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The Translation of Biblical Images In *The Pilgrim's Progress*
—An Analysis of Three Chinese Translations From the Perspectives
of Schema Theory and Skopostheorie

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The Translation of Biblical Images In *The Pilgrim's Progress*

------ An Analysis of Three Chinese Translations From the Perspectives of Schema Theory and Skopostheorie

《天路历程》中圣经意象的翻译

—— 从图式理论和翻译目的论的角度对三个中译本的分析

A Thesis Submitted to

School of Foreign Studies

in Partial Fulfillment of the Requirement of

the Degree of Master of Arts

in Literary Translation Studies

By

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Contents

论文摘要

世界古典名著《天路历程》几经不同的出版社的一再重译现又新增三个现代中文译本。通过对这些新译本中圣经意象的分析与比较，笔者发现不同的译者对同一意象使用了不同的翻译策略及方法。为要探索其中的原由，笔者应用著名的翻译目的论和经由 Cuy Cook 补充的图式理论（Schank 版本）进行研究。

根据翻译目的论，主导整个翻译过程的主要原则是该翻译行为的目的。而另一方面，Cook 补充的 Schank 版本图式理论则指出，对文本的理解实际上是读者的先存图式与文本互相作用，对读者的图式产生某种影响的结果。综合这两种理论可以得出，在翻译过程中起主导作用的规则实质上就是要使目的语文本对目标读者的图式产生所需的效果。因此本文应用这一结论对《天路历程》三个现代中文译本里的部分圣经意象进行研究，同时本文也应用出翻译目的论所提出的新准则'合适'对这些翻译同一圣经意象时所出现的不同的策略与方法进行评估。本文目的是要使人们注意到目的语文本所要达到的不同的图式效果对译者翻译意象的影响。

Abstract

The Pilgrim's Progress, a renowned world classic, has been put on the list of contemporary literature retranslation by different Chinese publishing houses. By making a comparison of the translation of biblical images in these new versions, the writer of this thesis finds a variety in the strategies and methods used by different Chinese translators. To explore the reasons hidden behind, the writer tries to resort to two famous theories, the Skopostheorie and the Schankian schema theory with Cook's addition to it. According to Skopostheorie, the primal principle that determines the whole translation process is the Skopos(purpose) of the overall translational action. On the other hand, the Schankian schema theory with Cook's addition points out that text understanding is in fact the result of the interaction between the readers' existing schemata and the text, yielding certain effects on readers' schemata. A combination of the two theories leads to the implication that the dominating rule in the translation process is in truth the desired effect upon the intended readers' schemata. This argument is applied to the study of the translation of some biblical images in three contemporary Chinese translations of *The Pilgrim's Progress* by different translators. Adequacy, a new criterion, proposed in the Skopostheorie is also used to evaluate the different strategies and methods employed in rendering the same biblical image. Thus the thesis is devised to arouse people's awareness of the influences of different intended schematic effects upon translators' decisions made in respect to the translation of images.

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However, my past laziness and carelessness have become great obstacles in my study. Therefore, I am the only one to be blamed for all the mistakes and deficiencies in the thesis.

Chapter One

Introduction

1.1 Research Purpose

In this thesis, the writer attempts to study and compare the translation of some major biblical images in three Chinese versions of *The Pilgrim' Progress.*

As the two major concerns of translation studies are the meaning of the source-text and the target readers' understanding of it through the target-text, this study will be conducted not only within the framework of Skopostheorie, but also under the guidance of schema theory, a theory aimed at an answer of human understanding.

The data taken for the analysis in this thesis are from three Chinese versions of *The Pilgrim's Progress* translated respectively by Sue Yuxiao, Wang Hanchuan, and Zheng Xirong and Ke Ensheng.

The focus of interest in this analysis is on the following aspects:

(1) What methods and strategies are used for the translation of biblical images of *The Pilgrim's Progress*?

(2) Why are these methods and strategies employed?

(3) Are these methods and strategies used differently in the three versions justifiable?

1.2 *The Pilgrim's Progress* and Its Translation

The Pilgrim's Progress is one of the most famous 17th century classic novels in the world. It ranks among books that are renowned for the great number of readers and times of publications. This everlasting book has been translated into 112 languages, and is the most widely read book in the world next to *The Bible*. As a religious novel, biblical concepts have permeated the whole book, and the book has been beneficial for the strengthening of faith of Christians all over the world. This book has changed the fate of England, and God has also used it to renew the hearts of men (D. James Kennedy & Jerry Newcombe, 2000:154, translation mine).

Being so closely related to *The Bible*, translation of the novel inevitably involves the treatment of biblical elements. Moreover, though religion belongs to the category of culture, it

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has some distinctive and matchless features. The most prominent difference is in the aspect of life which will in turn influence one's understanding and feelings. The religious uniqueness of the novel thus may bring about difficulty to translators who venture to introduce the book to readers with different outlook of life.

Through the comparison among the three contemporary versions, we can try to find out the reasons lurking behind the methods and strategies used by different translators, which might provide some new insights to translators in their future translation practices.

1.3 The Chinese Translations of *The Pilgrim's Progress* in This Study

For the purpose of study, we have chosen three Chinese translation versions of *The Pilgrim's Progress*. They are Sue Yuxiao's translation (referred to as Tr. 1 hereafter) from Yilin Publishing House in 2001, Wang Hanchuan's translation (referred to as Tr. 2 hereafter) from Shandong Pictorial Publishing House in 2002 , and Zheng Xirong's translation (referred to as Tr. 3 hereafter) from China Christian Council in 1996.

There are some other Chinese translations of the great work. But after a brief comparison and investigation of most of the Chinese translations, the writer finds that they generally fall into two groups: those translated and published for religious purpose, and those for amusement and appreciation. Some of them have not provided enough information needed for the purpose of this study, and therefore have to be left out. Nevertheless, the three versions selected here seem to the writer most appropriate for this study, since they have offered sufficient information for this study. Besides, both Sue's version and Wang's version are the latest publication of the novel for non-Christian readers, while Zheng and Ke's version is the latest for Christian readers in mainland China. As they are all translated and published lately, the translators of these three versions have realized the shortcomings, lessons and merits of their precedents. With such equality in the availability of information and publishing time, they are more appropriate for the aim of this study.

1.4 Overview of the Study

The thesis is divided into six chapters: 1) Introduction; 2) Theoretical Framework of the Study; 3) Image and Translation; 4) *The Pilgrim's Progress* and Its Translation; 5) Biblical

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Chapter One gives a general introduction of this study, including its purpose, method. In Chapter Two the writer attempts to set the theoretical framework for this study. In the literature review, the two theories will be introduced briefly, and implications of the combination of the two for this study will be given. Chapter Three begins with the definition of image, and the related translation study in our country will be briefly discussed. Their limitations will also be pointed out. Chapter Four offers the backgrounds of *The Pilgrim's Progress*. The three Chinese versions and their respective translation briefs and Skoposi are presented and analyzed in this chapter. Chapter Five gives the theoretical analysis of biblical images taken from the three translations within the frameworks set up in Chapter Two. Chapter Six summarizes the major results and findings from the analysis of Chapter Five. Consequent implications for future literary translation criticism and practices will also be discussed.

Chapter Two

Theoretical Framework of The Study

2.1 Introduction

In this chapter, the writer will give a brief introduction to the two major theories concerned in this study, i.e. Skopostheorie and schema theory, and then show the reason of the combination of the two theories.

2. 2 Schema theory

2.2.1 Background of schema theory

The term 'schema' refers to a basic knowledge structure which contains typical background knowledge about the world obtained previously in our experiences. There seems to be no definite point for the origin of this notion. It is generally accepted that the German philosopher Kant is the earliest user of the term 'schema'. The popularization of schema shall be attributed to Barlett, a follower of Gestalt psychology, who in turn gives credit for the idea to Henry Head, an earlier researcher (Cook, 1999: 9).

In spite of the fact that Barlett discovered the connection between understanding and recall with one's past experience and relevant information stored in the mind, he made no further explanation as to the nature of this organization. Due to the prevalence of behaviorism at the time, this new-born theory experienced a long period of eclipse before it revived in the Artificial Intelligence(AI) research field in the 1970s and 1980s.

Though different scholars have different views concerning how the schema functions to enable human understanding and processing of texts, the basic concept is fundamentally the same: that there exists in our mind a set of mental representations of typical instances of facts or events as basic building blocks of cognition.

Among various versions of schema theory is a complex version proposed by Abelson and Schank in their book *Scripts, Plans, Goals, and Understanding (SPGU)* in 1977. It is one of the most complete and influential models since the Artificial Intelligence(AI) revival of schema theory in 1970s.

2.2.2 Schemata structures in *SPGU*

The basic claim of *SPGU* has been summarized by Guy Cook as this:

Human understanding (and in *SPGU* specifically text understanding) can be represented as a hierarchy

of levels of schemata in which failures to understand on one level can be referred to the level above. In

production the opposite is true, and what cannot be generated by one level, must originate in the level above.

(Cook, 1999:80)

Different levels of schemata put forward are as follows:

Themes

Goals

Sub-goals

Plans

Scripts

Scripts

Scripts are structures that describe appropriate sequences of events in particular contexts

as predetermined, stereotyped sequences of actions that define well-known situations(Cook,

1999:81). There are chiefly three categories of scripts:

Situational scripts   e.g. of restaurant, bus, jail, etc.

Personal scripts   e.g. of being a flatterer, pickpocket, spy, jealous spouse, etc.

Instrumental scripts   e.g. of lighting a cigarette, starting a car, frying an egg, etc.

Scripts are the closest of *SPGU*'s categories to the general description of schemata as

mentioned above. A script may contain a number of 'tracks' (different but related instances of

the same general category) and slots (default elements that can be assumed unless there is

contrary information).

The script, composed of specific rather than general knowledge, may work without

reference to higher levels of schemata like goals and plans. Since a script is dependent upon

personal experience, it will vary both between individuals and within individuals. According to

SPGU, a script is activated by any one of a number of 'headers' concerning the preconditions

(for example, 'wishing to please someone' may activate a 'buying a present' script), by the

instrumental function of actions ('taking the subway' may activate a 'shopping' or 'work'

script), by a location habitually associated with the script, or explicit mention of the occupant of a slot in the script. In text understanding, it is the script activation that enables details to be bypassed, or provided by the defaults of the script as required.

Plans

According to *SPGU*, a plan is a schema structure which consists of ordered 'slots' and is not so specific as to its constituent elements like script. In text understanding, when necessary scripts are not available, assumptions or hypothesis about the plans of agents described in the text can help readers to achieve coherence. In cases where agents are absent, assumptions about the plans of the author or his attempt to influence his readers' plans will also create coherence.

Plans realize goals, which are in turn subordinate to higher goals. Thus the establishment of coherence depends on the recognition of the goal, or sub-goal and the stages of the plan realizing it.

The difference between scripts and plans lies in that slots in scripts are specific entities, people, and events, while plans can be applied to a greater variety of situations.

In cases when we have no existing script suitable for the processing of the text, reference to the higher level, i.e. plans, will achieve coherence, fitting the more specific elements of the text to generalized goal-related planbox. This is the essential point about plans for text processing. It usually takes more effort and more time to achieve interpretation with reference to a plan. The plan-based interpretation will be replaced by script-based interpretation if readers have repeatedly come across the same situation.

Significantly, the theory of scripts and plans makes no claim for their cultural homogeneity or universality. It stresses variations even within one single community, instead. This means there will be differences between individuals and social groups in the contents of their plans and even the treatment of a particular eventuality by a plan or by a script will be different. Changes will even be found in the contents of plans and scripts within the individual. Whether people process a given text predominantly with reference to scripts or to plans will lead to different ways of understanding the same text.

Goals and sub-goals

The level of goals is a higher level that offers explanation to scripts and plans. Goals,

that agents in a discourse have plans that are unknown to us, we can reconstruct them by reference to sub-goals. In the same way, we can interpret unknown sub-goals with reference to goals. *SPGU* has proposed five main goals:

Satisfaction   of hunger, sex, sleep.

Enjoyment   of travel, entertainments, exercise, competition

Achievement   of possessions, power, job, social relationships

Preservation   of health, safety, offspring, people

Crisis handling   of accident, fire, storm, etc.

Themes

In text comprehension, goals also need explanation through recourse to a higher level, namely, that of themes. In the framework of *SPGU*, the category of themes can be divided into three types:

Role themes	being a lawyer, being a garbage collector,etc.
Interpersonal themes	rated on scales of positive/negative, intimate/distant, dominant/submissive; realized in relationship such as lover- lover, father-son, etc.
Life themes	under headings like personal qualities, ambition, life-style; realized in such manifestations as being a communist, liking luxury living, wanting to become rich, being honest, etc.

Just as *SPGU* points out, this process of explanation at higher level is potentially endless and is thus beyond the investigation of text understanding.

So far schemata have been recognized as hierarchical structures, in which coherence can be established by referring to higher level of schemata. Failure to account for coherence at one level can be turned over to the level above. Nevertheless, this approach has presented only a partial framework. It views the process of understanding as the interaction of a single isolated text with knowledge of the world without taking account of knowledge of other text or language. Only conformity to expectation is described, while deviation from it is left out.

Both Bartlett and Schank have recognized the need for schemata to be changed and re-formed, but they tend to ignore the roles of language and text structure in this process of text

understanding.

2.2.3 Guy Cook's Theory of Discourse Deviation: Schema Refreshment and Cognitive Change

In Cook's view, discourse can be divided into three major types: schema preserving, schema reinforcing and schema refreshing. By 'schema preserving' he means that some discourses will leave readers' existing schemata as they are, and discourses which are 'schema reinforcing' function to make existing schemata stronger than before. Discourses of the last type will turn out to effect change in schemata by deviating from schematic expectation. Literary discourse is often of this type, but it is usually reader-dependent.

Hence, the shortcomings in the AI schema theory, including the Schankian version, make it insufficient for the analysis of literary discourse.

Rooted in the Russian formalist concept of defamiliarization and restated in the light of AI text theory and discourse analysis, Cook puts forward a theory of discourse deviation. The basic claim is that the primary function of certain discourses is to effect a change in the schemata of their readers, which results in sensations of pleasure, escape, profundity, or elevation, etc. According to him, literary discourse often belongs to this type.

The change in schemata involves three aspects: existing schemata may be destroyed, new ones may be constructed, and new connections may be established between existing schemata (Cook, 1999:191).

Cook assumes that present in the mind of any reader are three schemata types: world schemata(S(W)), text schemata(S(T)) and language schemata(S(L)). A comparison of the text structure (T) and language structure (L) of a given discourse with the pre-existing text schemata S(T) and language schemata S(L) of the reader shall greatly influence the reader's judgments about the normality or deviance at the levels of text structures or linguistic choices. The interaction of these interactions creates an illusory 'world' in the discourse (W), which can then be compared to the reader's pre-existing world schemata S(W), yielding a judgment as to the normality or deviance of that illusory world. So far the interaction is one way in which schemata are applied to text, creating the 'world' of the discourse. An experience of deviance, however, will rebound upon the schemata which were used to establish it in the first place.

Deviant language may change the reader' s language schemata, and a deviant text structure will alter text schemata. So will a deviant world change world schemata. The two figures below will give us a clearer understanding of the interaction:

w+/-   w-

s(w)   s(T) s(L)   L   T   w   s(w)   s(T) s(L)   L   T   w

T+/-   T-

L+/-   L-

a   b
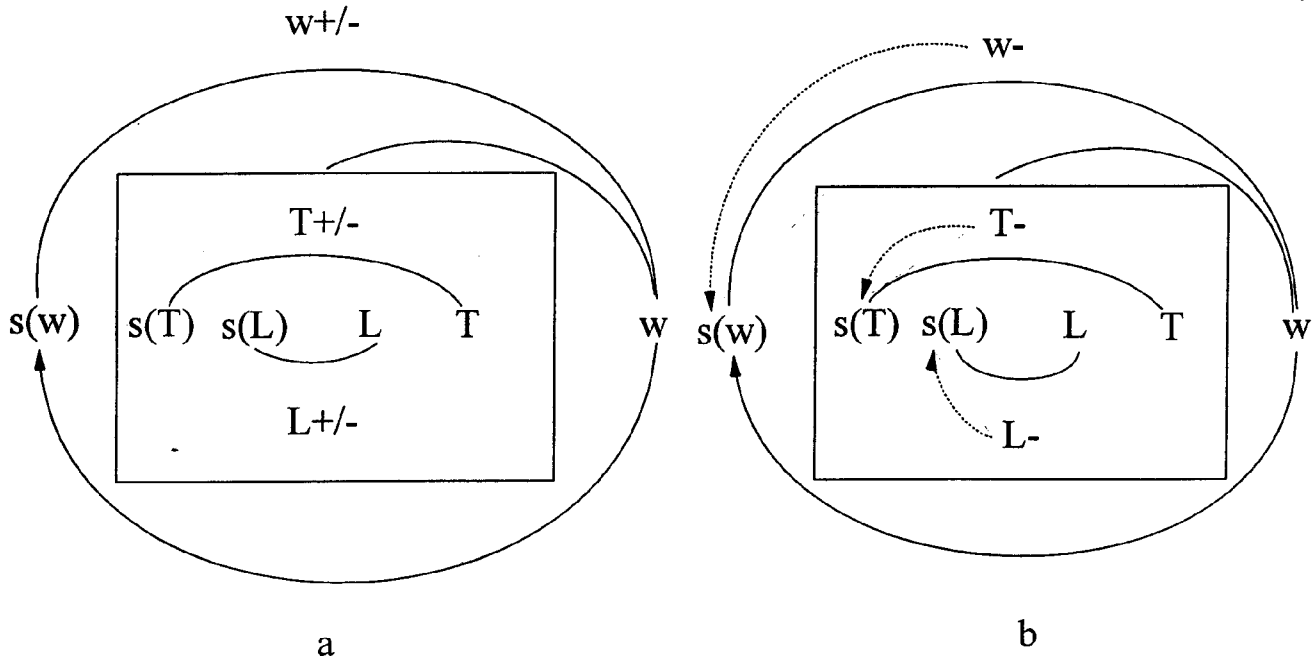
——— = interaction   + = normality

········· = new interaction   - = deviation

◄——— = change

Figure1 Interactions of Schemata and text (1) (Cook, 1999:204)

There are also some instances in which a deviant text structure or the use of language will directly affect the world schemata of the reader, as shown in the following figure.

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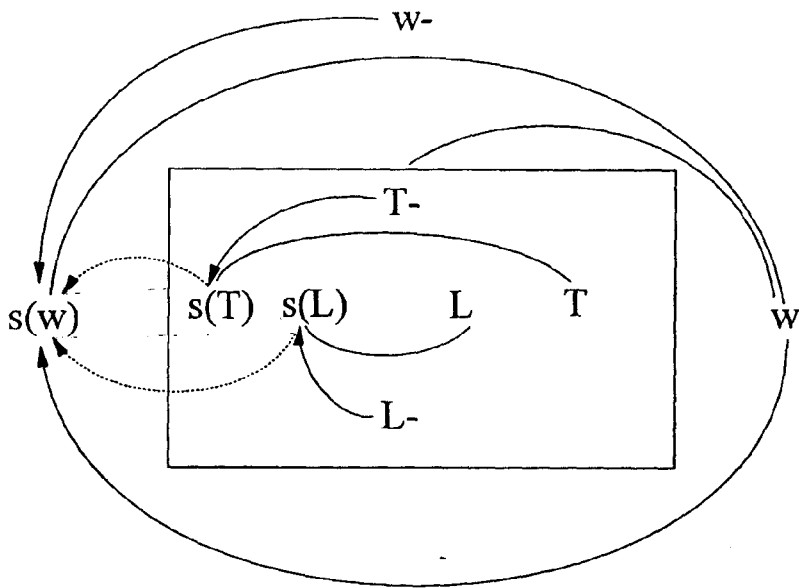
Figure2 Interactions of Schemata and text (1) (Cook, 1999:205)

Therefore, the overall interaction of all elements will yield an effect of deviation from expectation, and consequently schema change. Although it is only through altering text and language schemata that we can alter world schemata, there are some cases in which the textual and language deviation is no guarantee of discourse deviation. In text processing, a reader infers the world schemata attributed to the author or narrator through the interaction of his existing schemata and the text.

In actual application, Cook has made some modifications to the basic categories in the Schankian schema theory:

(1) He recognizes only three levels of schemata: script-like schemata, plans and themes. The script -like schemata takes the place of scripts. He defines these as schemata whose contents, whether in terms of objects, people, or events, are specific. Such a schema will not need to specify results, or a sequence of scenes. When listing contents of schemata only a selection of the contents (defaults) of script-like schemata will be given, indicating the relationship of each default element to the whole.

(2) No distinction is made between plans and sub-goals. There is only a single level called 'plans'.

(3) He subsumes the categories of goals and themes under a single heading for which he retains the name 'themes'.

(4) He deems it necessary to emphasize connections established through linguistic and text-structural choices which are not taken into account by AI schema theory.

2.3   Skopos theory

2.3.1   The Formation and Development of Skopostheorie

Arising in the 1970s, the German functionalist approaches to translation has gone through three phases in its formation.

The first phase begins in 1971 when Katharina Reiss published her famous *Possibilities and Limitations in Translation Criticism*, introducing a functional category into her 'objective approach to translation criticism'. Though still firmly within equivalence-based theory, the book is widely regarded "as the starting point for the scholarly analysis of translation in German"(Nord, 2001:9). Reiss defines inter-lingual translation as "a bilingual mediated process of communication, which ordinarily aims at the production of a TL [target language] text that is functionally equivalent to an SL [source language] text" (Venuti, 2001:160) . For her, the level of the text is exactly where communication should be achieved and equivalence should be sought (Reiss, 1989:113-14,cited from Wu, 2002:10). A model of translation criticism is put forward by her based on the functional relationship between source and target text. She holds that the ideal translation should be one "in which the aim in the TL is equivalence as regards the conceptual content, linguistic form and communicative function of a SL text" (Nord, 2001:9). This kind of translation is referred to as "integral communicative performance".

Being an experienced translator herself, however, Reiss realized that in some situations equivalence is not possible nor even called for at all. These exceptions, referred to as 'transfer', arise from the specifications of "translation brief" and are excluded from the area of "translation proper". The assessment of such translations should, accordingly, place priority on the functional perspective rather than on the normal criterion of equivalence.

The further development of the functionalist translation theory shall be attributed to Hans J. Vermeer, the student of Reiss. He is determined to give up linguistic translation theory due to his awareness of its impotence in providing a solution to problems encountered in translation practice. He draws concepts from action theory and defines translation as a type of communicative action. As any action has an aim, a purpose, Vermeer called his theory Skopostheorie, meaning a theory of purposeful action that takes place in a given situation. In Vermeer's view, to translate means "to produce a text in a target setting for a target purpose and target addressee in target circumstances". As a result, in the framework of Skopotheorie, the addressee, i.e. the intended receiver of the translated text, is considered to be one of the most influential factors concerning the purpose of a translation. However, the status of the source text, which has long occupied a central place in equivalence-based theories, is lowered to that of an offer of information for the translator to draw out what he thinks fit for the communicative function of the target text.

Justa Holz-Mänttäri, a Finland-based German professional translator, translation scholar and teacher of prospective professional translators, presented her theory and methodology of 'translational action' in1981, going one step even further than Vermeer. She tries to move away from traditional concepts and expectations associated with the word 'translation'. Basing her theory on the principles of action theory, she attempts to mold her theory into one that can cover all forms of intercultural transfer. She considers translation as "a complex action designed to achieve a particular purpose" (Holz-Mänttäri and Vermeer 1985:4, cited from Nord, 2001:13). Consequently, her theory stresses on the actional aspects of translation process like the roles of the participants (initiator, translator, user, message receiver), and the situational conditions (time, place, medium) where the activities take place.

2.3.2   The Theoretical Foundation of Skopotheorie

Skopostheorie has taken its root in the action theory. In Vermeer's definition, human action is intentional, purposeful behavior that takes place in a given situation (Nord, 2001:11). Since communicative situations are situations in which people interact, communicate, translation as a type of human action, is a kind of interpersonal interaction. Again, as it has always been seen as cross-cultural communication, it is therefore a kind of communicative

actions.

For the functionalists, the notion of translation, however, is not the same as that of translational action. 'Translation' is defined as what the translator does when he is rendering the text, while 'translational action' refers to the range of what the translator actually does. The difference is briefly summed up by Nord as follows:

> Translation in the narrower sense always involves the use of some kind of source text, whereas translational action may involve giving advice and perhaps even warning against communicating in the intended way.

(Nord, 2001:17)

The functionalist approaches, bringing concepts of action, interaction, translational action and translation together, views translation as an intentional, interpersonal, partly verbal intercultural interaction based on a source text.

2.3.2.1 Translating as Intentional Interaction

Translation is a kind of action. In regard to the notion of action, Vermeer gives the following definition:

> For an act of behavior to be called an action the person performing it must (potentially) be able to explain why he acts as he does although he could have acted otherwise.

(Nord, 2001: 19)

This definition indicates that every action has a purpose, or an intention. As a special form of translational action, translation is thus an intentional interaction which is meant to 'change an existing state of affairs' (Nord, 2001:19). There may also be further intentions under the foremost intention which we will not go into detail here for the moment.

Speaking of intentionality in translation, we mean that there is a decision making in it, so intentionality in translation concerns the translator or, more often, the initiator, that is, the person who initiates the translation process.

What is particular about translational intention is that it may or may not conform to the original intention of the source text sender or the text producer in the production of the source text.

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2.3.2.2 Translating as Interpersonal Interaction

Translation is interpersonal in that it involves people or agents playing different roles or having certain functions in the interaction.

These roles include those of initiator, commissioner, translator, source-text producer, target-text receiver, and target-text user. We will now take a closer look at these roles in order to understand this complex functional network.

1) The role of Initiator and commissioner

The initiator is 'the person, group or institution that starts off the translation process and determines its course by defining the purpose for which the target text is needed' (Nord,2001:P20)

The initiator is the one who actually needs the translation, while the commissioner is the one that asks the translator to produce this desired target text for a particular purpose and addressee.

2) The Role of the Translator

This is the crucial role in the translation process, as the translator is the one that carries out the act of translation. He is regarded as the expert in translational action and bears the responsibility of ensuring the desired result of the translation process. He is also the receiver of the source text and the translation brief, i.e. instructions of the commissioner. The translator shall finally produce a text that functionally meets the demands of the translation brief.

3) The Role of Source-Text Producer

The source-text producer is the producer of the text that is used as the source for a translational action. His motive for the production of the source-text may or may not be relevant to translation.

A distinction is drawn between text-producer and the sender. According to Nord, the sender of the text is the person, group or institution that uses the text for a specific communicative intention, while the source-text producer decides what linguistic or stylistic choices in the text can best express the sender's intended message.

Seen in this way the role of the translator is similar to that of a target-culture producer who works for a source-culture sender's communicative intentions.

4) The Role of Target-Text Receiver

The functionalists view receiver and addressee as two slightly different notions:

The addressee is the prospective receiver seen from the text producer's standpoint; the receiver is

the person, group or institution that actually reads or listens to the text after it has been produced.

(Nord,2001:22)

Therefore, the target-text receiver is the intended addressee of the translation. He is a decisive factor in the production of the target-text and thus should be described in detail in the translation brief.

5) The Role of Target-Text User

According to Holz-Mänttäri, the target-text user is the one who puts the target-text to use.

What should be noted is that the above-mentioned agent roles can sometimes be realized in one person.

2.3.2.3 Translating as a Communicative Action

In communication, people tend to understand signs with regard to their own norms of behavior. Due to such conventional and culture-specific nature of signs, in the process of translation the translator must produce signs whose associated meaning shall be known to the target audience.

2.3.2.4 Translating as Intercultural Action

Translation often takes place in situations that involve members of different cultural backgrounds. Being aware of the fact, the functionalist approaches to translation have adopted Goodenough's definition of culture as a starting point.

Nord, however, prefers a different definition of culture by Michael Agar, a north American anthropologist. As Agar points out, culture focuses on differences, and the culture boundary is marked by 'rich points', i.e. differences in behavior leading to cultural conflicts or communication breakdowns between two communities in contact. (Nord, 2001: 25)

The resulted implication for the translator is clear: he must be wary of dealing with the rich points occurred in translation between the groups or sub-groups on either side of the languaculture barrier.

2.3.2.5 Translating as a Text-Processing Action

Early in this thesis, we mentioned how Vermeer regards translation as a form of translational action based on a source-text. The role of the source text in functionalist approaches to translation can be said to be unprecedented in that it has lost its foremost status and is seen as just an offer of information used by the translator.

The translator can choose from this offer of information what he believes relevant for the given purpose. Translation, in this sense, is a new offer of information in the target culture about some information offered in the source culture and language (Reiss & Vermeer, 1984:76).

2.3.3 Basic Concepts of Skopostheorie

In *Groundwork for a General Theory of Translation*, a book co-authored by Vermeer & Reiss in 1984, Skopostheorie is given a detailed description. In the first part of the book are the basic principles of Skopostheorie as a general action-based theory of translation presented by Vermeer. The second part of the book is written by Katharina Reiss, integrating her specific theories into the frame of functionalism.

Next we are going to take a closer look at the basic concepts of the functionalist approaches.

2.3.4 Basic Rules of Skopostheorie

According to Skopostheorie, the most dominating rule in any translation is Skopos rule. Next to it are coherence rule (also called intra-textual coherence) and fidelity rule (or inter-textual coherence).

2.3.4.1 Skopos Rule

Skopos, the Greek word, means 'purpose'. What determines any translation process, in Vermeer's view, is the purpose (skopos) of the overall translational action. Let's take a look at what he says about the Skopos rule:

Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads

as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function.

<div align="center">(Vermeer 1989a: 20, Nord's translation)</div>

In this explanation, however, Vermeer has pointed out that the term Skopos usually refers to the purpose of the target text. In the field of translation three possible kinds of purpose can be distinguished: the general purpose aimed at by the translator in the translation process (perhaps 'to earn a living'), the communicative purpose aimed at by the target text in the target situation (perhaps 'to amuse the reader') and the purpose aimed at by a particular translation strategy or procedure (eg. to translate literally to show the structural particularities of the source language).

Apart from the term Skopos, Vermeer has also employed several related words: aim, purpose, intention and function. A brief look at these notions will surely help our understanding:

'Aim' refers to the final result an agent intends to achieve by way of an action.

'Purpose' is conceived as a provisional stage in the process of attaining an aim.

'Function' refers to what a text means or is intended to mean from the receiver's point of view.

'Intention' is seen as an 'aim-oriented plan of action' (Vermeer, 1983:41, cited from Nord, 2001: 28) on the part of both the sender and the receiver, pointing toward an appropriate way of producing or understanding the text. This term is equal in meaning to the function of the action.

To avoid the conceptual confusion caused by the definitions of 'intention' and 'aim', we should know the basic distinction between them. 'Intention' is defined from the stance of the sender, who plans to achieve a certain purpose with the text.

This distinction has particular importance in translation where the sender and the receiver by definition belong to different cultural and situational backgrounds. Being aware of the essentially equivalent nature of the four terms, Vermeer subsumes them under the generic concept of Skopos.

What should be pointed out here is that the concept of Skopos can not only be used for the

<div align="center">17</div>

What should be pointed out here is that the concept of Skopos can not only be used for the entire text but also for smaller text segments or 'in-texts' such as examples, footnotes and so on. The Skopos or sub-Skopos of such smaller units may not be the same with that of the text as a whole and they may even differ from each other, too.

According to the Skopos rule, the receiver, or rather the addressee, is the main factor determining the target-text Skopos. However, it is the initiator of the translation that decides on the translation Skopos through translation brief.

2.3.4.2 Coherence Rule

The coherence rule in Skopostheorie requires that "a translation should be acceptable in a sense that it is coherent with the receivers' situation" (Nord, 2001:32). To be "coherent with the receivers' situation" actually means that the target-text should be in accordance with the standard of 'intra-textual coherence'. As a communicative interaction is regarded as successful only when the receiver sees it as sufficiently coherent with their situation, a translation can be deemed as successful only if the target-culture receiver can at least make sense of it.

In terms of this rule, the source text is no longer the goddess within sight but beyond reach for the translator. It is only a part of the translation brief, an offer of information for the translator, who in turn picks out what he considers to be meaningful in the receivers' situation. Hence, the translation process is irreversible.

To conform to this rule, the translator should try to render the target text in such a way that it can be understood by the target-culture receiver.

2.3.4.3 Fidelity Rule

Being an offer of information about a preceding offer of information, a translation is supposed to bear some kind of relationship with the corresponding source text. This relationship is termed by Vermeer as 'inter-textual coherent' or 'fidelity', and is postulated as a further principle, i.e. the fidelity rule.

However, fidelity here only means that there should exist between source text and target text inter-textual coherence. The form it takes depends on the translator's interpretation of the source text and the requirement of the specific translation Skopos.

One possible form of fidelity may be a maximal faithfulness to the source text. This may be

true in the case of literary translation.

2.3.4.4 Relationship among the Three Rules

The Skopos rule is the dominating principle among the three, and inter-textual coherence is thought to be subordinate to intra-textual coherence. Nord also points out that the Skopos concept is valid not only to the entire text but also to text segments or 'in-text' such as examples, footnotes or citations.

2.3.4.5 Loyalty Principle

Though academically influenced by Katharina Reiss, Nord, being a representative of the second generation of functionalism, is aware of two limitations to the Skopostheorie. One is caused by the culture-specific concepts of what a good translation should be like, and the other concerns the relationship between the source-text author and the translator.

The loyalty principle proposed by Nord thus demands that the translator take account of the difference between culture-specific concepts of translation prevailing in the two cultures involved in the translation process and to respect the communicative intention of the source-text author.

Loyalty restricts the range of justifiable target text functions for one particular source text adn requires a negotiation of the translation assignment between translators and their clients. Adding the loyalty principle into the Skopostheorie, Nord's functionalist approaches actually stands on two pillars: function plus loyalty (Nord, 2001, 126). According to this revised version of Skopostheorie, function refers to factors that cause a target text to work in the intended way in the target situation, while loyalty refers to the responsibility the translator has toward his partners in assignment between translators and their clients in the translational action.

This function-plus-loyalty model of Skopostheorie refutes the criticism that functional approach leaves translators free to do whatever they like with any source text, or what their clients like.

2.3.5 Adequacy: A Functionalist Criterion for the Assessment of Translation

Traditional translation theories tend to employ equivalence as the only yardstick for the

expectations and knowledge of the source culture addressee that influence the translational process into account, however, the functionalist scholars find it not realistic to use the notion of 'equivalence' as the general criterion for translation. Instead they propose a new concept: adequacy with regard to Skopos.

In terms of functionalist approaches to translation, 'adequacy' is a dynamic, goal-oriented notion that describes the appropriateness of a target text in accordance with its Skopos in the translation process. In other words, a translation is considered communicatively and functionally adequate as long as it meets the requirements of the translation brief.

Unlike the notion of 'equivalence' which is static, result-oriented and lays too much emphasis on the equality of communicative meaning, stylistic connotations or effect between the source-text and the target-text on levels like words, phrases, sentences and so on, the newly advocated concept of 'adequacy' allows more freedom for translators and more practicality for the target text. Translation criticism employing this new criterion will thus be more objective and positive.

Though adopting the new concept, the functionalist scholars have not negated equivalence entirely. For them, equivalence is one possible aim under the generic concept of adequacy. In Skopostheorie, equivalence is reduced to 'functional equivalence', meaning adequacy with respect to a Skopos which demands the same communicative function or functions between the source text and the target text.

2.4 Cook's Addition to Schema Theory, Skopostheorie And Their Implication for the Current Study

By now we have given a concise but clear introduction about the two theories needed for the study in this paper. In this study, Cook's suggestion that discourses generally fall into three types with regard to their respective interpretations with schemata will be of great importance. According to Cook, there are three major types of discourse: schema preserving, schema reinforcing and schema refreshing. This division in fact gives a definition of text function from the perspective of schema theory. As Skopostheorie points out, a translational action is purposeful in that its product shall be able to conform to its intended function. For a target text to function, it must build up certain reaction with its readers' schemata.

Combining the two concepts together, we can infer that a translational action is aimed at the production of a target-text that bears some kind of desired relation with its intended readers' schemata. Viewed from this aspect, various methods and skills employed in a certain translation process are actually efforts to achieve particular effects on its readers' schemata. This conclusion will be applied to the study of translation of biblical images in *The Pilgrim's Progress* in later chapter.

Chapter Three

Images and Translation

3.1 Image and literary translation

Images have played an important role in literature. It is a distinctive element of the language of art, and an effective tool to express experience in its richness and complexity (C. Hugh Holman & William Harmon, 1992:240). For literary work, the image not only functions to offer aesthetic enjoyment to the readers, but also conveys important essence of certain meanings intended by the author.

In translation, esp. literary translation, therefore, the translation of images is significant in that it forms an essential part in the cross-cultural communication. In the following sections, we will briefly explore the nature of image and its translation study in China.

3.2 The Definition of Image

To understand image, it may be better to start from its definition. In the following we will have a look at some definitions of the term given by several famous websites and tool books.

According to *Oxford Concise Dictionary of Literary Terms*, imagery refers to 'those use of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition' (Baldick, 2000:106)

The RSCC Online Writing Lab defines imagery in the following terms: "a concrete representation of a sense impression, a feeling, or an idea which appeals to one or more of our senses."

Turning to the UVic Writer's Guide, we see the detailed explanation given as below:

The term imagery has various applications. Generally speaking, imagery includes all kinds of sense perception (not just visual pictures). In a more limited application, the term describes visible objects only (especially ones that are vivid). But the term is perhaps most commonly used to describe figurative language, which is treated in modern criticism as a central indicator of meaning or theme in literature.

(http://web.uvic.ca/wguide/Pages/LTImagery.html)

Another definition found in LITWEB: An Online Companion to the Norton Introduction to Literature explicates the term from both of its broad and narrow senses. In the broad sense, it refers to any sensory detail or evocation in a work, while narrowly defined, it is usually the use of figurative language to evoke a feeling, to call to mind an idea, or to describe an object (http://www.wwnorton.com/college/english/litweb/glossary_a.htm).

The various definitions listed above, though diverse in the use of specific terminologies, share great similarity as to the essence of imagery. In a word, imagery can both refer to sensory objects and figurative use of language in literature. In this thesis, the latter application of the term is employed.

Some books have also made a distinction between image and imagery: imagery refers to the collection of images in a literary work (C. Hugh Holman & William Harmon, 1992:240). Consequently, in this paper the writer will adopt this distinction and use the term 'image', as mainly individual images are the center of concern.

3.3 Related studies on the translation of images in China

In China, quite a few translation critics have devoted their time and energy to the study of the translation of images.

Jin Ti(1998) advocates that the translator should make clear the nature of the images he encounters, their connotations and contextual functions before he sets out his translation. For him, as long as the expressiveness of the translation is guaranteed, the best way for the translation of images is to preserve the original images of the source-text. Xin Xianyun (2001), another scholar studying images in poetry translation, points out that any changes in the translation of images shall be based on the original text and shall take into consideration the target-text readers' reaction. Zheng Yan(2000) believes that for those out-dated images, the translator can simply retain their deeper meanings; as for those still in use, the translator shall render them in a way conforming to their translatability. She also puts forward four ways to deal with cultural differences in languages, i.e. to replace the original images with corresponding ones in the target culture, to retain part of the original exotic images and make up the loss with notes, to domesticate and to interpret their connotation; but for the innovative

In his essay talking about poem translation, Zhou Xuliang(1984) confessed that he would omit what he believed to be redundant images and focus on those important ones only. Xie Tianzhen(1999), however, reminds us that the translator shall have confidence in the target-text reader and try all he can to re-present the original images.

Like Xie, some scholars also stress the importance of loyalty in translation to the original image, while adding that analysis of the target-text reader's situation and the context of the original image, and the originality of the translator shall also be considered (LiYunxing,2001, Huang Zhonglian, 2000).

These scholars indeed offer very good suggestions on strategies and methods helpful in the translation of images. Most of them advocate that the original images and related cultural elements involved shall be kept as invariant as possible. They seem to stick to the idea of equivalence between the source-text and the target-text, treating strategies and methods that lead to the loss of information in the translation of image as something reluctant. For them the focal point is still the original image as if only the original is the best for the target-text readers.

However, such attitude might cause injustice in the evaluation of different methods adopted in translating images. There are many factors that would exert certain influence on translators' treatment to images in the source-text. To illustrate this point, we will briefly look at some of the factors that defy an equivalent-oriented translation.

Firstly, we shall pay attention to the relation between the source-text sender's intention on the use of a particular image and the translator's interpretation of this intention. Being a kind of textual means, images in a text are employed to achieve certain effects planned by the text producer. As a thousand readers will find a thousand Hamlets, the translator's interpretation of the original image may not be identical with the intention of the sender who, in the case of literary work, is often the author. That means he might not be aware of the exact functions of the images in the source-text.

Consequently, the target-text receiver is actually wearing the translator glasses to understand the images and might mistake the translation as the correct manifestation of the sender's intention.

Secondly, differences might arise between sender's intention and the target-text receiver's expectation. When using an image for his purpose, the text producer, who are often the sender

expectation. When using an image for his purpose, the text producer, who are often the sender in literature too, have a certain assumption as to their reader's schemata, and may leave out some informational items supposed to be common on both parties. In translation, the receivers are often not the imagined readers of the author. There is hence a gap between the amount of information presupposed with regard to source-text receiver and the actual background knowledge of the target-text addressees. Even if the translator has correctly re-presented the original images, the target-text reader may still have problems in understanding the source-text sender's intention due to their inadequate background knowledge and expectation.

Thirdly, the preservation of original images in the target-text can not guarantee the same effect. Different cultures have different literary traditions. The same image used in the source-text may lead to an entirely contrary interpretation when used in the target-text. What's more, sometimes a traditional image in the source culture may even acquire new connotations and meaning in another cultural environment.

In this thesis, the writer will compare the biblical images in the Chinese translations of *The Pilgrim's Progress* by different publishing houses, applying the implication drawn from the two theories introduced in previous chapter to the analysis. The study will provide people a glimpse into the reasons and factors that affect the strategies and methods in rendering the same biblical image in different translations of *The Pilgrim's Progress*.

Chapter Four

The Pilgrim's Progress and Its Translations

4.1 Introduction

In this chapter the writer will approach the translation of biblical images in *The Pilgrim's Progress* from the functional perspective with the help of schema theory. The data will be selected from three contemporary Chinese translation versions of *The Pilgrim's Progress* in accordance with their respective characteristics. Possible schemata interpretation by readers with Christian background will be offered so that the relevant biblical elements in the images will become clear. A comparison will then be given among the translations found in the three chosen Chinese versions published by different publishing houses. Comments will be made as to the different strategies and methods adopted by the three translators and the reasons behind them.

4.2 The Background of *The Pilgrim's Progress*

The Pilgrim's Progress is written by John Bunyun, a pious and courageous Puritan Christian in the 17th century.

This is a time crowded with great and exciting political and religious events whose effects had filtered into the daily life of people at the time. The civil war between Oliver Cromwell and Charles I brought into England a short period of religious freedom for the Puritans. After the war, John Bunyun, then a veteran from Cromwell's troup, got married with a poor but very religious girl, who brought with her into the marriage two books---- *The Practice of Piety* by Lewis Bayly and *The Plain Man's Path-way to Heaven* by Arthur Dent---- which have exerted profound influence on Bunyun. He was later converted from a blasphemous youth into a humble and meek Puritan.

He was then baptized into the Bedford Baptist Church by John Gifford, who is commonly recognized as the prototype of Evangelist in *The Pilgrim's Progress*. Two years later, with the death of the most reverend Pastor Gifford, Bunyun was chosen by the congregation to be its

new pastor.

In 1660, the restoration of Charles II to the throne of England re-established Anglicanism as the State religion, which triggered a hard time for the Puritans. Bunyun, being a dynamic Baptist pastor, refused to stop his preaching and was consequently jailed for the next twelve years. In 1672, he was released and was able to resume his preaching. Though poorly educated, his diligence in the study of the *The Bible* and God's blessings on him enabled him to teach so effectively that even a learned writer of the time was greatly attracted by his sermon. In 1675, however, Bunyun was put into jail again for illegal preaching. This second imprisonment, fortunately, lasted less than one year only.

Bunyun's imprisonment did not in any way undermine his faith and dedication in ministry. Instead, it is during this period that he produced one great work which has won the hearts of numerous readers around the world and throughout the history since its publication, including both Christians and non-Christians---- *The Pilgrim's Progress.*

The masterpiece is written mainly in the form of an allegory. Nevertheless, scholars find in it combinations of fairy tale, adventure story, realistic novel, and myth. It consists of two parts, and only part I will be the focus of this thesis. *The Pilgrim's Progress* (Part I) was written mainly in Bunyun's imprisonment, during which he had encountered numerous difficulties, pains and inner struggles in faith. All these experiences find their expressions in *The Pilgrim's Progress*. In that sense, it has been seen as 'the fictionalized version of John Bunyun's spiritual autobiography, *Grace Abounding To The Chief Of Sinners*'(Daryl, 1969).

Part I of *The Pilgrim's Progress* describes to the reader the journey of a man named Christian from the earth to the eternal kingdom. In his *Apology* for the book, Bunyun called it a record of the journey and the way of the saints in his time to glory in Heaven.

4.3 The intentions and Intended Readers of *The Pilgrim's Progress* from the Point of View of the Writer Bunyun

In *The Author's Apology for His Book*, Bunyun gave his intentions for the writing of *The Pilgrim's Progress* in the following words:

> I only thought to make I knew not what; nor did I undertake thereby to please my neighbour; no,
>
> not I, I did it my own self to gratify. Neither did I intend but to divert myself in doing this, from

worser thoughts, which make me do amiss....... May I not write in such a style as this? In such a method, too, and yet not miss my end, thy good?...... I trow some men by feigning words as dark as mine make truth to spangle and its rays to shine....... Solidity indeed becomes the pen of him that writeth things devine to men; but must I needs want solidness, because by metaphors I speak; ...... My dark and cloudy words they do but hold the truth, as cabinets inclose the gold,...... but, all that I may, seek the advance of truth, this or that way. ...... Thus to express my mind, thus to declare things unto thee that excellentest are....... And now, before I do put up my pen, I'll show the profit of my book, and then commit both thee and it unto that hand that pulls the strong down and makes weak ones stand. This book it chalketh out before thine eyes the man that seeks the everlasting prize; it shows you whence he comes, whither he goes, what he leaves undone, also what he does; it also shows you how he runs and runs till he unto the gate of glory comes. It shows, too, who sets out for life amain, as if the lasting crown they would attain. Here also you may see the reason why they lose their labour and like fools do die. This book will make a traveler of thee, if by its counsel thou wilt ruled be; it will direct thee to the Holy Land, if thou wilt its directions understand.

(John Bunyun, 1678:9—14)

There are several intentions for the writing of the book as we can see from the above:

(1) 'gratify' himself probably to make use of the time he spent in the jail;

(2) 'divert' himself from wrong thoughts;

(3) benefit the   readers by informing them of the 'excellentest' things, namely, the truth;

(4) invite his readers to join in the pilgrim's journey to glory.

Of these four intentions, what concerns the readers most is the latter two. Thus, with regard to the readers, the intentions of Bunyun in writing *The Pilgrim's Progress* are to educate his readers with the truth, namely, teachings of the *The Bible*, and to persuade them to the pursuit of the Holy Land.

As every writer has an implicit reader in mind in his writing process, John Bunyun also bore in mind his intended readers and their presumed background.

Historically speaking, the reading audience of Bunyun were mainly 'members of the Baptist Church in Bedford and other evangelical Puritan congregations' (Daryl, 1969). In *The*

Author's Apology for His Book, Bunyun addressed his reader as 'man of God', which in *The New Testament* is used for Christians. Nevertheless, Bunyun did not confine his readers to Christians only, he also invited into his readership those who are seeking for 'something rare and profitable', who would like to see 'a truth within a fable', who are helpless and need comfort, who want to divert themselves from melancholy, and 'be pleasant, yet be far from folly', who like to read riddles and their explanation, who love picking meat, who want to experience in a moment laugh and weep, and who would like to lose themselves but catch no harm, and 'find themselves again without a charm'(Bunyun, 1678:9--14).

Integrating the reality of the time in which the book was produced with Bunyun's call to his readers, the main features of Bunyun's intended readers can be summed up: they are mostly Christians, but they also include those who have an interest and need for the book. The fact that Bunyun has based his novel on the teachings of the *The Bible* and he has cited many scriptures indicates that he expected his readers to be familiar with the words of the *The Bible*. This is also true considering the biblical influences on the English people and the cognitive environment at the time.

Though time has changed and today's readers may not be the same with those in Bunyun's days, the fact that *The Pilgrim's Progress* is still welcomed, read and even re-read today, especially by Christian readers throughout the world shows that the book functions more or less the same on   its readers just as it did in the bygone days.

4.4   Different Roles and Functions In the Chinese Translation of *The Pilgrim's Progress*

According to the functionalist approaches to translation, the agents involved in the translation process are categorized as the initiator, the commissioner, the translator, the source-text producer, the target-text receiver and the target-text user.

In the translation of *The Pilgrim's Progress,* the source-text producer is John Bunyun, a great preacher and Puritan writer in the 17th century.

In Sue's translational action, the initiator and commissioner is Yilin Publishing House as she told me in her email. In the case of Wang's translation, things are a bit different. In a telephone interview with Qi Jun, the editor of the Shandong Pictorial Publishing House, the writer was informed that it is Wang himself who initiate the publication of his translation. After

going over the manuscript and making some revisions, the publishing house accepted the translation and published it. Thus Wang is the translator, the initiator and the commissioner at the same time in his translational action. The publishing house, taking part in the adaptation of the translation, can be seen as the target-text user and the commissioner. In Zheng's translational action, the roles of the initiator and commissioner are played by the China Christian Council, as indicated in the publishing notes that this new version is considered more suitable for readers in the Church, which can be seen as the purpose of the Council for this ninth translation of the book. Zheng is the main translator, and Ke Ensheng, the reviser, can also be seen as the co-operating translator.

Both Shandong Pictorial Publishing House and Yilin Publishing House are non-religious publishing houses. Shandong Pictorial Publishing House targets their publications at books on science and arts with pictures and drawings attached, which offer the readers both readability and intellectual enjoyment. Yilin Publishing House divides their books into several categories, and *The Pilgrim's Progress* belongs to the World Classic Series. Books in this series are basically translated from the original language, using modern standard Chinese, and are considered as enlightening to modern foreign literature study, Chinese literature creation and the understanding of the world. Thus, for these two publishing houses, their intended target-text receivers are well-educated Chinese intellectuals, among who most are non-Christians as there are only about sixteenth million Christians in mainland China. On the other hand, the China Christian Council has a group of different readers in mind. In their publishing notes prefacing the translation, we find the following statements:

Since Mr. Zheng Xirong, the translator, and Mr. Ke Ensheng, the reviser, are not only good at both

Chinese and English, but also Christians for years, this Chinese version (of *The Pilgrim's Progress*)

must be more suitable for readers in the Church, and more welcomed by brethrens and sisters.

May God bless the book so that brethrens and sisters in the Lord and those newly converted who

read it and are hungering for the truth will be benefited spiritually. ......

(China Christian Council, 1996, my translation)

It is very obvious that Zheng's translation is specially meant for the reading audience with Christian belief, who usually possess a certain amount of knowledge of the *The Bible* as it is their daily read book.

For the three Chinese translation versions, the role of the target-text user is played by their respective publishing houses, because they are responsible for the publication of the translations.

4.5   The translation Brief and Skoposi

According to Skopotheorie, the prime principle determining the whole translation process is the Skopos (or purpose) of the translational action. It is the decisive factor that would influence the strategies and methods adopted by the translator. To understand the communicative purpose of a translational action, we must study the translation brief which defines what kind of translation the initiator and commissioner want.

Sue gave explanations as to the translation brief for her in her email reply to me. An excerpt of the letter is given as below:

Yes, I am a saved and reborn Christian. *The Bible*, which is the bread of life for Bunyun, is a book I have been reading daily for more than a decade.

There are two reasons in the retranslation of *The Pilgrim's Progress*. Firstly, the translation was done on the request of Yilin Publishing House. Secondly, although there have been many translated versions published by the Church, they are not available to the general public, and are mostly rendered freely. There are also deletions in them, which are treated only as spiritual readings for Christian readers. Less consideration is given to its literary value. The Xi Hai version republished by Shanghai Yiwen Publishing House is the only Chinese translation available to non-Christian readers in all the book stores of our country. I have benefited from Xi Hai's skillful and expressive translation in my translation process. Nevertheless, the close relation between the source-text and *The Bible* (such as the tone and wordings) is less visible in that version. Some phrases would even be contextually misleading. ...... Moreover, more than 80% of the source-text content derives from *The Bible*, which makes detailed explanations, footnotes of their origins in *The Bible* essential to the translation. ......

In the translation, both the linguistic features and connotations of the story are my concern.

(Sue, in her email to me, my translation)

In Sue's case, Yilin Publishing House, as the initiator and commissioner, plays an

important role in the definition of the translation brief and Skopos of her version. From information available on the website of this publishing house, we know that its publishing focus is on translation of foreign books and readings. Their principle is to offer the Chinese readers books written by excellent writers, books of excellent quality and books translated by excellent translators. For the series of Famous World Classics, their publications are mostly retranslations by young and vigorous translators with solid and reliable translation skills. They intend to fill in the vacancy of the domestic publication market, to translate all the works completely from the original language and to use modern standard Chinese language.

Combining Sue's explanations with the self-introduction of Yilin Publishing House together, the translation brief in her case is to have a translation that is to re-present the literary value of the source-text to the Chinese readers, while keeping as close as possible to the original text.

Being in a time when competition in the book market is becoming more and more fierce, Yilin Publishing House tries to keep their momentum on by presenting to the readers famous and excellent books and translations. In other words, the Skopos in all the publications by Yilin is to please and attract the readers so that they can survive and win in the modern market economy.

For Wang's version, since both Shandong Publishing House and he have both played the role of commissioner, we must make a comparison between the aim of the publisher and the purpose of the translator. The publishing house mainly puts into the market books about science, sociology and humane studies, which shall be popular, readable and cultivated, attached with photos and pictures. According to the *Preface* of the translation, the hope of the publisher for the translation of *The Pilgrim's Progress* is to enable the readers a chance to taste the demeanor and original charms of the work, so that they can genuinely feel and understand the English social life and Christian culture. On the other hand, Wang himself wants to faithfully convey Bunyun's intention so that the readers might be motivated to think and be enlightened. It is thus suggested that Wang, a Christian, has the intention of preaching the gospel to the readers through the book, which has been confirmed by the editor. Though the publishing house has no intention of converting the readers to Christianity, common grounds can be found between them in this case. They both want to show the readers the charms of the

source-text and help them to a deeper understanding of the masterpiece. Thus the translation Skopos in his translational action is to preach the gospel through the novel, which is a vivid presentation of teachings in *The Bible*. A maximal equivalence might be deemed as the most suitable result for his Skopos.

The translation brief for Zheng's translation is undoubtedly to make it suitable for Christian readers, and the Skopos is to benefit them spiritually so that they can make advance in faith, just as is explicated in the publication note.

4.6   The Three Translations And Their Respectively Intended Readers' Schematic Background

In Chapter Two, by integrating Cook's categorization of discourse types with Skopostheorie, we have ventured to propose that to achieve an intended function of a particular translation is actually to execute certain effect through the target text on the readers' schemata.

There are mainly three types of discourse according to this categorization: schema preserving, schema reinforcing and schema refreshing. In Cook's definition, 'schema preserving' means to leave existing schemata intact; 'schema reinforcing' is to make existing schemata stronger than before, which will results in more readily activation of the schema, and less easier acceptance of departure from it; 'schema refreshing', which is often discerned in literary discourse, is to change and reform existing schemata.

Accordingly, we propose the schematic functions of the three Chinese versions as follows:

1) Sue's translation, which is defined by the publisher as literature and emphasizes the literary value of the novel, is meant to produce effects of refreshment and change upon her intended readers' schemata.

2) Wang's translation is also designed to change and refresh his readers' schemata. The reason lies in that it is also defined by the publisher as literature, and   it is originally intended for the sake of gospel preaching by the initiator Wang himself. Since he is also the target text producer, we have solid reason to take the original intention as the one that dominates the translation process. His intention, by its very nature and taking the existing background of his intended readers into account, is schema refreshing. This might become a common ground for him and

his publisher. However, Wang's intended schematic effect might not be identical with Sue's. Later analysis and comparison will help us to find out this difference.

3) Zheng and Ke's version, obviously enough, is to reinforce their readers' schemata so that they can have deeper understanding of biblical teachings and be strengthened in faith.

The above analysis sets out from the aspect of intended functions of different target-texts. If we look at them from the aspect of the general make-up of readers' schemata, we can also come to the same conclusion.

Sue and Wang's intended readers are mostly non-Christians who are not supposed to have solid biblical knowledge. This supposition is affirmed by Sue who advises her readers to have a *Bible* for the use of reference, Wang's detailed explanations of biblical knowledge and full quotations of biblical verses and the fact that in China *The Bible* is chiefly available in church bookshop. Besides, the atheism education ever since fundamental schools in China has also put these readers in direct contrast with Bunyun in their world schemata. Because of these factors, we can affirm our argument that tr. 1 and tr. 2 are most probably of the effect of schema refreshing to their respective readers. In tr. 3, due to the fundamental consistency in biblical schemata between Bunyun the author and the Chinese Christian readers, the effect of the novel is that of schema reinforcing.

4.7　The Backgrounds of the Translators

The three translators are all Christians. Actually, most of the translators of *The Pilgrim's Progress* are Christians, too.

Wang Hanchuan was one of the graduates first recruited by the Chinese Department of Shandong University since the end of the Cultural Revolution. Later he earned a master degree of Movie Major in the Graduate Department of the Chinese Arts Research Institute, and a doctor degree of Arts in the University of Ohio, America. In his *Translator's Notes*, he explained that he had consulted the *New International Union Version Bible* for some difficult problems encountered in the translation process. He has also used the English version of *The Pilgrim's Progress* edited and annotated by Roger Sharrock, the modern English translation by Edward Hazelbaker, Xie Songgao's Chinese translation and Xi Hai's Chinese translation for references. He has obtained help from other sources, too.

Another translator, Sue, is a teacher. She has been a Christian for years and *The Bible* is the book she reads daily. Like Wang, Sue had also received helps from other sources such as Xi Hai's version, Xie Songgao's version, Zheng's version, American expert Dr William Brown and writer Bei Chun. She has used *The Bible* of New Revised Standard Version Chinese Union Version in her translation.

Information about Zheng Xirong is much less than the other two mentioned above, for he had passed away years ago. According to editors in China Christian Council, he had received college education and was good at both Chinese and English. Both he and Ke Ensheng, the reviser, are elderly Christians who had been converted many years ago.

The information about the three translators concerned shows that they are themselves the intended readers of John Bunyun because of their religious background. Since Bunyun has been credited as the man who has read only one book, i.e. *The Bible*, and his story is actually an explanation of the teachings of *The Bible*, what counts most in the understanding and interpretation of the biblical images in the novel is the Christian faith and biblical knowledge of the translators.

When compared with non-Christians, Christian readers are distinct in that they have a fundamentally different outlook of life, which is rooted in their faith and knowledge of God. With such basic differences, the kinds of schemata activated and feelings thus resulted in non-Christian readers and Christian readers are bound to be different. For non-Christian readers, the book is a mere literary novel, enabling them a curious glimpse into a world that is strange to them. Nevertheless, Christians like Wang Hanchuan and Sue Yuxiao have shown deeper appreciation for the novel. To Sue, the novel is a book that deeply touches her heart and she rejoiced in the final arrival of the pilgrims at the Celestial City, for she called herself a pilgrim, too. Across the Pacific on the other shore, Wang was likewise deeply moved by the novel and often immersed in the joys and pains of the pilgrims, so much so that he sometimes could not easily come out from the novel(Wang, *Translator's Notes*, 2001:473).

However, translation is more than correct understanding of the source-text. It requires the translator to choose and verbalize for the target-text readers information offered by the source-text which is considered necessary with respect to the translation Skopos. In the case of biblical images in *The Pilgrim's Progress*, the translators must also take into account the

differences in schemata and value systems between the intended readers and the target-text readers if they are to achieve their corresponding Skoposi.

4.8 Two Groups of Intended Target-text Readers Concerned

In the functionalist approaches to translation, function is defined as the meaning the text has from the receiver's point of view. The intended function of the target-text or any of its parts is the main guiding principle in the translation process, which governs the decisions of the translators. Due to this reason, it is significant to have a comparison between the two groups of possible receivers of the translations of *The Pilgrim's Progress*.

As we have pointed out before, there are generally two kinds of intended target-text readers in the translational action of *The Pilgrim's Progress*: Chinese Christian readers and non-Christian readers. It is obvious that the religious factor is the most important element influencing the functions of the different target-text, because the novel is written mainly for religious purpose and has consisted of large quantities of biblical knowledge,

The Chinese Christian readers, to the writer of this thesis, are closer in feelings to the ideal source-text readers of Bunyun. On the other hand, non-Christian readers in China have much fewer contacts and knowledge of *The Bible*, which may become a hindrance in their comprehension of the novel.

Bearing in mind the differences between the two groups of Chinese readers, it seems reasonable to base the schemata interpretation of the biblical images in the novel from the Chinese Christian readers' point of view. In other words, the writer of this thesis will interpret the biblical images on behalf of the Chinese Christian readers because of her Christian beief. The writer may not be qualified enough to dig out all the connotations of Bunyun's biblical images, but their biblical origins and some powerful Bible study softwares the writer possesses will be of great help. Furthermore, the writer's interpretation is possibly true to many Chinese Christians, since Christians' understanding share a common foundation----- *The Bible*.

What should be further noted is that all the translators studied in this thesis are Christians. This must also be carefully considered in the analysis of the different Chinese versions.

In the following section, we are going to carefully analyze some of the biblical images chosen from *The Pilgrim's Progress* (Part I) published by Airmont Publishing Company,

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Inc(1969) with the method used by Cook in literary study. The different methods and strategies applied by the three translators will then be examined and the different reasons behind will be explored and discussed.

Chapter Five

Biblical Images and Corresponding Translations Analyzed

5.1 Biblical Teachings and Images in *The Pilgrim's Progress* '

The whole story itself is a grand image of the spiritual journey in faith of Christians. From this perspective, we can view the whole novel as an image, consisting of various smaller *Bible*-related images. This breath-taking motion picture starts from the acknowledgement of man's sins and the consequence, the repentance, the beginning of faith, salvation, endurance, and ends with the final salvation. Part I has reflected the following biblical teachings:

(1) All men are sinners, and deserve death.

> We have all become like one who is unclean, and all our righteous deeds are like a filthy cloth. We all fade like a leaf, and our iniquities, like the wind, take us away. (*Isaiah*64:6)

> There is no one who is righteous, not even one; ...... there is no one who shows kindness, there is not even one. (*Romans* 3: 10, 12)

> For all have sinned, and fall short of the glory of God. (*Romans* 3:23)

> Therefore, just as sin came into the world through one man, and death came through sin, and so death spread to all because all have sinned. (*Romans* 5:12)

> For the wages of sin is death. (*Romans* 6:23)

(2) Through faith in Jesus Christ, man's sins can be forgiven and washed away. Whoever believes in Him will have eternal life and enter the Kingdom of God.

> For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life. (*John* 3:16)

> Whoever believes in the Son has eternal life; whoever disobeys the Son will not see life, but must endure God's wrath. (*John* 3:36)

(3) Christians must keep their faith all through their life.

> And you will be hated by all because of my name. But the one who endures to the end will be saved. (*Matthew*10:22)

The above listed thoughts are held as true by Christians of all ages, which is another

evidence for the reinforcing schematic effect of the novel for its Christian readers, and its refreshing and disruptive nature to non-Christian readers' schemata. Since *The Pilgrim's Progress* as a general image can exert certain schematic influence on readers, the componential biblical images, will definitely pose some kind of effect on readers' schemata.

5.2   Method of Analysis

In the practical analysis of biblical images of *The Pilgrim's Progress*, my procedure will go like this:

1) A schematic interpretation will be done to show the relation between the image and biblical schemata. The important and prominent concepts of the schemata will be listed, containing elements like attributions (Is/Are), possessions (Has), or related events, actions, etc. Single quotation marks ' ' surround the content given in the source-text. Angle brackets < > indicate default biblical elements not mentioned in the text but existing in Christian readers' schemata in accordance with *The Bible*. Annotations will be attached to these elements to show their biblical origin. Square brackets [ ] stand for default elements mentioned in the text. $S represents script-like schemata, Π is plan, and Θ means theme.

The kind of reactions of schemata that may come up in the readers as shown in this study may not be true to everyone, but they hold true to the writer and are very likely to Christian readers with similar background, i.e. being a Christian and possessing an adequate amount of biblical knowledge. Such readers, like the writer, are very close to the ideal readers Bunyun intended his novel for, as shown in previous analysis. So the writer would concentrate the choice of possible schemata evoked in Christian readers and those evoked in Christian (the central character and the embodiment of every believer in the real world in Part I of the novel).

2) The methods and skills used by different translators will then be pointed out and the effect and reason for them will be speculated on the basis of Cook's theory and Skopostheorie.

5.3   Analysis of the Translation of Biblical Images in the Three Chinese Versions

There are biblical images whose meanings and connotations may not be initially known to readers who have not enough or little amount of biblical knowledge. However, as the reading goes on, these mysteries may gradually come to light. For this kind of images, a contextually

isolated analysis of their translation will be meaningless and unreasonable. They must be studied in their context, and we should also take into consideration of their applications in other places of the novel. There are also some biblical images that are the combination of independent and contextually dependent images.

Being aware of these differences in the biblical images appeared in the novel, we will divide our study into two parts accordingly. The focus will be put chiefly on special and independent biblical images and biblical images that contain both independent images and contextually dependent images, as they are those that are most likely to form the gap between the source-text author and the target-text readers and cause trouble to translators in their translation process.

5.3.1 Unique and Independent Biblical Images

This kind of biblical images is derived from *The Bible*, and they are usually not the most important concepts in *The Bible*. But they are well-known to those who have an overall mastery of biblical knowledge. When they are used in the novel, the readers may infer most of what they generally stand for contextually, while their specific meanings remain a mystery unless some help is extended from the translator. There are also, of course, some images which are a complete secret to the readers.

Example 1

ST. 1 (Part I) P. 122

However, since the lion and the bear hath not as yet devoured me, I hope God will also deliver us from the next uncircumcised Philistine.

Tr. 1 (Part I) P. 108

不管怎样，既然狮子和熊都没能把我吞灭，我盼望神还会把我们从下一个未受割礼的非利士人①手中拯救出来。[①未受割礼的非利士人（uncircumcised Philistines），比喻压迫神的子民的敌对势力。割礼是以色列人的肉身标记，表明他们是神的选民。非利士人为公元前 13 世纪从地中海北岸小亚细亚克里特岛来到迦南沿海（今巴勒斯坦）居住的一支民族，挪亚的儿子含的后裔，崇拜异邦神祇，不受割礼，公元前七世纪被亚述人征服。从士师到大卫王，以色列人一直受到非利士人压制。]

Tr. 2 (Part I) P.196

不过，既然狮子和狗熊都没有把我吞噬，我就希望上帝也会把我们从下一个没有受割礼的非利士人手中解救出来。4（4 参看《撒母耳记上》第 17 章第 33-36 节。）

Tr. 3 (Part I) P.113

不过，既然狮子和熊都没能把我吞吃掉，我希望上帝也会把我们从另一个未受割礼的非利士人手中拯救出来。

Suggested schemata for the interpretation of the image of 'uncircumcised Philistine'

$S Philistine

Header in the text: 'the uncircumcised Philistine'

Is 'uncircumcised'

Is <the enemy of the people of Israel (*1Samuel* 17: 33-36)>

$S circumcision

Is <a token of covenant between God and Israel (*Genesis* 17:10-11)>

The two possible schemata have a common theme of relation with God, carried out through the plan of distinguishing whether one belongs to God or not. Thus the schemata interpretation shows that the Philistine who has not received circumcision does not have a good relation with God and his people. Information about the relationship between the Philistine and the Israel and what circumcision stands for are default elements in the script-level schemata needed to build up schemata connection and achieve coherence. These elements, as shown, are heavily dependent upon one's knowledge of *The Bible*. The context of the image in this text, however, suggests to the readers vaguely that it might be referring to the enemy of the pilgrims. Tr. 1 equips the readers with a very detailed note and explanation on both the relation between the Philistine and the meaning of circumcision. It is convenient and beneficial to the readers because the information needed to understand the image is so scattered in *The Bible*. It may occur to the translator that it is necessary to point out the connotation of the image to ensure the readability of the novel for her readers. The religious elements here are deemed useful for

the purpose of achieving the literary value of the novel. The literal translation plus explanation of the image result in linguistic deviation which in turn might directly affect readers' world schemata about how an enemy is defined. Both intra-textual coherence and inter-textual coherence are achieved, and because of the schemata change caused by the methods used here, readers might be able to enjoy a sense of novelty.

Tr. 2 has offered a note concerning the biblical source of the image without going on its usual style of offering circumstantial notes for the understanding of the readers. This might be attributed to the revision by its publisher. The literal translation without explanation for the image in this version makes it difficult for the readers' schemata to establish coherence. In this version, consequently, the intra-textual coherence is not perfectly reached as the readers have trouble making out what the image means.

Tr. 3 provides the readers with neither an explanation nor a note on the biblical sources of the image. It can be justified by arguing that its readers are mostly Christians who read *The Bible* every day and thus possess a certain amount of biblical knowledge. For readers who know the image, the suggested schemata interaction may be able to take place which will enable their understanding easily. Nevertheless, even Christian readers could not become very well versed in The Bible in a short period, some of them, especially new believers, might still find it hard to figure out what the image means. Therefore, we suggest that a note indicating the relevant biblical excerpts be marked in the translation.

Example 2

ST.2 (Part I) P. 61

I saw in my dream that when Christian was got to the borders of the Shadow of Death, there met him two men, children of them that brought up an evil report of the good land, making haste to go back, to whom Christian spoke as follows.

Tr. 1 (Part I) P. 47

我在梦中看到，基督徒到了死荫谷边界，便遇上两个人，他们是为美地报恶信之人的后裔（参见民数记 13: 32），这两人正急冲冲往回赶。

Tr. 2 (Part I) P. 97

这时我在梦中看见，当基督徒走近死荫谷的边缘时，碰到两个人急匆匆往回走，他们的祖先曾经对本命前往侦探的好地方报过坏消息。[1] （1 参看《民数记》第 13 章第 32 节，探子中有人论到所窥探之地，向以色列人报恶信，说："我们所窥探经过之地是吞吃居民之地，我们在那里所看见的人民都身量高大。"）

Tr. 3 (Part I) P. 47

这时我在梦里看见，当基督徒走到死荫谷的边界时，有两个人迎面而来，他们是给流奶与蜜之地报坏消息的探子的后裔（民 13），正急忙往回赶路。

Suggested schemata

$S spies of the good land

Header in the text: 'them that brought up an evil report of the good land'

---- Are <cowardly (*Numbers*13:28-33)>

---- Are <faithless (*Numbers*13:28-33)>

Event: ---- [brought up an evil report of the good land]

    ---- <discouraged the people of Israel to get the land promised to them by God (*Numbers*13-14)>

$S the good land

---- Is <promised by God to Abraham's seed (*Genesis* 12:1-7)>

---- Is <a land flowing with milk and honey (*Exodus*3:8, 3:17, 13:5)>

$S the two men

Header in the text: 'children of them that brought up an evil report of the good land'

---- Are [like their fathers] (see $S spies of the good land)

Event: ---- making haste to go back'

Plans and themes

    The schemata listed above can be easily linked together as we see schemata of 'spies of

the good land' and 'the two men' shares the theme of inheritance of evil nature. These schemata can all be displeasing and may invoke in the readers a theme of distrust, executed through a plan of not believing what they report.

Now we can see the attitude of the sender Bunyun towards these two men. His description of them clearly shows his disgust to them. But the schemata interpretation also shows there are some critical default elements that could not be got from the text as concerning the background of the ancestors of the two men. These biblical backgrounds can enable the readers to see who the ancestors of the two men refer to and what they had done by bringing up an evil report. This information is important because though readers can infer from the text the attitude of the sender of the two men, they may still be at a loss of the reason behind.

Tr. 1 renders the image as follows: 他们是为美地报恶信之人的后裔（参见民数记 13：32）. In Sue's translation, no explanation of the biblical story is offered. Nevertheless, the sharp contrast between '美'and '恶'may succeed in bringing up the following schemata:

П 为美地报信(report of a good land)   П 报恶信(bad news)

Result:好消息(good news)   Result: 坏事情(something bad)

Thus the translation has directly challenged readers' schemata which would bring about a change in the world schemata. Moreover, the image is verbalized in vernacular Chinese which is a bit different from contemporary Chinese. This linguistic deviation will also foster a change in readers' schemata. The annotation about the biblical source is, however, schema preserving, because it informs the readers of the relation of the image and *The Bible* instead of effecting any change, and the main idea of the image has already been shown in the translation. Since Sue's translation is not intended as an explanation of the biblical connotation of the novel, such translation can be deemed adequate concerning her translation Skopos.

In tr. 2 we can see how Wang's intention as   the translation Skopos in his translation process influences his translation of the image. He adds more information concerning *The Bible*-rooted image by offering the following translation: 他们的祖先曾经对奉命前往侦探的好地方报过坏消息. In this sentence, what the ancestors of the two men had done is briefly summarized: that they had been sent to spy on the good land, and they brought back a bad report. The contrast between 好(good) and 坏(evil) are even sharper to show the wickedness of these men. Wang's annotation shows what evil report the ancestors of the two men had

given. In this version, similar world schemata change is evoked by the contrast between '好' (good) and '坏'(evil). The supplement of biblical background knowledge is schema reinforcing, adding more information to readers' schema so that the coherence is more easily established. Tr.2 thus is more successful in achieving both intra-textual coherence and inter-textual coherence.

Tr. 3 is similar to tr.1 in that they both provide their readers with the note of the biblical source for the image concerned. In this version, 'the good land' is paraphrased as 流奶与蜜之 地, which is a well-known description in *The Bible* about the promised land. Therefore, the Christian readers will activate their schemata about the spies more easily. Due to their pre-existing biblical schemata, they will very probably experience similar schema activation as proposed in the above mentioned schema interpretation. The schematic effect will be either that of schema reinforcing or schema preserving, depending on the amount of biblical knowledge they have mastered.

Example 3

ST. 3 (Part I) P. 62

I saw then in my dream so far as this valley reached there was on the right hand a very deep ditch; that ditch is it into which the blind have led the blind in all ages, and have both there miserably perished.

Tr. 1 (Part I) P. 47

我在梦中看到，沿着这峡谷的右侧，有一条很深的阴沟一直朝前延伸。历世以来，瞎子领瞎子都 是领到这沟里来，一同惨死在这里。（参见路加福音 6：39）

Tr. 2 (Part I) P. 98

这是我在梦中看见，基督徒沿着峡谷往里走，整个峡谷的右边是一条深不见底的山涧；多少个世 纪以来，有许多瞎子领着瞎子一起跌进其中，悲惨地死去。2 （2 在《马太福音》中，耶稣基督曾经 用比喻形容不明白真道的法利赛人，说：任凭他们吧！他们是瞎眼领路的；若是瞎子领瞎子，两个人 都要掉在坑里。）

Tr. 3 (Part I) P.48

这时我在梦中看见，顺着整条山谷，右边是一条非常深的沟，就是那条沟，历年以来，瞎子给瞎子领路，可怜都掉在里头死了。

Suggested schemata for the images of 'the blind leading the blind' and 'the ditch'

$S the blind leading the blind

---- Is [dangerous]

Result: ---- 'miserably perished' in the ditch

$S the wrong teachings of the Pharisees

---- Are dangerous

---- Are <like the blind leading the blind (*Matthew* 15: 14, Luke 6: 39)>

---- Result: <their worship of God is in vain (*Matthew* 15:8-9)>

$S the ditch

---- Is 'very deep'

Event: 'into which the blind have led the blind in all ages'

Result: ---- [death]

Plans

The existence of the above script-like schemata is actually attributed to Jesus' use of this image in His teaching. Thus a plan 'to master truth' with the result of 'avoiding eternal death' will be activated in both the character and Christian readers.

In translating the first image 'the ditch', tr. 1 has adopted the method of explicit translation to describe the length of this ditch, so that the readers will be impressive about the dangers lurking ahead. For the second image 'the blind leading the blind', Sue has mainly translated it literally, with a biblical source of the image attached in the brackets. However, this translation will also bemuse the readers, for they may ask why it is always in this ditch that in all ages the blind have led the blind into(历世以来，瞎子领瞎子都是领到这沟里来). The lack of adequate schematic knowledge here may hinder the understanding of some careful readers. They can either let it pass or turn to The Bible for reference as Sue has suggested, the latter of which is not very likely. To stop in the reading process to search some verses in a thick and unfamiliar book might not seem sensible for readers who are enjoying the fun of reading. Despite this, Sue's translation still makes sense to her readers, only that the intra-textual coherence is incomplete.

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In tr. 2, both the literary value and religious value are the goals the translator strives for. Consequently, besides a faithful translation of the original images, an explication of the meaning of the images and the quotation of Jesus' words are provided for the readers. Wang's effort may help his readers to build up adequate schemata to establish coherence here and to prepare for future understanding. According to Skopostheorie, Wang's methods and skills employed here reflect the influence of his translation Skopos. Both intra-textual coherence and inter-textual coherence are fulfilled here.

In tr. 3, neither explanation nor annotation of biblical sources is given. Only a literal translation of the images is offered for the Christian readers. For most Christians, the parable of 'the blind leading the blind into the ditch' is very well-known. So the above schemata interaction is most likely to occur, which results in the reinforcing of their schemata. Maybe because of this presupposition of the former reading experience of the readers, the translator deems it unnecessary to add in any extra information into his translation. So we can say that the intra-textual coherence and inter-textual coherence of tr. 3 for these two images are established in the target-text, owing to the supposed coordination of its readers.

Example 4

ST. 4 (Part I) P. 56

They also showed him some of the engines with which some of his servants had done wonderful things. They showed him Moses' rod; the hammer and nail with which Jael slew Sisera; the pitchers, trumpets, and lamps, too, with which Gideon put to flight the armies of Midian.

Tr. 1 (Part I) P. 40

他们还给他看了几样曾被神的仆人用来施行奇迹的工具,有摩西的杖(参见出埃及记 4 章、7 章、14 章、17 章; 民数记 20 章), 雅亿用来钉死西西拉的橛子和锤子 (参见士师记 4: 21), 以及基甸用来 迫使米甸军队溃逃的瓶子、号角和火把 (参见士师记 7: 19—21)。

Tr. 2 (Part I) P. 87

他们还向他展示了山主的一些使徒们行神迹奇事的器械.其中有摩西的神杖; 有基尼人雅亿杀死西 西拉的锤子和橛子;有犹太勇士基甸击败米甸时所用的大水罐、号角和灯具。(注 1.摩西手中的杖, 本

米是他作为牧者的工具,上帝使它成为神杖,让他带领以色列人逃离埃及.参看《出埃及记》。注2. 参看《士师记》第4章第1—22节。 注3. 根据《士师记》第6章第11—32节的记载,犹太勇士基甸是亚比以谢族人约阿施的儿子。他曾经得到上帝的帮助,率领一百多人,吹着号角,打着火把,用水罐击败米甸人的军队。)

Tr. 3 (Part I) P. 41

她们还给他看了主的仆人们用以施行神迹的器具。她们让他看摩西的杖,雅亿用来钉死西西拉的橛子和锤子（士15:15），基甸迫使米甸军队溃退的瓶子、号角和火把（士7:19—21）。

There are altogether three particular biblical images in these quoted sentences: Moses' rod, Jael's hammer and nail, Gideon's pitchers, trumpets and lamp.

Suggested schemata for the interpretation of these images

$S Moses' rod

Header in text: 'Moses' rod'

Has <power from God to achieve miracles (*Exodus* 4, 7, 14, 17, *Numbers* 20)>

Is <an ordinary rod used to guard Moses' herds (*Exodus*3:1, 4: 2)>

Event: used to do 'wonderful things'

$S Moses (*Exodus*)

Is <God's chosen leader for the Israel to free them from the slavery of Egypt (*Exodus* 4)

Events: <presented God's warnings to the Pharaoh>

     <performed miracles, using the rod>

$S the hammer and nail

Header in the text: 'the hammer and nail with which Jael slew Sisera'

Event: used to do 'wonderful things'

$S Jael (*Judges* 4)

Is <wife of Heber the Kenite (*Judges* 4:17)>

Is <a weak female>

Events: 'slew Sisera, < the general Jabin King of Canaan> with the 'hammer and nail'

     <fulfilled the prophesy of Deborah, a prophetess of the Lord>

$S Gideon (*Judges* 8)

Is <one of the Judges of Israel>, <chosen by God as the savior of Israel from the Midianites>

48

Props: Instruments: 'lamp', 'pitcher', 'trumpets'

Events: <led the Israel to fight against the Mideon under God's direction>

'flight the armies of Midian'

<specially chose three hundred soldiers to frighten the Midianites by blowing the trumpets, smashing the jars and holding up the lamps >

$S lamp, pitcher and trumpets

Is [ordinary tools]

Is [not dangerous to a powerful troop]

Event: are used to do 'wonderful things'

Plans and themes

The three schemata of Moses, Jael and Gideon can be linked together by reference to the theme of God's servants, which is executed by at least two plans in the characters or readers:

Π To triumph over the stronger power;

Π To gain success out of impossibility.

The other three schemata of the 'engines' obtain association through the theme of 'God's power', with the result of 'victory and miracles'. These six schemata can be explained by reference to several plans of the Christian readers or a character. All of these schemata, interacting together, may resort to two higher plans, to survive and to have victory, which again may gain coherence to the common theme of 'submission to God'. They are all originally insignificant but become powerful because of God, and may thus invoke in the readers a theme of encouragement, executed through a plan to win over all temptations and tests on the spiritual journey. As these themes are already ingrained in Christian readers' mind, the schematic effect of these images on them is that of reinforcing, leaving them more impressive of the related biblical teachings.

From the schemata interpretation, we see that the three images are closely connected with the contents of the *The Bible*. A comparison of the three translations show that tr. 1 has mainly used literal translation and notes for biblical sources for most of the images. In tr. 2, both explanatory notes and additional translation are employed to offer readers as much biblical information as possible. The methods used by tr. 3 are basically the same with those of tr. 1, only different in that there is not any notes for the first image of 'Moses' rod'. This is most

probably because the story of Moses is much more well-known among Christians than the other two persons occurred in the other images.

The notes of biblical sources in tr. 1 will function to remind its readers of the link between the *The Bible* and the novel, and also the translator's advice as expressed in *Translator's Notes*. The lacking information might prevent the readers from establishing coherence at the script-like schemata level. But the overriding belief held by human readers about the coherence of a text might lead them to resort to higher level schemata to make sense of the text they are reading. The inter-textual coherence is realized only on the linguistic level.

In tr. 2, notes and additional translation enable its readers to have a much profound knowledge of the images and their function in the source-text, which will be helpful for them to construct adequate schemata to understand the author's plan. They might not find the images appealing to their sentiments due to their fundamental difference in belief with the intended source-text readers. However, the inter-textual coherence and intra-textual coherence are achieved in this version.

Zheng and Ke may have made the least efforts to help their readers to get biblical information as to the images, but their readers will find the simple notes helpful as they turn to references in *The Bible*. The linguistic similarity between the translation and *The Bible* will also strengthen the sense of intimacy between the readers and the text.

According to my schemata interpretation, all three translations have failed to point out the sex of Jael. For tr. 1, this is not crucial because it will not hinder its intended readers' appreciation of the target-text. For tr. 3, it is not necessary, for its intended readers can get to know it in the *The Bible*. For tr. 2, it becomes a blemish with regard to Wang's intention.

5.3.2   Contextual Biblical Images with independent and special images contained

This kind of biblical images does not require too much biblical knowledge in interpretation because their contextual clues are much more than the first type. However, some of them are accompanied by unique biblical images that demand a reference back to the *The Bible*. In this part, we have chosen some images reflecting themes like the hell, the Kingdom of God, the reward for the Christians, and the sinner.

Example 1

Then said Evangelist, 'why not willing to die since this life is attended with so many evils?' The man answered, 'Because I fear that this burden that is upon my back will sink me lower than the grave, and I shall fall into Tophet. And, sir, if I be not fit to go to prison, I am not fit (I am sure) to go to judgement and from thence to execution; and the thoughts of these things make me cry.'......

......Then said the man, 'Neighbours, wherefore are you come?' They said, 'To persuade you to go back with us.' But he said, 'That can by no means be. 'You dwell,' said he, 'in the City of Destruction(the place also where I was born). I see it to be so, and dying there, sooner or later, you will sink lower than the grave, into a place that burns with fire and brimstone. Be content, good neighbours, and go along with me.'

Tr. 1 (Part I) P. 2, 3

传道者说："既然人生如此多灾多难，你为什么还不愿死呢？"那人回答："我担心身上的重担会让我沉到比坟墓更深的地方，让我陷进陀斐特①里去。再说了，先生，如果我连去监狱都忍受不了，就更不用说去受审判，再从审判台到刑场了（参见以西结书 22：14；玛拉基书 3：2）。这些事我一想起来就要哭。"......(①陀斐特（Tophet）,意为"焚烧之地"，位于耶路撒冷城南的欣嫩子谷，用于焚烧尸首及城内的污秽之物；各种假神、偶像祭坛被摧毁后的残余灰烬亦齐置于此。参见列王纪下 23：10；耶利米书 7：31-32；19：6；19：11-14。）

......那人说："邻居们，你们来做什么？"他们说："来劝你跟我们回去。"那人说："这是万万不可的。"你们所住的灭亡城（以赛亚书 19：18），也就是我的出生地，我知道它必将毁灭。你们都要死在那里，而且迟早要坠到比坟墓更深的地方去，那里有火和硫磺在燃烧着（参见启示录 21：8）。好邻居啊，还是安心跟我一道走吧！"

Tr.2 (Part I) P.24-25,26

传道者听了以后说道："既然今生今世伴随着如此多的邪恶，你为什么还这么苟且偷生呢？"那人回答说："我担心背上的包袱会使我沉沦到坟墓以下的地方，甚至还会坠落到灼热的地狱中去 ¹。而且，先生你想，就算我清白无辜，还是会被送进监狱，去受审判，还要被处死；对这些事情的忧虑使我痛苦不已。"（1 参看《以赛亚书》第 30 章第 33 节。地狱，原文 Tophet，直译为"陀斐特"，《以赛亚书》中对地狱的描绘是：原来陀斐特又深又宽，早已为王预备好了。其中堆的是火与木柴；耶和华的气如

一股硫磺火，使他着起来。在新约《圣经》中，地狱被描绘成燃烧着烈火和硫磺的地方。）

……那人问道："邻居们，你们为什么要追赶我？"他们回答说："我们要说服你和我们一起回去。"那人却说："万万不可，你们居住在毁灭城中，我也是在这座城出生长大的。顾名思义，这座城将会毁于一旦；或早或晚，你们会葬身于此，还会沉到坟墓之下，坠入一个燃烧着烈火和硫磺的地方。放心吧，好邻居，和我一起走吧。"

Tr. 3 (Part I) P. 2,3

传道于是说："人生既有诸多灾难，为什么又不愿意死呢？"那人回答："因为我怕背上的重担会使我坠到比坟墓更深之处，掉进地狱里去。再说，先生哪，我连牢狱之苦都受不了，哪能经得住受审判和接踵而来的永久的刑罚？————想起这些事，我就会伤心痛哭。"……

……于是那人说："邻居们，你们来做什么？"他们说："来劝你跟我们一起回去。"可是他说："这无论如何不行。"你们居住的将亡城，它也是我的出生地，我知道它将灭亡。要是死在那儿，你们迟早要坠到比坟墓更深之处，掉进燃烧着火和硫磺的地方。听我的话，好邻居，跟我一起走吧！"

The above descriptions are about the image of hell as presented in the first few pages of the novel. The image of hell has also appeared later in other places of the novel. But since in the opening of the story, the author intends to explain the reason for his hero to set out on the journey, he must offer a reasonably frightening picture about the hell which is set for sinners. The two excerpted descriptions of the hell, though separated, have presented the main features of the place. Inside the first part is a particular image 'Tophet' from the *The Bible*, standing for the hell.

Suggested schemata for the interpretation of the image of 'hell'

$S Tophet

Header in text: "Tophet"

Has <fire, and much wood (*Isaiah* 30:33)>

Is <deep and large (*Isaiah*30:33)>

Is [the result of 'judgement']

Is the place for the 'execution' of sinners

Is <where people burnt their sons and daughters as sacrifices to idols (*Jeremiah* 7:31,19:13)>

Is 'lower than the grave'

Events: <the breath of the Lord, like a stream of brimstones, doth kindle it (*Isaiah* 30:33)>

<God threatened to defile the House of the Kings of Judah as the place of Tophet>

Result: 'fear', 'make me cry'

$S hell

Has [fire that never shall be quenched (*Matthew* 18:9)]

Has <worms would not die (*Mark* 9:43-44)>

Is <a place for the wicked and all nations that forget God (*Psalms* 9:17)>

Is [the chamber of death (*Proverbs* 7:27)]

Is 'lower than the grave', [terrible], the place for 'execution' of sinners

Event: 'burns with fire and brimstone'

Result: must 'go', can not 'go back'

For Christian readers familiar with the *The Bible*, the two schemata have shared a great deal of similarities and can be identified without activating higher schemata. Furthermore, the contextual cohesion marker 'and' for 'Tophet' can help readers with no biblical knowledge to see the relation between 'hell' and 'Tophet'. Nevertheless, the biblical background for 'Tophet' would still remain default and mysterious as is shown in the schemata interpretation. As for hell, though some descriptions from the The Bible are not familiar to non-Christians, it has long become a well-known image for many people all over the world.

In Sue's translation, an explanatory note and the method of transliteration based on *The Bible* are offered to make explicit the image of 'Tophet', while other features for the image of 'hell' are rendered mainly literally. In her note, 'Tophet' is given a geological description based on the record of *The Bible*. She also lists out scriptures where the readers can find records about the image. In so doing, she can both provide readers an exotic flavor in the reading process and enable them to see the picture this image forms. Her note on the image, however, has failed to achieve intra-textual coherence as from the schemata interpretation we know that 'Tophet' in the context is deeper than the grave, while the note gives the readers a contradictory impression that it is located on the surface of the earth. For tr. 1, the translation Skopos is to please their readers who are mostly non-Christians, the method used for the image is basically in conformity to its Skopos. The religious connotations are not of vital importance.

In Wang's translation, the methods of explanatory annotation and paraphrase are employed for the image of 'Tophet', while literal translation is used for the other features of the image

'hell'. For Wang, who is also the initiator in his translational action, to show the religious connotation of the novel is very significant. Thus we find in his version not only detailed description of the image of "Tophet", but also explanation of the actual referent of it. Such supplementation can help his readers to build up new script-like schemata more easily. His methods used for the translation of the image reflect the intention of his translation, i.e. to appeal and inform.

Zheng and Ke's translation has adopted the methods of paraphrase and additional translation for the translation of image 'Tophet'. Their readers can not find the word 陀斐特 (Tophet) in this translation. Instead, the translators have spared their readers' trouble by directly paraphrasing the name into '地狱'(hell), making the translation even more coherent for their readers. This method will shorten the time needed for their readers to activate and interact related schemata. The inter-textual coherence in this version has been submitted to the Skopos rule.

Example 2

ST. 2 (Part I), P19-21

"What!" said Obstinate, "and leave our friends and our comforts behind us!"

"Yes," said Christian (for that was his name), 'because that all which you shall forsake is not worthy to be compared with a little of that I am seeking to enjoy, and if you will go along with me, and hold it, you shall fare as I myself; for there where I go is enough and to spare. Come away and prove my words.'

OBST. "What are the things you seek, since you leave all the world to find them?"

CHR. "I seek an 'inheritance, incorruptible, undefiled, and that fadeth not away,' and its is laid up in Heaven, and fast there , to be bestowed at the time appointed on them that diligently seek it. Read it so, if you will, in my book."

......

PLI (Pliable). "Well said; what things are they?"

CHR. "There is an endless kingdom to be inhabited and everlasting life to be given us, that we may inhabit that kingdom forever."

PLI. "Well said, and what else?"

CHR. "There are crowns of glory to be given us, and garments that will make us shine like the

sun in the firmament of heaven."

PLI. "This is excellent, and what else?"

CHR. "There shall be no more crying, nor sorrow; for He that is owner of the place will wipe all tears from our eyes."

PLI. "And what company shall we have there?"

CHR. "There we shall be with seraphims and cherubims, creatures that will dazzle your eyes to look on them. There also you shall meet with thousands and ten thousands that gone before us to that place; none of them are hurtful, but loving and holy, every one walking in the sight of God, and standing in his presence with acceptance forever. In a word, there we shall see the elders with their golden crowns. There we shall see the holy virgins with their golden harps. There we shall see men that by the world were cut in pieces, burned in flames, eaten of beasts, drowned in the seas, for the love that they bare to the Lord of the place, all well and clothed with immortality, as with a garment."

PLI. "The hearing of this is enough to ravish one's heart; but are these things to be enjoyed? How shall we get to be sharers hereof?"

CHR. "The Lord, the governor of that country, hath recorded that in this book, the substance of which is: if we be truly willing to have it, he will bestow it upon us freely."

For the sake of space, only translations concerning the images are given, while other parts are deleted in the following Chinese versions.

Tr. 1 (Part I) P3-6

......"因为你们所撇下的一切都比不上我要去寻求、去享受的一丁点儿（参见罗马书 8：18；哥林多后书 4：17）。如果你们愿意和我一起去，并且坚持到底，就会和我一同享福；我要去的地方，一切都丰足而绰绰有余（路加福音 15：17）。......

基督徒说："我在寻找一份不能朽坏，不能玷污，不能衰残的基业（参见彼得前书 1：4），它是安安稳稳地存在天上的（参见希伯来书 11：6）。......"

基督徒说："有一个永存的国度要给我们居住，永恒的生命要赐给我们，我们可以永永远远住在这国度里。"（参见以赛亚书 9：7；约翰福音 10：28）......

基督徒说："有荣耀的冠冕要赐给我们，我们穿的衣服要像天上的太阳那样放出光芒。"（参见提摩太后书 4：8；但以理书 12：3；启示录 3：4；马太福音 13：43）......

基督徒说："再也没有哭泣和悲伤了，那地方的主人要擦去我们一切的眼泪。"（参见以赛亚书25：8；启示录7：17；21：4）......

　　基督徒说："我们要和撒拉弗、基路伯们在一起（参加以赛亚书6：2；以西结10：1），还有那些让你们目不暇接的受造之物。你还会见到千千万万在我们之前到那儿去的人（参见帖撒罗尼迦前书4：15-17）；他们中没有一个会害人，个个都慈爱、圣洁，每个人都行在神的眼中，立在他的面前，永远蒙他垂爱。总之，在那里，我们会看到戴着金冠冕的众长老（参见启示录4：4），携着金竖琴的圣童女；还有许多人，他们为着爱主的缘故，遭到世人宰割、烈火焚烧、野兽撕咬，或被人海吞没（罗马书8：36；歌林多后书11：25-27）。现在好了，他们身上都穿上了永生的衣服。"（参见哥林多后数5：2-4）......

　　基督徒说："这个国度的掌权者，我们的主，......如果我们真心实意想得到福气，他就要把这些白白赐给我们。"（参见以赛亚书55：1；约翰福音7：37；启示录21：6；22：17）

Tr. 2 (Part I) P27－31

......"你们将要抛弃的一切，都比不上我要去寻求、去享受的东西中的一丁点儿[1]；如果你们和我一起走，而且坚持到底，你们将会和我一样心满意足；因为在我要去的地方，不但样样充足，而且绰绰有余。[2]......"（1 参看《哥林多后书》第4章第18节，原来我们不是顾念所见的，乃是顾念所不见的；因为所见的是暂时的，所不见的是永远的。2 参看《路加福音》第15章第17节，他醒过来，就说："我父亲有多少的雇工，口粮有余，我倒在这里饿死吗？"）......

基督徒说："我寻求一份永不朽坏、不能玷污、不会衰残的遗产，那是存留在天上的安全可靠的基业。[3] 当指定的时间到来，那产业就会赐给那些百折不挠、努力寻求的人们。如果你愿意，就读一读我手中的这本书吧！那上面一五一十都写得清清楚楚。"（参看《希伯来书》第11章第16节，他们若想念离开的家乡，还有可以回去的机会；他们却羡慕一个更美的家乡，就是在天上的。所以神被成为他们的神，并不以为耻，因为他已经给他们预备了一座城。）......

基督徒回答说："那里有一个永无穷尽的天国可供我们居住，有永恒的生命可以赐给我们，因此我们可以永远居住在那个国度里。"......

基督徒回答说："在那里我们会得到荣耀的冠冕，会穿上像苍穹中的太阳那样金光闪闪的衣裳。"......

基督徒说："那里将不会再有悲伤，也不会再有哭泣，因为他，那个地方的主人将为我们每个人擦干脸上的眼泪，使大家笑颜常开[4]。 （4 参看《以赛书》第25章第8节，他已经吞灭死亡直到永远。主耶和华必擦去各人脸上的眼泪，又除掉普天下他百姓的羞辱。因为这是耶和华说的。《启示录》第21章第4节，神要擦去他们一切的眼泪，不再有死亡，也不再有悲哀、哭号、疼痛，因为以前的事

都过去了。）……

基督徒说："在那里，我们将和六翼天使、智慧天使们在一起，看到那些形象，你会眼花缭乱。你还会遇到成千上万在我们之前到达那里的人们，他们谁也不会伤害别人，而是仁爱圣洁，人人走在上帝的面前，站在他的身边，永远得他的喜悦。总而言之，在那里我们将看见头戴金冠的长老，看见手抚黄金竖琴的圣洁处女，看见那些因为对上帝的爱而在这个世界上被千刀万剐，被烈火烧焦、被野兽吞噬、被人海淹没的人们，如今，他们也都披挂上了永生的外衣。"……

基督徒答道："上帝，大国的主宰，……如果我们真心实意地寻求，他就会白白地赐给我们。"[5]（5 参看《马太福音》第 6 章第 33 节，你们要先求他的国和他的义，这些东西都要加给你们了。）

Tr. 3 (Part I) P5

……因为你们所撇下的一切，加起来都比不上我将要享受到的极小一部分。如果你们随我同行并坚持到底，就能和我过一样的日子。因为我们要去的地方，一切丰富有余（参见路 15：17）。……

基督徒说："我所寻求的是'不能朽坏、不能玷污、不能衰残'的基业，而且它是安安稳稳地存留在天上（彼前 1：4）。时候一到，就会赐给那些勤勤恳恳地寻求它的人。……

基督徒说："有一个永恒的国度可以居住。我们会得到永生，永远住在这个国度里。"……

基督徒说："有荣耀的冠冕会赐给我们，还有会使我们像天空中太阳那样发光的衣服。"……

基督徒说："那儿不再有悲伤，也不再有哭泣。因为我们的主要擦去我们一切的眼泪。"（参见启 21：4）……

基督徒说："我们会有大大小小的天使作伴，天使们光彩夺目，令人不能逼视。你还会遇上千千万万在我们之前到达那儿的人，他们不但不会伤害人，而且仁爱圣洁。人人都在上帝面前生活，永远蒙他喜爱。一句话，在那儿我们会见到头上戴着金冠冕的长老和弹着金竖琴的圣童贞女们，还有那些因为爱主而被世人宰割、用火焚烧、给野兽吃掉以及被淹死在海里的人，他们全都在那儿享福，身上穿了永生的衣服。"（参见启 5：11；4：4；约 12：25）……

基督徒说："这个国度的王，我主……如果我们真心想要的话，他会白白地赐给我们。"

The above paragraphs are excerpted from the beginning of the novel. When they come together, they form a complete picture of the kingdom of God. To offer the readers a picture of the kingdom of God fits in Bunyun's plan to explain why the man leaves all the world to go on the journey to the celestial city. In this general picture of the kingdom of Heaven are also many smaller biblical images that function as the basic components.

Suggested schemata for the interpretation of the image 'the kingdom of God'

$S the crown

Header in the text: 'crowns of glory'

Is <eternal life, glory, righteousness (2 *Timothy* 4:8, *James* 1:12, *1Peter* 5:4)>

Event: [will receive it if the Christians hold fast to their faith]

$S garment

Is [shining like the sun in the firmament]

$S angels

Header in the text: 'seraphims' and 'cherubims'

Are dazzling to the eyes

Include $S seraphims and $S cherubims

$S seraphims

Header in the text: 'seraphims', 'creatures that will dazzle your eyes to look on them'

Has: <six wings: with two they covered their faces, and with two they covered their feet, and with two they flew (*Isaiah* 6:2) >

Is <angels in attendance above God (*Isaiah* 6:2)>

Is [beautiful and dazzling creatures]

Event: <praise the Lord (*Isaiah*6:3)>

Result: <lofty and beautiful angels>

$S cherubims

Header in the text: 'cherubims', 'creatures that will dazzle your eyes to look on them'

Has <human form, four wings (*Ezekiel* 1:5)>

Has < four faces: the face of a human being, the face of a lion, the face of an ox, and the face of an eagle (*Ezekiel* 1:10)>

Has <straight legs, calf's feet which sparkle like burnished bronze (*Ezekiel* 1:7)>

Is <angels >

Is [beautiful and dazzling creatures]

Events: <stand before the mercy seat, stretching forth their wings to cover the mercy seat (*Exodus*25: 18-22)>

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<represent the presence of God (*Hebrew*9:5)>

Result: <lofty and beautiful angels>

S$ preceding Christians

Header in the text: 'thousands and ten thousands that gone before us to that place'

Is [not hurtful], 'but loving and holy'

Events: 'walking in the sight of God'

'standing in the presence of God with acceptance forever'

$S representatives of God's people

Header in the text: 'the elders with their golden crowns'

Has 'golden crowns' on their heads

Has <white raiment (*Revelation*4:4)>

Are [leaders in a family or tribe]

Are <religious and political leaders of Israel in the time of Jesus Christ (*Matthew*16:21, 26:59)>

Are <a kind of Christian church leaders, responsible for the administration and teaching of church members (*Acts*14:23, *James*5:14)>

Events: <sitting on the twenty-four seats round the throne of God in the Kingdom (*Revelation*4:4)>

<praise and worship God (*Revelation*4:10-11, 19:4)>

$S faithful believers

Header in the text: 'the holy virgins with their golden harps'

Prop: Has 'golden harps'

Are 'holy', [unmarried], [pure]

Are spiritual 'virgins' (see $S spiritual virgins)

$S spiritual virgins

Are <people of different countries (*Isaiah*23:12, *Jeremiah*46:11)>

Are <people of Israel, i.e. God's people (*Isaiah*62:5-6)>

Are <Christians (2 *Corinthians* 11:2, *Revelation*14:4)>

$S persecuted believers

Header in the text 'men that by the world were cut in pieces, burned in flames, eaten of beasts, drowned in the seas, for the love that they bare to the Lord of the place, all well and clothed with immortality, as with a garment'

Events: 'cut in pieces', 'burned in flames', 'eaten of beasts', 'drowned in the seas', loved the Lord, [died for Him]

Results: [healed], [enjoyed eternal life in the Kingdom of God]

$S Kingdom of God

Ruler of the place: God

Is [happy, free from pain, sorrows, and anxiety]

Is 'endless'

Props: Has 'crowns of glory' and 'garments' for every one who enters

Has angels (see $S seraphims and $S cherubims)

Has people of God (see $S the elders with golden crowns, S$ men that went to the celestial city before Christian, $$ holy virgins, $S men persecuted for their Christian belief)

Has <the holy city----the new Jerusalem (*Revelation*21:1-27)>

Has [presence of God]

Has [no death, no mourning and crying, no pain, no evils]

Has 'eternal life' for the pilgrims

Events: [is bestowed upon those who seek it diligently freely]

'enough and to spare'

<the nations will walk in the light of the glory of God (*Revelation*21:22-25, 22:5)>

<people will see the face of God (*Revelation* 22:4)>

Result: [more worthy than 'all the world' and 'comforts'], shall seek it

Except $S 'kingdom of God', the other smaller images activate various schemata that are connected with one's biblical knowledge. These schemata are associated by the common theme of 'the kingdom of God', executed by the plan of the character Christian 'to persuade Pliable of

the worthiness of the journey'. The schemata interpretation shows that the text has provided us most of the information about the kingdom of God and the other smaller images, except some of them like crowns of glory, seraphims, and cherubims. The crown of glory will be mentioned in later context of the novel (P.83, 145, 147), and in the end of the novel is a circumstantial description of the kingdom of God. Therefore, if the readers continue to read on patiently they might later become clear of some of the biblical images they are bewildered at the beginning of their reading. Nonetheless, some of the unique biblical images would still remain mysteries without the help of translators. For Christian readers, the above schematic interpretation is very easily evoked, because they have possessed pre-existing schemata through their reading of the *The Bible*. Thus the schematic effect on them is reinforcing, making them more familiar with the beautiful picture of Heaven.

In this picture of 'the kingdom of God', some of the biblical images possess connotative meanings that require certain knowledge of the *The Bible*. Their surface meanings are understandable by readers who have never read the *The Bible*, though. This is also true in the case of two other sub-images 'holy virgin' and 'elders' which cannot be interpreted literally in terms of The Bible teachings. Both of them refer to some characteristics of the faithful believers. In the case of 'holy virgin', it refers to the purity in faith, while 'elders' are representatives of God's people.

A study of the three versions shows that when translating the image, they share the similarity of making annotations for some smaller images. Tr. 1 contains the most annotations about the biblical sources of the images, some of the biblical sources are only vaguely related to the images. Tr. 2 offers full quotations of the biblical verses concerned, while tr. 3 is unique in its abbreviations of the titles of biblical books1.

Most of the smaller images are translated literally in tr. 1. The method of transliteration is used for the images of 'seraphims' and 'cherubims' in accordance with their translation in the Chinese *The Bible*. Such translation is inadequate, though annotations have been made. No explanation is given, which will throw the readers in a cloud of puzzlement. Fortunately, as the contextual clues are sufficient, the readers can have no big obstacles in comprehending the image. The image of Heaven, like the image of hell, is well-known to most people in China, though it may not be as clear as the one shown here. Thus the image of Heaven as depicted in

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the text is generally schema reinforcing, while the some of the smaller images contained inside are new to them, which may cause schema refreshment to the existing schemata.

In tr. 2, annotations are used to show quotations and explanations. Besides literal translation for most images, some images are treated with the methods of explicit translation and paraphrase. When translating the image in which God wipes away the tears from all faces. Wang adds in an image of smiling upon everyone's face (使大家笑颜常开). This addition can make the happiness in Heaven more obvious in tr. 2. Paraphrase is employed for 'seraphims' and 'cherubims'. 'Seraphims' is translated as 六翼大使 (six-wing angels) , which shows the prominent features of angels of this rank, while 'cherubims' becomes 智慧大使(angels of wisdom), which can find no biblical support. Tr. 2 has also failed to show its readers the connotative meanings of 'holy virgins' and 'elders'. Wang's methods and techniques used here are helpful for his readers to get a clear idea of the image more easily.

Tr. 3 uses the general term 大大小小的大使 to enlarge the images to cover all ranks of angels. This is a kind of omission. It has also made no explanation for 'holy virgins' and 'elders', but the gap might be filled out as the Christian readers continue to read their *The Bible*.

Generally speaking, tr. 1 and tr. 3 resemble each other in their linguistic features. They are closer to the *The Bible* with respect to their linguistic style. Although the three versions have failed to point out some of the connotative meanings of certain sub-images, the general picture of kingdom of God remains vivid and attractive in the target-texts. This may be due to the sufficient contextual details for the image and readers' familiarity with the major features of the kingdom of God which has long been known in modern China. In this sense, all the versions have conveyed the image to their readers, though not perfectly.

Example 3

ST. 1 (Part I) P 17-19

As I walked through the wilderness of this world, I lighted on a certain place where was a den, and I laid me down in that place to sleep, and <u>as I slept I dreamed a dream. I dreamed, and behold I saw a man clothed with rags</u>, standing in a certain place, with his face from his own house, a book in his hand, and <u>a great burden upon his back. I</u> looked, and saw him open the book, and read therein; and <u>as he wept and trembled, and not being able longer to contain, he</u>

brake out with a lamentable cry, saying, 'what shall I do?'

In this plight therefore he went home and refrained himself as long as he could that his wife and children should not perceive his distress; but he could not be silent long, because that his trouble increased. Wherefore at length he brake his mind to his wife and children; and thus he began to talk to them, 'O my dear wife,' said he, 'and you, the children of my bowels, I your dear friend am in myself undone, by reason of a burden that lieth hard upon me; moreover, I am for certain informed that this our city will be burned with fire from heaven, in which fearful overthrow both myself, with thee, my wife, and you, my sweet babes, shall miserably come to ruin; except (the which, yet I see not) some way of escape can be found, whereby we may be delivered.' At this his relations were sore amazed; not for that they believed that what he said to them was true, but because they thought that some frenzy distemper had got into his head; therefore, it drawing towards night, and they hoping that sleep might settle his brains, with all haste they got him to bed. But the night was as troublesome to him as the day; wherefore instead of sleeping, he spent it in sighs and tears. So when the morning was come, they would know how he did, and he told them worse and worse. He also set to talking to them again, but they began to be hardened. They also thought to drive away his distemper by harsh and surly carriages to him: sometimes they would deride; sometimes they would chide; and sometimes they would quite neglect him. Wherefore he began to retire himself to his chamber to pray for and pity them, and also to condole his own misery; he would also walk solitarily in the fields, sometimes reading, and sometimes praying, and thus for some days he spent his time.

Now, I saw upon a time when he was walking in the fields that he was (as he was wont) reading in his book and greatly distressed in his mind; and as he read, he burst out, as he had done before, crying, 'What shall I do to be saved?'

I saw also that he looked this way and that way, as if he would run; yet he stood still, because, as I perceived, he could not tell which way to go. I looked then and saw a man named Evangelist coming to him and asked, 'Wherefore dost thou cry?' He answered, 'Sir, I perceived, by the book in my hand, that I am condemned to die and after that to come judgement; and I find that I am not willing to do the first, nor able to do the second.'

Then said Evangelist, 'why not willing to die since this life is attended with so many evils?' The man answered, 'Because I fear that this burden that is upon my back will sink me lower

than the grave, and I shall fall into Tophet. And, sir, if I be not fit to go to prison, I am not fit (I am sure) to go to judgement and from thence to execution; and the thoughts of these things make me cry.'

Then said Evangelist, 'If this be thy condition, why standest thou still?' he answered, 'Because I know not whither to go.' Then he gave him a parchment roll, and there was written within, 'Fly from the wrath to come.' The man therefore read it, and looking upon Evangelist very carefully, said, 'Whither must I fly?' Then said Evangelist, pointing with his finger over a very wide field, 'Do you see yonder wicket-gate?' The man said, 'No.' Then said the other, 'Do you see yonder shining light?' He said, 'I think I do.' Then said Evangelist, 'Keep that light in your eye, and go up directly thereto; so shalt thou see the gate, at which when thou knockest, it shall be to told thee what thou shalt do.¹' (1Christ and the way to him cannot be found without the Word. ᴮ)

Tr. 1 (Part I) P. 1-3

......我做了一个梦，梦见一个人，穿着破烂的衣服（参见以赛亚书 64：6），......背上负着重担（参见诗篇 38：4；希伯来书 12：1，马太福音 11：28）。我见他打开书读着，一边读一边流泪，颤抖，竟致控制不住，失声痛哭，喊道："我该怎么办啊？"（使徒行传 2：37；16：30）

他就在这样的困苦忧伤中回了家，尽力克制着，不让妻子和孩子们看出他的悲伤来；但这样的静默也维持不了多久，他愈发愁闷了。......可我自己也要灭亡了（参见民数记 21：29；以赛亚 6：5），因为我身上有一副担子，压得我实在沉重。我还听到一个可靠的消息，说我们这座城将来要被天火烧灭（参见彼得后书 3：10）；在这可怕的倾覆中（参见创世记 19：21-25），......都要悲悲惨惨地化为灰烬。若不能找到一条逃生之路，我们都无法得救（参见约翰福音 14：6），可这条生路我至今还没有找到。"

......天一黑，他们就急忙把他弄上床，指望睡一觉能使他的头脑镇定些。可是黑夜与白天一样难熬，他不仅没合一下眼，而且彻夜都在叹息、流泪，就这样过了一宿。......于是对他时而奚落，时而责骂，时而不理不睬。他便......为他们祷告，怜悯他们，也为自己的哀痛寻求安慰。他还时常独自一人到野外徘徊，又是边走边读书，又是边走边祷告，就这样有过了些日子。

有一次，我见他又在野外游走，......他心里极其忧伤，又像前一次那样失声痛哭起来："我当怎样行才可以得救呢？"（使徒行传 16：30）

然后我见他这边瞧瞧，那边看看，仿佛要跑的样子，却又站着不动，因为（据我观察）他不知该往

哪里去。……

……我已经被定罪，必死无疑了，而且死后还有审判（希伯来书 9：27），可我既不愿意死，也经不住审判。"

……"我担心……这些事我一想起来就要哭。"

……"我不知道该往哪里去！"（参见以赛亚书 53：6）……"你要逃避将来的大罚。"（参见马太福音 3：7）

……"我该往哪里逃呢？" 传道者……说："你看到前方那扇窄门了吗？"（参见马太福音 7：14）

……传道者问："那你看见远处那盏明灯了吗？"（参见诗篇 119：105；彼得后书 1：19）

那人说："好像有一盏。"

传道者说："看准那亮光，一直朝前走，你就会看到那扇窄门，到了以后，敲敲门，便会有人指示你应做的事。"（参见使徒行传 9：6）

Tr. 2 (Part I) P. 19-26

……当我睡熟了的时候，做了一个梦[1]。（1 用梦幻表现故事，暗示寓意，是《圣经》常用的叙事和表现手法。在《圣经》中，上帝经常通过先知的梦幻显现自己，传达自己的旨意。……读者可以通过前后文的联系，并参考译者的注释，仔细琢磨，体会玩味作者的劝世良言和苦口婆心。）

看呢，我梦见一个人衣衫褴褛[2]，……背上捆绑着沉重的包袱[3]。（2 参看《以赛亚书》第 64 章第 6 节，我们都像不洁净的人，所有的义都像污秽的衣服。我们都像叶子渐渐枯干，我们的罪孽好像风把我们吹去。3 此处的"沉重的包袱"，或者译为"重担"，是罪孽的象征。在《诗篇》第 38 篇第 4 节中，大卫王说：我的罪孽高过我的头，如同重担叫我担当不起。以上作者所描绘的他在梦中见到的那个人的形象，不论衣着打扮，还是情绪状态，都可以在《圣经》中找到原型——一个上帝要拯救的迷失的罪人的形象。）……只见他打开那本书，在那里读起来。读着读着，他潸然泪下，接着浑身颤抖；……他不能自持地发出一声凄厉的呼喊："我该怎么办？"

尽管内心极度痛苦，他还是极力克制着回到家中，为的是不让妻子儿女察觉到他的悲伤。可是他不能长久沉默，因为他在烦恼中越陷越深。……

"……我快要被自己身上那沉重的包袱给压垮了。而且，有人确定无疑地告诉我，我们这个城市[4]将要葬于来自天上的火海。在那场致命的冲击中，……都将悲惨地化为灰烬[5]，除非我们能够想出一个绝处逢生的办法，可是眼下我还拿不出任何主意来。"……等到天色将暗的时候，……就急忙打发他去睡觉。但是对他来说，那个夜晚像白天一样使他困惑。为此，他整夜睡不着觉，而是长吁短叹，泪流满面。（4 暗指这个世界。5 参看《彼得后书》第 3 章第 10 节，那日，天必大有响声废去，有形质的

都要被烈火销化，地和其上的物都要烧尽了。）……有时候嘲弃他，有时候又责骂他，有时候则对他置之不理。

为此，他……为他们祷告，求神怜悯他们，也求神抚慰自己心灵的创伤。他也喜欢只身一人在旷野中漫步，有时看书，有时祷告，就这样消磨了几天的时光。

有一天，当他在旷野中漫步的时候，……仍然充满深深的忧伤；……一边像以前那样发出一声呼喊："我该怎么办才能得救？"

我还看见他四处张望，好象要择路而逃，然而，他仍然站在那里，因为如同我所察觉到的一样，他不知道要逃往何方。……

我要被定死罪，最后还要受到审判[6]；而我既不愿意被定死罪，又不愿意受审判。"（6 参看《希伯来书》第 9 章第 27 节，按着定命，人人都有一死，死后且有审判。）

……"我担心……对这些事情的忧虑使我痛苦不已。"

……"因为我不知道往何处去。"……"逃避那即将到来的惩罚。"[7]（7 原文为"忿怒"，参看《马太福音》第 3 章第 7 节，约翰看见许多法利赛人和撒都该人也来受洗，就对他们说："毒蛇的种类！谁指示你们逃避将来的忿怒呢？"这里的忿怒，指来自上天的审判和惩罚。）

……"我要逃到哪里去呢？" 传道者……说："看见那边有扇窄门吗？"[8]……"传道者说："那你看见远方有亮光吗？"那人说："我倒是能看见那亮光。"传道者接着说："盯着那亮光，径直朝前走去，你将看见那扇门[9]；当你敲门的时候，有人就会告诉你应该怎么办。"（8 参看《马太福音》第 7 章第 13-14 节，耶稣的话：你们要进窄门，因为引到灭亡，那门是宽的，路是大的，进去的人也多；引到永生，那门是窄的，路是小的，找着的人也少。《路加福音》第 13 章第 24 节，耶稣对众人说：你们要努力进窄门。我告诉你们，将来有许多人想要进去，却是不能。）

Tr. 3 (Part I) P. 1-3

……我在沉睡中做了一个梦。我梦见一个衣衫褴褛的人，……背上负着一个重担。我看到他把书打开并念着。他边念边哭泣颤抖，后来禁不住失声痛哭，说道："我当怎样行？"（参见徒 2：37）

在这种痛苦情况下，他转身回家，并极力克制自己，不让他的妻子儿女觉察他的悲痛。但他不能长久沉默，因为烦恼有增无减。……我可要被身上的重担压垮了。而且我确实知道，我们这个城市将被大火烧为灰烬。在这场可怕的灾难中，……都将同归于尽。除非我们能够想出一个逃生的办法来，可是至今我还想不出什么办法来。"……因此趁天黑催他上床睡觉……。但夜晚和白天一样使他感到烦恼，他无法入眠，整夜叹息流泪。……有时嘲弃他，有时责骂他，有时干脆不理睬他，他于是……为他们祈祷，怜悯他们，也为自身的痛苦寻求安慰。……就这样他度过了一些日子。

有一天，我又看见他在田野里散步……心中却苦恼不堪。他……像以往那样失声痛哭地说："我当怎样行才可以得救？"（徒 16：30）

我也看见他东张西望，好像要夺路而逃。可是他仍旧站着不动，因为（依我看来）他不知道朝哪个方向逃为好。

"……我已被定死罪，死后还要受审判。而我既不甘心去死，也受不起审判。"

……"因为我怕背上的重担会使我坠到比坟墓更深之处，掉进地狱里去。……哪能经得住受审判和接踵而来的永久的刑罚？—— —想起这些事，我就会伤心痛哭。"

……"因为我不知道往何处去才好。"于是传道给他一卷羊皮纸，上面写着：你要逃避将来的忿怒（参见太 3：7）。

……"我该逃到何处去呢？"传道……说："你看见那扇窄门吗？"……传道又说："你看见那边的亮光吗？"他说："我好像看见了。"于是传道说："你要盯住亮光，一直朝它走去，这样你就能看到那扇窄门。你只要一敲门，就会有人告诉你该怎么做。"

In these opening passages of the novel, the author tries to explain to readers the reason for his hero to embark on the journey to the celestial city by depicting the images of a poor and helpless sinner seeking a way out. The major image he creates here is the image of a sinner. There are also several other biblical images within these passages: the image of dream, the image of rags, the image of burden, the image of the city, the image of hell, the image of wicket-gate and the image of light. These images are put together in order to make the major image of sinner complete, which is depicted basing on the biblical view of mankind.

Suggested schemata for the biblical images contained in the excerpted discourse

$S sinner

Header in the text: 'a man'

Location: 'the city' and 'the wilderness of this world', in the dream of the narrator

Has a filthy 'rags', 'a great burden upon his back'

Has <sin (*Romans* 3: 23)>

Is 'distressed in his mind', 'in sighs and tears'

Is 'not fit to go to judgment'

Events: [read the book every day], 'his trouble increased',[not understood by his families], walked solitarily in the fields, prayed, 'wept and trembled', cried for help, attempted to 'run', [couldn't find a way out], feared to fall into hell, faced death (*Romans* 6:23)

Result: listened to Evangelist's advice, flied for life

$S burden

Header in the text: "a great burden upon his back"

---- Has [great weight]

---- Is <iniquities of man (*Isaiah* 30:33)>

---- Is <too heavy for man (*Psalms*38:4)>

Event: ---- [press upon his back]

Results: troubled the man

$S rags

Is <all righteousness of man in God's eye (*Isaiah* 64:6)>

$S dream

Is <revelation from God (*Joel* 2:28)>

Is <warning from God (*Matthew* 2:22, 27:19)>

$S judgement

Header in the text: 'the wrath to come'

The Judge: <the Almighty God (*Revelation* 20: 11-15)>

Events: [the city will be destroyed]

       [every one will be ruined]

<all would be judged according to what they have done (*Revelation* 20:12)>

       [the man would be executed and thrown into Tophet]

$S the city

Location: 'wilderness of this world'

Event: will be burned with fire from heaven,

$S hell (see Example 1 in Part II>

$S Tophet (see Example 1 in Part II)

Result: terrible, escape

$S light

Header in the text: 'yonder shining light'

Is [bright], [hope]

Is <Jesus Christ/ God (*John*8:12, 9:5, 12:46, *1John*1:5)>

Is <God's words (*Psalms* 119:105)>

Event: [leads to the wicket-gate]

<shines upon people who sat in the darkness (*Matthew*4:16)>

$S wicket-gate

Header in the text: 'way of escape'

Is [small gate/door]

Is <the gate that leads to life (*Matthew*7:14)>

Is <Jesus Christ (*John*10:7, 9)>

Event: [the man will be told what to do]

Result: <faith in Jesus Christ for salvation>

Plans and themes

Reading these paragraphs, several possible schemata might be activated by the different biblical images. Schema for sinner can be related to any other schemata, while some of the others seem to have no immediate connections to each other. Schemata for 'rags' and 'burden' can be combined together through a common plan or theme of a reader who possesses sufficient biblical knowledge. They share the theme of sins; the schemata for judgment, the city, hell and Tophet share the theme of final destruction. The connection between the schemata for wicket-gate and light is their common theme of Jesus Christ. Schema for 'dream' contains all the other schemata, basing on the *The Bible*, and it represents revelation from God. Since these schemata are needed for the interpretation of the biblical images, default elements dependent upon the *The Bible* are very crucial.

Tr. 1 and tr. 3 have passed over the image of sinner without an explanation or annotation

for it. For the images of 'rags' and 'burden', annotations of biblical sources are used by Sue, which might suggest the readers not to interpret them in an usual way. Inside the image of hell, there is a special biblical image of 'Tophet' which has been discussed in the former example and thus will not be dealt with in great details here. For the image of 'the ending of the city the man lived in', which is described on page 17 in the source-text, tr. 1 offers notes of biblical sources, tr. 2 points out the connotative meaning of the city in the note, while tr. 3 simply translates it literally without any extra explanation. For the images of 'wicket-gate' and 'shining light', all the versions have adopted biblical terms to translate them. Tr. 2 and tr. 3 have both translated the light into 亮光(shining light), while tr. 1 translates it as 明灯(shining lamp).Both Chinese translations are right as long as the word 'light' is concerned. Comparatively and contextually speaking, however, tr. 1 is more adequate in this translation in terms of its biblical connotation, for Bunyun himself has also explained in his notes that to find Christ and the way to him, one must have the help of the Word. The Chinese '亮光'(shining light) might activate in Christian readers schemata for Jesus Christ, for in the Gospel of John are recorded the most famous verses about Jesus as the light of the world. Despite this special biblical background for the word 'light', the translations of tr. 1 is as adequate tr. 2, because their readers are mostly of the same background and belief. Tr. 3, however, is misleading to its Christian readers about the author's intention.

The major image of sinner, i.e. the man, is gradually shaped through context. As the schemata interpretation shows, the image of the man immediately evokes in Christians like me schema of sinner, because everyone in the world is a sinner in God's eye according to The Bible. The following biblical teachings are reflected in this image:

> For all have sinned, and fall short of the glory of God. (*Romans* 3:23)
>
> For the wages of sin is death. (*Romans* 6:23)

In recreating the image of sinner, tr. 1 has mainly resorted to the methods of annotations and literal translation. Translator Sue has also paid attention to borrowing verses from the *Chinese Union Version Bible* and imitating its vernacular linguistic style. But sometimes she has to make some adaptations to the verses borrowed in order to achieve intra-textual coherence, as in the case of 'Fly from the wrath to come'. Knowing that her readers are not familiar with the *The Bible*, to translate this verse directly would pose difficulty for them to

achieve intra-textual coherence. She uses explicit translation here to clarify the referential meaning of 'wrath'. Her notes are mostly only an indicator of the connection between certain sentences of the novel and biblical verses.

In tr. 2, the passages are rendered with the methods of additional translation, free translation and detailed notes of biblical verses and explanations. Ever since the beginning, Wang has offered his readers explanations about various images, basing on his interpretation. He has pointed out the uses of the image 'wilderness' in *The Bible*, its implication in this novel. He also explained about the literary characteristics of *The Pilgrim's Progress* in his notes.

Tr. 3 resembles tr. 1 in its linguistic style and its borrowing of biblical verses. But unlike the other two versions, Zheng and Ke do not have to mark the biblical sources so often for the images or equip their translation with abundant explanatory notes.

Generally speaking, the image of sinner has been recreated in all three versions, but with different effects and clarity. Tr. 1 has created an image of a man (possibly very poor because of his shabby clothes) who was extremely troubled. The readers might not be able to know why the burden could sink the man to hell, what his journey is going to lead him to. In short, the image of the man has raised much suspense and the readers would be interested and eager to continue the adventure with the man. Moreover, the elegant vernacular linguistic style of the language might make their readings even more enjoyable.

Contrary to the effects of tr. 1, readers of tr. 2 are fully informed about almost every single detail of the man. Thanks to the admirable efforts taken by Wang, his readers knows quite well that the dream of the narrator might be a kind of revelation from God, and that the man is a sinner and that he is told by *The Bible* (the book in his hand, as the translator explained) about his terrible end if he continues to stay at home. The cause of the journey is obvious and understandable. In fact, his readers are fully equipped as a Christian reader who knows *The Bible* intimately is in reading of the novel. Nonetheless, there are still some blemishes in his translation. He has given too many notes in his version, of which some are redundant and not necessary and such insertion of notes would interrupt the reading process of readers. Moreover, accompanying his translation is a picture of the man with his family, in which the clothes of him is not shabby at all. The attachment of this picture thus might become incompatible with the translation.

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Tr. 3 is intended for the religious benefit of its Christian readers instead of showing them the literary beauty and stylistic features of the novel. Due to their religious belief, they will easily discern the connotative meanings of the image even without the help of the translators. They might quickly identify themselves as the sinner in the novel and long to know more about the journey to Heaven. This would become their motive to read on.

The above chosen examples of the second kind of biblical images that contain special and smaller images show the important influence of context on the readers' schemata interpretation. Also the different strategies and methods taken by different translators reveal their awareness of their respective Skopos and their presumption of the schematic background of their intended readers. Tr. 1 is intended to please its readers, showing them the literary beauty of the novel. The religious aspect becomes only a choice for them. Tr. 2 attempts to present both aspects of the novel to its readers, which results in the great amount of explanatory notes and quotations based on the *The Bible*. Tr. 3 is aimed at satisfying the religious demand of its readers, so the literary value is not highlighted.

Chapter Six   Conclusions

6.1 Findings and Discussions

In this last chapter, the major findings of the analysis will be summarized. On the basis of these findings, the writer attempts to answer the three research questions in the light of schema theory and Skopostheorie. Implications for future translation practice and translation criticism will be briefly discussed.

6.1.1 The Methods and Strategies Employed

The above study and comparisons of different versions show that there are basically three kinds of strategies used for the translation of biblical images analyzed in the three versions. The first strategy is to put the surface of the image before its connotative meaning, the second is to emphasize the connotative meaning more than the image, and the third is to keep both the image and the connotation.

The first strategy puts more weight on the literary and aesthetic value of the images. The connotative meanings of the images are considered by translators using this strategy as secondary in importance in achieving their purposes. The second strategy is directly contrary to the first, while the third strategy aims at killing two birds with one stone.

Tr. 1 and tr. 3 mostly adopt the first strategy, while tr. 2 favors the third strategy. The second strategy is sometimes seen in tr. 3.

As for translation methods, the three translations share similarity in the diversity of methods used. All of the translations have resorted to methods such as annotation, literal translation, transliteration, paraphrase, amplification, borrowing and explicit translation. However, their uses of some of these methods are quite different. In tr. 1, Sue has made 39 notes, among which 37 are notes indicating the biblical sources only. In tr. 2, Wang has made 19 notes, 8 of which are detailed explanations plus full quotations of biblical verses for the images concerned, and 10 of which are complete quotations of biblical verses for his readers as a reference. Notes found in tr.3 are much fewer. They amount to 9 only. Moreover, both Sue and Wang give the full names of the titles of biblical books[1], while Zheng and Ke use

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[1] *The Holy Bible* is not a single book, but a collection of books written by different people in different time and places about the same theme of salvation through Jesus Christ.

abbreviations only. Transliterations found in the three versions are actually borrowings from the Chinese *Bible*. Compared with the other two, the methods of explicit translation and amplification are more frequently seen in tr. 2. For some foreign names appearing in the images, Wang tends to paraphrase them, showing their actual referents according to *The Bible*. His methods and strategies result in the large amount of additional biblical information in his version.

Although the biblical images used in *The Pilgrim's Progress* usually carry with them certain biblical connotations and values, Sue has chosen to place the literary and aesthetic value of the images first, sometimes even at the sacrifice of the biblical connotative meanings of the original images. She only makes explanations where it is very necessary. Most of the time, she tries to avoid interruption into the reading process of her readers. She also tries to imitate the vernacular linguistic style of the *Chinese Union Version The Bible*, a canon in Chinese *Bible* translations.

In Zheng and Ke's version, a literal translation of the original images is often preferred. Their version resembles tr. 1 in the linguistic style. They mainly differ in the amount of notes about biblical sources made for the readers.

6.1.2 The Reasons Behind These Differences

In order to explain these differences, the combination of Skopostheorie with Cook's addition to the Schankian schema theory is highly necessary.

In tr. 1, the initiator is the Yilin Publishing House who tries to win in the fierce competition of the Chinese book market. Meanwhile, modern Chinese readers are showing a new demand on foreign literary translations. They are expecting more exotic flavors and cultural characteristics from target texts. Thus recent decades have witnessed a booming in retranslation of famous literary classics. To win in the competition, translators must make their versions distinctive enough to stand out. Sue's version shows her awareness of the new demands of the modern time. She has discovered sharply the defects in the earlier popular versions of *The Pilgrim's Progress*. In her version, she tries to highlight the literary aspect of the novel, meanwhile showing her readers the unique biblical style and connection of the novel with the *The Bible*. Therefore, her Skopos is to please the readers and present to them the literary beauty of the novel. In other words, she must produce such a text which can effect

change and refreshment on her intended readers' existing schemata, bringing about enjoyable sensations in her intended readers. As Cook points out, in discourse it is only by altering text and language schemata that the world schemata can be altered (Cook, 2001:204). Her emphasis on the preservation of the surface layers of the biblical images is hence an effort to effect schema refreshment. The fact that she has left out most of the religious connotations may also be due to her awareness of the very religious nature of the novel. The primary function of *The Pilgrim's Progress*, in truth, is to serve for the religious purpose, which makes the story permeated with biblical teachings. This strong biblical color of the story causes her attempt to cut down part of it in the translation of biblical images. The methods and strategies she used are justifiable in light of her translation brief. Thus we find that in her translation intra-textual coherence comes before inter-textual coherence. The methods and strategies used in her translation of biblical images are adequate according to Skopostheorie and the Schankian schema theory with Cook's addition.

For tr. 2, Wang is his own boss in his translation process, which allows him much freedom in making decisions. His methods and strategies employed for the translation of biblical images show his earnest concern for the insufficiency in the schematic background of his readers. Being the initiator of this translational action, he intends to use the novel as a guide book to lead his readers to *The Bible*. Maximal equivalence between the source-text and the target-text is the goal in his translation process. However, because of the differences between the source-text readers' schemata and the target-text intended readers' schemata, Wang's translation is devised to effect deeper changes upon his readers' existing world schemata. Since the emphasis is on the change of world schemata, the abundant explanatory notes and notes quoting biblical verses reflect his translation Skopos. They are actually functioning as complements to his readers' schemata. The explanations and quotations of biblical verses indicate his effort to refresh his intended readers' world schemata. For him this sort of information may be significant in assisting his readers in setting up the right type of schemata. Therefore, in his translation, the inter-textual coherence precedes the intra-textual coherence in order to achieve the translation Skopos. The equivalence he seeks is much deeper in degree when compared with Sue's. His translation, as Zheng Fanren points out in the *Preface*, can indeed help the Chinese readers to a deeper understanding of the novel.

The Skopos for tr. 3 is to strengthen its Christian readers' faith, i.e. to reinforce their biblical schemata. The function of the novel is therefore to be used as a reference book of the *The Bible*. Its religious value is more important in fulfilling the Skopos. The methods and strategies taken must be able to bring about the desired effect. Since their Skopos coincides with Bunyun's intention, instead of appealing to their readers' literary and aesthetic senses, the elegant biblical linguistic style and the borrowings of biblical verses are meant to activate their biblical schemata more easily and shorten the distance between the two books. What is desired in this case is to make possible the direct schemata interaction between the source-text and the intended readers in the target-text. Thus, the methods and strategies employed in tr. 3 are also adequate.

6.2 Implications For Future Practice And Criticism

Through the study of translations of biblical images in the three versions of *The Pilgrim's Progress*, the writer finds that the translators' assumption of the readers' schemata is one decisive factor that affects the translators' choice of strategies and methods. The Skoposi of tr. 2 and tr. 3 both tend to value the religious content of the novel more, but the methods and strategies used are quite different. The key to this question lies in the schematic differences of their intended readers.

Secondly, the mere notion of equivalence cannot be used as a dominating yardstick for the evaluation of various methods and strategies adopted in the translation of images, esp. images that are rich in special connotations as in the case of biblical images. The study shows that strategies and methods adopted by different translators in translating biblical images of *The Pilgrim's Progress* are mainly influenced by the intended effect on their intended readers' preexisting schemata. The possible effect on readers' existing schemata shall be carefully thought about by translators in choosing methods and strategies to realize their goals. Translators shall retain or provide contextual cues needed for their readers' schemata to interact in the intended way with the target-text.

Thus in future translation criticisms, we should take such factors into account rather than just impose on every translation the notion of equivalence with the source-text. Translators may also draw from the three translations useful experiences and lessons for their future

practice.

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