOYCE'S *ULYSSES:* Through the Translator's Looking-Glass, 2004.**