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符号学意义理论在文学翻译中的应用

**The Application of Meaning Theory of
Semiotics in Literary Translation**

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研 究 生 姓 名 周 幸

导师姓名、职称 肖运初教授

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The Application of Meaning Theory of Semiotics in Literary Translation

By

Zhou Xing

Supervised

By

Professor Xiao Yunchu

Submitted

to

Foreign Studies College,
Hunan Normal University,
Changsha, China.

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摘 要

瑞士语言学家索绪尔认为语言是一个能表达思想的符号系统。美国哲学家皮尔士根据符号与指称对象之间的关系把符号分为类象符号、指示符号、抽象符号。莫里斯发展了皮尔士的理论，认为任何符号都是由三部分组成的实体，即符号载体，符号所指和解释者，这三部分之间的关系便是符号学的三方面意义，即形式意义，存在意义与实用意义，符号的完整意义则是这三方面意义的总和。莫里斯将这种符号学意义观用于语言研究，认为语言意义也有三个方面，即言内意义、指称意义和语用意义。翻译专家尤金·奈达将符号学意义理论应用于《圣经》翻译，并指出符号学中意义的三维关系对理解和表达篇章的意义与风格至关重要。

本文主要从皮尔士所划分的三种符号和莫里斯所区分的符号的三种意义入手对文学翻译进行了探讨。认为符号、所指实物和解释者之间存在着相互指代的关系。不同的语言标示着不同的符号系统；翻译即是翻译意义；意义和功能是一篇译作不可或缺的两个重要方面，功能反映的是文本的整体效果，该效果必须通过意义的表达来实现，因此翻译的标准就是“意义相符、功能相似”，其内涵与传统的翻译标准核心“信”是相同的；翻译的过程是解码和编码的过程，要传达的是语言符号的指称意义、言内意义和语用意义。非语言符号，比如原文的形式、语体、意图等也均具有意义，这些都要在译文中再现出来。

全文包括三章。第一章回顾了符号学的发展，说明了符号学意义理论的产生和实质。第二章阐述了符号学意义理论与翻译的关系，认为翻译是语言的交流，文化的交流，也是符号的转换。翻译就是翻译意义，译者在复杂的文化符号网络中进行解码和编码工作。在解码时，对原语语言符号进行正确理解；在编码时将原文的指称，言内和语用三种意义移植到译文中，将文化交流过程中信息的失真减少到最小，实现“意义相符，功能相似”这一标准。第三章通过大量例证从指称意义，言内意义和语用意义三个方面对符号学意义理论在文学翻译中的应用做了系统分析和说明，以做到在宏观上把握原文的功能和意

义，通过微观的理解和表达，实现宏观上的整体效果，从而提高翻译水平。

关键词：意义理论，翻译，指称意义，言内意义，语用意义

Abstract

Swiss linguist Saussure thought language is a sign system to express thoughts. American philosopher Peirce divided signs into icon, index and symbol according to the relation between sign and its object. Morris developed Peirce's theory and proposed threefold division of a sign as a sign vehicle, a represent of a sign, and an interpretant. The relation between them results in the meaning of sign, which is also threefold: linguistic meaning, referential meaning and pragmatic meaning. The meaning of a sign is the totality of the three meanings. Nida applied the meaning theory of semiotics to the translation of Bible and thought the threefold meanings of a sign are important to the understanding of a text and the express of style.

This paper discusses literary translation on the basis of Peircean division of a sign and Morris's threefold meanings of a sign. Signs, object and interpretant may refer to each other. Different languages designate different signs systems. Translating means translating meaning. Meaning and function are the two indispensable aspects of a translated version, function shows the whole effect of a text, and the whole effect can only be realized by meaning. Thus translation criteria is correspondence in meaning and similarity in function which is the same as the core of traditional criteria "faithfulness". The process of translating is that of decoding and encoding. What is conveyed in translation are referential meaning, linguistic meaning and pragmatic meaning of the linguistic signs. Non-verbal signs such as register, style, intentionality and so on also carry meanings and they must be reproduced or preserved in translations.

This paper consists of three chapters. Chapter one illustrates the development of semiotics and meaning theory. Chapter two discusses the relation between meaning theory of semiotics and translation. Translation is an interlingual communication, an intercultural communication as well

as a semiotic transformation. The translator carries out the work of decoding and encoding in the complicated network of signs. When decoding, he has to understand the source text properly, take cultural factors of source language into consideration, then transplant linguistic meaning, referential meaning and pragmatic meaning into the target language and try to minimize the loss of information, thus realize the goal of correspondence in meaning and similarity in function. Chapter three will apply meaning theory into translating practice. It focuses on the systematic analysis of meaning theory from the three dimensions---linguistic meaning, referential meaning and pragmatic meaning. To apply meaning theory of semiotics to translation could help us grasp the function and meaning of the source language macroscopically, understand and reproduce them microcosmically. Thus it is helpful to improve translating skills.

Key words: meaning theory, translation, referential meaning,
linguistic meaning, pragmatic meaning

Contents

摘要.....	I
Abstract.....	II
Introduction.....	(1)
Chapter One The View of Meaning Theory of Semiotics...	(5)
1.1 Founder of Semiotics: Ferdinand de Saussure.....	(5)
1.2 Peircean Fundamentals.....	(5)
1.3 Morris' Fundamentals.....	(7)
1.4 Eugene A. Nida.....	(9)
Chapter Two The Relation of Meaning Theory of Semiotics to Translation.....	(11)
2.1 Nature of Translation.....	(11)
2.2 Translation as a Semiotic Transformation.....	(20)
2.3 Translating is Translating Meaning.....	(25)
2.4 Criteria of Translation Under Meaning Theory of Semiotics.....	(31)
Chapter Three Application of Meaning Theory of Semiotics to Translation.....	(33)
3.1 The Transfer of Linguistic Meaning.....	(33)
3.2 The Transfer of Referential Meaning.....	(48)
3.3 The Transfer of Pragmatic Meaning.....	(54)
Conclusion.....	(67)
Bibliography.....	(69)
Acknowledgement.....	(73)
读研期间科研成果.....	(75)
原创性声明和版权使用授权书.....	(77)
论文上交同意书.....	(79)

Introduction

So long as there are people speaking different languages or there exist two mutually incomprehensible languages, there should be contact between these people and these incomprehensible languages and thus comes the concomitant of translation and people need a translation theory as a guide. A translation theory is the science that reflects the principles of how two languages involved in translation are decoded and encoded rationally in the process of translation. As linguistics is concerned with languages as communicative systems, and different languages are involved in translation, which is a form of communication, linguistics and translation theories are intimately related to each other. Linguistics is the science that studies languages. This scientific study lays emphasis on the systematic investigation of data, conducted with reference to some general theory of language structure, and so linguistics provides us with the basic concepts, the theoretical models, and the methodologies of language research. To a great extent, linguistics and the translation theories are closely related.

In translation, there is no doubt that verbal signs are to be translated, but other things such as style, register, coherence, prominence, etc. of the text also contribute to the meaning of the whole source text. These things may be considered as non-linguistic signs. Only a semiotic theory takes full consideration of these non-linguistic signs. Semiotics is the science that studies sign system or structure, sign processes and sign functions. It studies the production, transmission, exchange, and interpretation of messages consisting one or more signs. Saussure, the founder of semiotics, points out that language is a sign system which expresses thoughts. Every sign is the combination of signified and signifier, and the relation between them is arbitrary. Peircean doctrine of signs gives equal epistemological status to both verbal and nonverbal signs and sign systems, because if texts are described and analyzed semiotically, an

all-round study of the text such as its meaning, form, style, register, organization, etc will be made. On the basis of Peirce's research, Morris divided semiotics into three discrete areas. The first deals with the relation between a sign and other signs which he calls syntactics. The second concerns relations between sign and denotata which he calls semantics. The third comprises relations between signs and interpreters which he calls pragmatics. The relations result in the meaning of sign, which is threefold: linguistic meaning, referential meaning, pragmatic meaning. The meaning of a sign is the totality of the three types of meaning. Morris's theory on meaning provided a solid foundation for the translation theory. Nida made a breakthrough when he proposes to apply semiotic theory --- the theory of meaning to translation. He thinks that semiotic theory not only studies language itself, but also reveals the relationship between language and its related factors, which makes translators aware how internal factors of a text can contribute to meanings and how external factors may influence the translation process and the translated text. "No holistic approach to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs."(Nida, 1993: 164)

In this dissertation a brief introduction is made on the semiotic approach, esp. meaning theory to translation by citing a large number of examples. In Chapter one, I just give an introduction of the development of semiotics, and meaning theory. Chapter two entitled The Relation of Meaning Theory of Semiotics to Translation, deals primarily with some basic concepts of translation. Translation is an interlingual activity, an intercultural activity as well as a semiotic transformation. It also tells the criteria of translation---correspondence in meaning and similarity in function. Chapter three will apply meaning theory into translating practice. It focuses on the systematic analysis of meaning theory from the three dimensions---linguistic meaning, referential meaning and pragmatic meaning. To apply meaning theory of semiotics to translation could help us grasp the function and meaning of the source language

macroscopically, understand and reproduce them microscopically. Thus it is helpful to improve translating skills.

Chapter 1

The View of Meaning Theory of Semiotics

The term “semiotics” came from Greek semeiotik’os, which means observant of signs. Semiotics is both an old discipline and a new discipline. As an old discipline, we can trace its origin back to ancient Greece. As a new discipline, it is not until 20th century that a full-blown semiotic awareness appears. In this part, a summary of the development of semiotics will be given first in order for us to have a clear view of the origin of meaning theory.

1.1 Founder of Semiotics: Ferdinand de Saussure

Swiss linguist Ferdinand de Saussure in his *Course in General Linguistics*, written in 1916, proposed:

It is possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology, we shall call it semiology. I would investigate the nature of signs and the laws governing them. Since it does not yet exist, one can not say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. (Saussure, 1916: 16)

In his opinion, language is a sign system which expresses thoughts. Every sign is the combination of signified and signifier, and the relation between them is arbitrary. He confirmed the purpose of linguistic research is to study the relation between signs. He also pointed out that language is the most important of all of the systems of signs, which is considered as his greatest contribution to linguistics.

1.2 Peircean Fundamentals

Although Saussure was thought of the founder of semiotics, he didn't make any further research on semiotics. Even in his famous *Course in*

General Linguistics, the comment on semiotics was not more than three pages. At about the same time, across the Atlantic Ocean, American philosopher Peirce gave his own framework of semiotics.

Peirce's definition of a sign is one of his best-known definitions of the sign.

A sign, or representamen, is something which stands for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen. (Gorlee, 1994: 228)

From this definition we can see, for a sign to act as a sign, it must enter into a relation with its "object", be interpreted, and so produce a new sign, its "interpretant". The characteristic of a sign is triadic sign activities: sign, object and interpretant.

Peirce's classification of signs, esp. the trichotomies, is one of the richest contributions to the history of semiotic thinking. Among them, the most famous of his semiotic trichotomies is his division of signs from three angles: ① from the point of view of the mediating sign itself; ② from the point of view of the object of the sign; ③ from the point of view of the interpretant of the sign.

The sign-in-itself appears as the first element in the semiotic triad, yet it may in its turn appear again in three different possibilities. These are qualisign, a Representamen made up of a quality; the sinsign, a Representamen made up of an existing physical reality; the legisign, a Representamen made up of a law, e.g. the sound of the referee's whistle in a football match. This is Peirce's first trichotomy of signs.

At the level of the object, sign can be an icon (where the sign relates to its object in some resemblance with it, e.g. a photograph, map, painting, diagram), an index (where the sign relate to its object in terms of causation, e.g. weathercock, medical symptom), a symbol (where the sign relates to its object by means of convention alone, e.g. Morse code, a flag,

traffic lights, numbers). This is his best-known trichotomy.

In reference to the interpretant, a sign can be a rheme (where the sign is represented for an Interpretant a possibility, e.g. a concept), a dicent (where the sign is represented for the Interpretant as a fact, e.g. a descriptive statement) and an argument (where the sign is represented for the interpretant as a reason, e.g. a proposition).

But the fundamental conception of a Peircean semiotics is not that of a sign but that of sign-action, semiosis. Semiosis is sign interpretation. It is a triadic process between sign ---its ground, object and interpretant. In the endless chain of unlimited semiosis, the sign mediates significantly between the sign and the object.

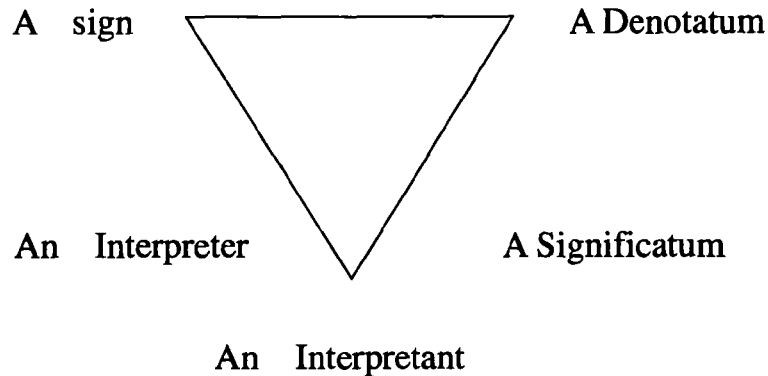
Semiosis yields, in the interpretant, again, three degrees of "hardness" of beliefs which correspond to Firstness, Secondness and Thirdness. Firstness comes maybe or maybe not, second, actually is, and third, must be. In order to give ever-new evidence of the life of the sign, semiosis is and must be an ongoing, goal-directed, but always open-ended processuality.

Peirce's semiotics tells us a great deal about the kinds of signs that exist, about the way signs work, and what sort of procedures governs the use we make of them. The immense importance of his theories and the complexity and range of his writings on the subject mean that the significance of his contribution to semiotic theory must be widely recognized. Presumably the recent and rapidly increasing surge of interest in the subject will ultimately acknowledge his true status.

1.3 Morris' Fundamentals

Peirce's successor---Morris developed Peirce's theory in detail. He made great improvements to enrich the connotation of meaning in semiotics. He aimed to develop semiotics as a comprehensive doctrine of signs. He equates sign with sign-process or semiosis. In his conception, each process of semiosis is to be understood as a chain of events, with

each complete chain constituting a complete communication act. In order to clarify the concept more thoroughly and efficiently, Morris used four basic notions: ① preparatory stimulus, ② disposition to respond, ③ reponse-sequence, ④ behavior family. Semiosis, as a process, is analysed by Morris in terms of the interplay between five basic factors:



(Morris: 1946)

A sign is the preparatory stimulus. This is analogous to Peirce's Sign/Representamen. Morris' definition of sign is the most famous one and is widely quoted. "If A controls behavior towards a goal in a way similar to (but not necessarily identical with) the way something else, B, would control behavior with respect to that goal in a situation in which it were observed, then A is a sign". (Morris, 1946: 41)

A Denotatum is anything that would fulfill the disposition by permitting the completion of the response-sequence. This, then, is equivalent to Peirce's object. An interpretant is the disposition caused by a sign in the interpreter to participate in a response-sequence. This is equivalent to Peirce's term, especially as it is the third term which brings together the representation and the object. A Significatum is the conditions for something to be a denotatum of the sign. This is like Peirce's notion of the ground. An interpreter is the organism for which something is sign.

Confronting the complexity of semiosis, Morris divided semiotics into three discrete areas. The first deals with the relations between a sign and other signs (i.e. relations of combination) which he calls syntactics. The second concerns relations between sign and denotata (i.e. relations of denoting) which he calls semantics. The third comprises relations between signs and interpreters (i.e. relations of emphasis) which he calls pragmatics. The relations result in the meaning of sign, which is threefold: linguistic meaning, the formal or structural relation between signs; referential meaning, the relation of signs to what they stand for; pragmatic meaning, the relation of signs to interpreters. The meaning of a sign is the totality of the three types of meaning. Morris' theory on meaning had a great influence on the recognition of the essence of the meaning of language and provided a solid foundation for the translation study.

1.4 Eugene A. Nida

It is American linguist Nida who applies semiotic theories to translation. In *Translating Meaning*, Nida illustrates the semiotic approach to translation and confirms that it is an integral approach comparatively. In *Sign, Sense, Translation*, he emphasizes again that the world is a world of signs, the most important activity of people in his life is to understand and find the meaning of signs. The thorough understanding of sign systems is the premise of analysis of meaning of signs. Translation is a transcoding activity in essence.

In *From One Language to Another Language*, he summarizes the advantages of semiotic approach to translation, and confirms the approach is quite useful to understand and analyze designative meaning and associative meaning with vivid examples. The core of Nida's semiotic approach to translation is just the semiotic meaning theory. He concludes that the great advantage of semiotics over other approaches to interlingual communication is that it deals with all types of signs and codes, and

especially with language as the most comprehensive and complex of all the systems of signs which human employ. “No holistic approach to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs”. (Nida, 1993: 164)

Chapter Two

The Relation of Meaning Theory of Semiotics to Translation

2.1 Nature of Translation

Translation has been a heatedly debated topic over a long period of time, but it still seems to be mysterious and still lacks a comprehensive theory that can explain what on earth it is and how it takes place. The word “translation” itself is very ambiguous. It can be used to mainly mean “the process”, “the product”, or “both the process and the product”. Therefore, three possible meanings for the very word can be differentiated. It can refer to:

- ① translating: the process (to translate; the activity rather than the tangible object);
- ② a translation: the product of the process of translating (i.e. the translated text);
- ③ translation: the abstract concept which encompasses both the process of translating and the product of that process.

The complexity of the term “translation” itself suggests no simplicity in the study of translation. What is more, translation involves many more parameters than just translation proper which entails the process, the product of the process of translating and the abstract concept which encompasses both the process of translating and the product of that process, as has been mentioned above. How, then, should translation be defined? Traditionally, we have the following definitions. Encyclopedia Britannica defines it as “the act or process of rendering what is expressed in one language or set of symbols by means of another language or set of symbols”. Catford (1965:77) thinks that “translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)”. Nida (1982:89) says that

“translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”. And Barkhudarov(1984:64) states that “translation is a process in which the parole of one language is transferred into the parole of another with the content, i.e. meaning unchanged”. Duff (1989:5) thinks that “translation is the process of conveying message across linguistic and cultural barriers; it is an eminently communicative activity”.

These definitions have described what is being done in the process of translation from different angles. However, many other translation theorists have a different opinion. Ludskanov (1975:5) thinks “semiotic transformations are the replacements of the signs encoding a message by signs of another code, preserving (so far as possible in the face of entropy) invariant information with respect to a given system of reference.”

Ludskanov has used such terms as “signs”, “encode”, “code”, “entropy”, “invariant information” and so on in his definition of “semiotic transformation”, i.e. translation. And the phrase “with respect to a given system of reference” points to the target language. Therefore, in translation, not only must the signs of the source text be replaced by signs of another code, the replaced signs must also encode the message of the source text. At the same time, the signs of another code must preserve invariant information with respect to a given system of reference. This definition of translation has revealed the very essence of translation from a new perspective. Abdulla (1994:66) is of the same opinion. He defines “translation as the interpretation of the verbal signs from a source language by means of verbal signs in a target language”. Hatim and Mason (1990:105) define translation in this way: “Translating can now be envisaged as the process which transforms one semiotic entity into another, under certain equivalence conditions to do with semiotic codes, pragmatic action and general communicative requirements”. It can be seen that translation is better considered as a semiotic activity.

Therefore, we can define translating as the communicative act of

decoding the linguistic signs of the source language and encoding them in the target language by way of semantic structure with the optimal meaning of the source text retained or held constant in the target text. It involves overcoming the contrasts between language systems. Source-language syntactic structures have to be exchanged for target language structures; lexical items from each language have to be matched and the closest equivalents selected.

On the other hand, translation is not a mere mediation. It is a process in which our entire relation to the other is played out. Translation marks the stage of continued life. Therefore, all kinds of “equivalence” proposed by many translation theorists are in the true sense not at all equivalence. “Translation is at most a second-degree communication” (李明, 2000: 17) .

We can now draw a conclusion that by its very nature, translation is communication.

2.1.1 Translation: an Interlingual Communication

“Language is a code that possesses features ----phonological (and, in the case of written languages, graphological), syntactic, lexical and semantic --- and that language use is made possible by selections from among these sets of code features in order to create texts which act as adequate vehicles for the communication of meaning” (Bell, 1991:8). It is complex in that its operations are locked not only with its own system, its history, and the human mentality, but also with the culture in which it has been used. Because of this complex nature of language, difficulties of various kinds, needless to say, easily arise when we translate from one language into another.

On the other hand, as from the viewpoints of the structuralists, structural arbitrariness is the hallmark of human language. In other words, language is structured in a way that is quite independent and irrespective of reality. This position became gradually so widely accepted that, in some cases, language is tacitly assumed to be an arbitrary system. Then,

what is language?

Language has the dual nature. In Bell's opinion (1991:6), Language is a formal structure--a code--which consists of elements which can combine to signal semantic 'sense' and at the same time, a communication system which uses the forms of the code to refer to entities (in the world of the senses and the world of the mind) and create signals which possess communicative 'value'.

In his *Philosophy of Language*, Alston (1964:59) defines language "as a system of symbols". Then, he elaborated the sense in which a system is involved in three major points:

① The elements of language, such as words, are combinable in some ways and not in others; and the meaning of the combination is a determinate function of the meaning of the constituents and their mode of combination.

② Each constituent of a sentence can be replaced by certain words and not by others. This is traditionally known as paradigmatic relationship.

③ A new sentence can be constructed by transforming an old sentence in a certain kind of way, with a certain kind of alteration of meaning always attaching to a certain kind of transformation.

Yet Saussure treated language as a sign-system, and his work in linguistics has supplied the concepts and methods that semioticians apply to sign-systems other than language. One such basic semiotic concept is Saussure's distinction between the two inseparable components of a sign: the signifier, which in language is a set of speech sounds or marks on a page, and the signified, which is the concept or idea behind the sign. Saussure also distinguished parole, or actual individual utterances, from langue, the underlying system of conventions that makes such utterances understandable; it is this underlying langue that most interests semioticians.

On the other hand, language is often considered as arbitrary. This is a prominent characteristic of language. It is true that the relation between

a linguistic sign and its meaning is arbitrary. Also, language can be used to discuss a wide range of topics. This is a characteristic that distinguishes linguistic communication from animal communication.

According to semioticians, language is made up of codes. And as we all know, codes comprise linguistic and non-linguistic signs, extralinguistic and paralinguistic signs, and gesture signs. Signs consist of symbols, formulae, figures, diagrams etc. Saussure treated language as a sign system. When we say that language is a sign system rather than a system of symbols, it is more encompassing. So we may say that language is system of signs by means of which human beings, as members of a social group and participants in its culture, communicate. Language so defined indicates that it is possessed solely and peculiarly by human beings. Therefore, Nida (1964:120) says:

“Language consists of more than the meanings of the symbols and the combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of a dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the total dynamic character of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent”.

An understanding of the concept and the nature of the language enables us to know better what are involved in translation activities, how we are to perform these activities and what is to be focused in the process of translating.

Although different languages would construct differently the same experience, they serve various purposes on different occasions. By serving different purposes, language manifests itself in different functions. The functions of language are indicated when the impact on the receptor is to be taken into consideration. Language has six functions according to the famous translation theorist Peter Newmark from a translational perspective. They are the expressive, the informative, the vocative, the

aesthetic, the phatic and the metalingual functions.

The main function of language is the expression of thought. Therefore, the core of the expressive function is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response. This function largely involves spontaneous expressions reflecting various emotional states of the source. For the purposes of translation, the “expressive” text-types include serious imaginative literature, authoritative statements, autobiography, essays and personal correspondence.

The core of the informative function of language is the external situation, the facts of a topic, reality outside language, including reported ideas or theories. This function is characterized by the use of declarative sentences and is most often used in all branches of learning. One very important feature of this function is that the speaker commits himself to the truth that something is or is not the case. For the purposes of translation, typical “informative” texts are concerned with any topic of knowledge, but texts about literary subjects, as they often express value-judgements, are apt to lean towards “expressiveness”. The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical, a scientific paper, a thesis, minutes or agenda of a meeting. The originator's status here is anonymous.

The core of the vocative function of language is the readership, the addressee. The term “vocative” is used here in the sense of “calling upon” the readership to act, to think or to feel, in fact to “react” in the way intended by the text. This function of language has been given many other names, including “conative” (denoting effort), “instrumental”, “operative” and “pragmatic” (in the sense of being used to produce a certain effect on the readership). For the purposes of translation, notices, instructions, publicity, propaganda, persuasive writing (requests, cases, theses) and possibly popular fiction, whose purpose is to sell the book or entertain the reader, are taken as the typical vocative text. The originator's status here is anonymous.

Few texts, however, are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three. However, strictly speaking, the expressive function has no place in a vocative or informative text - it is there only unconsciously, as “underlife”. Most informative texts will either have a vocative thread running through them, or the vocative function is restricted to a separate section of recommendation, opinion, or value-judgement; a text can hardly be purely informative, i.e., objective. An expressive text will usually carry information; the degree of its vocative component will vary and is a matter of argument among critics and translators, depending partly, at least, on its proportion of “universal” and “cultural” components (Newmark, 1988:42).

The other three functions of language include the aesthetic, the phatic, and the metalingual.

As for the aesthetic function, it is language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. The rhythm, the balance, and the contrasts of sentences, clauses, words also play their part. The sound-effects consist of onomatopoeia, alliteration, assonance, rhyme, meter, intonation, stress - some of these play a part in most types of texts: in poetry, nonsense and children's verse and some types of publicity they are essential. Usually the words, clauses, sentences with aesthetic function carry linguistic meaning.

The phatic function refers to language used for establishing an atmosphere or maintaining social contact rather than for exchanging information or ideas. In daily life, when people meet each other, they say, for example, “how do you do” to each other, or talk about the weather or the latest news or sports etc. in order to maintain the relationship between them. Thus greetings, farewells, and comments on the weather etc. serve this function.

The metalingual function of language indicates the ability of a language to explain its own features, to name its own terms, and to

criticize its own limitations. For example, the following are metalingual expressions for signaling in English: “generally speaking”, “in the true sense of the word”, “literally”, “so called”, “to put it another way”, “by definition”, “so to speak”, etc.

These six functions of language defined by Peter Newmark are succinct as well as inclusive and a good knowledge of these six functions in mind will enable a translator to perform more successfully in interlingual translation practice.

2.1.2 Translation: an Intercultural Communication

Culture is an ambiguous and intriguing concept. There are over 100 different kinds of definitions of culture in history. People once thought culture is a complex whole which includes knowledge, belief, art, morals law customs and any other capabilities, and habits acquired by man as a member of society. This thought was very narrow compared with man’s advanced intellectual development.

With the increasing maturity of anthropological science, further thinking and research on the nature of culture led to a multiplication and diversification of cultures. Meanwhile, more and more scholars and experts in other research fields, such as linguistics, literature, and information theory approached the culture problem from their points of view, according to the need of their own disciplines, the nature of culture. And people began to probe culture problems in a much broader sense. The American ethnologist Ward H Goodenough is of the opinion that culture refers to all social conditioned aspects of human life.

As I see it, a society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By this definition we should note that culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an

organization of these things. It is the forms of things that people have in mind, their models for perceiving relating, and otherwise interpreting them. As such the things people say and do, their social arrangements and events, are products or byproducts of their culture as they apply it to the task of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representations (Snell-Hornby:1988:39-40) .

This definition has at least two points: first, culture is seen as a totality of knowledge, proficiency and perception; secondly, culture is connected with human behavior (or action) and events. This view is of great importance to translation study. The concept of culture as a totality of knowledge, proficiency and perception is fundamental to translation. If language is an integral part of culture, the translator needs not only to be proficient in two languages, he must also be at home in two cultures. In other words, he must be bilingual and bicultural. The extent of his knowledge, proficiency and perception determines not only his ability to produce the target text, but also his understanding of the source text. The focus on the link between culture and human behavior also pushes translation study forward at a stride. Translation is viewed as an intercultural communication action, whose aim is to exchange culture. Therefore translation process is a dynamic action.

But culture is diffused in every aspect of people's daily life, it can often be divided into several categories. According to Peter Newmark and Eugene A. Nida, “culture” may be divided into the following six categories:

- ① ecological aspect of culture, including flora, fauna, winds, hills and plains,etc;
- ② material culture (artifacts), including food, clothes, houses and towns, and transport;
- ③ social culture, referring to work and leisure;
- ④ organizations, customs, activities, procedures and concepts, comprising political and administrative, religious, and artistic aspects;

- ⑤ linguistic culture;
- ⑥ gestures and habits.

All these categories of culture cause many barriers to interlingual translation, and sometimes, these barriers are insurmountable. For example, Eskimo has a rich glossary for different kinds of snow whereas English only has two.

The basic barriers that must be overcome in transferring content from one language culture to another language culture are: ① orthography and phonology; ② lexical units (words and idioms); ③ syntax; and ④ rhetoric. All these mainly belong to linguistic factors and linguistic meaning is the least translated in interlingual translation.

2.2 Translation as a Semiotic Transformation

Translation is a semiotic transformation. Ludskanov thought “translation is the replacement of signs encoding a message by signs of another code, preserving (as far as possible in the face of entropy) invariant information with respect to a given system of reference” (1975:93). Here Ludskanov has used such terms as sign, encode, code, entropy, invariant information. It shows he views the translation on the basis of semiotics. The phrase with respect to a given system of reference points to the target knowledge. Therefore in translation not only must the signs of the source language be replaced by the signs of another code, the replaced signs must also encode the message of the source language. Meanwhile the signs of another code must preserve invariant information with respect to a given system of reference. It is proper to consider translation as a semiotic transformation because though on the surface, translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, beyond this notion, the process involves a whole set of extralingual criteria also. That is non-linguistic sign such as the sociocultural aspects between the source language and the target

language. Lawendowshi, A Polish-born scholar, also advocates that translation must be approached semiotically, because it is a semiotic-linguistic process combining verbal signs with non-verbal signs.

In translation, there is no doubt that verbal signs are to be translated, but other things such as style, register, coherence, prominence, cohesion, organization, etc, of the text also contribute to the meaning of the whole source language. These things may be considered as non-linguistic signs. They should be given equal status.

2.2.1 Code

Scholes once said, “all intelligibility depends upon codes” (1982:143). What is “code”? The term “code” was first used in information theory, where it designates an inventory of arbitrarily chosen symbols, accompanied by a group of rules for the composition of coded words and often compared to a dictionary or lexicon of the natural language, for example, the alphabet, together with the spelling rules can be considered as a code. The concept of the code is fundamental in semiotics. Saussure dealt with the overall code of language. He stressed that signs are not meaningful in isolation, but only when they are interpreted in relation to each other. Jakobson emphasized that the production and interpretation of text depends upon the existence of codes or conventions for communication.

The meaning of a sign depends on the code within which it is situated. Codes provide a framework within which signs make sense. Reading a text involves relating it to relevant codes.

According to the role of social positioning in the interpretation of texts, there are three hypothetical interpretative codes:

① dominant (or hegemonic), the reader fully shares the text’s code and accepts and reproduces the preferred reading (a reading which may not have been the result of any conscious intention on the part of the author, in such stance, the code seems natural and transparent).

② negotiated, the reader partly shares the text’s code and broadly

accepts the preferred reading, but sometimes resists and modifies it in a way which reflects their own position, experiences and interests.

③ oppositioned, reader doesn't share the text's code and rejects this reading, bringing to bear an alternative frame of reference.

Code represents a social dimension, which is agreed upon by all the members of the community. Members of a specific culture will understand the codes that operate within that culture. A text whose latent meaning is encoded in the dominant code or the popular code will be shared by most readers.

Codes change over time. Even within the same culture, over historical time, particular codes become increasingly less familiar, and as we look back at texts produced centuries ago, we are struck by the strangeness of their codes. Their maintenance systems have long since been superseded. The history of literature can be viewed as a hierarchical system in which at any point certain codes were dominant and others were subordinate, when dominant codes became stale, subcodes took over their function.

Codes are also variable between different cultures and social groups. A code, which is appropriate in one culture, may be unfamiliar in another culture. The translator must be very sensitive to the code operating in the target culture so that it can reflect the culture at that point in time correctly.

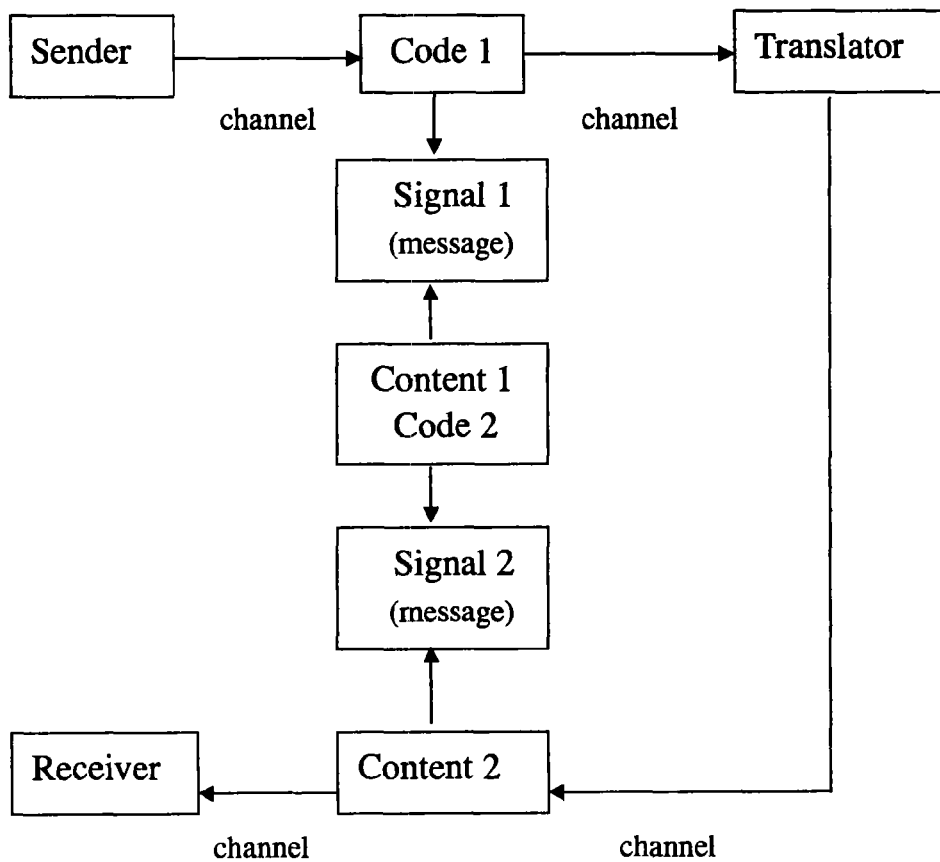
Usually text codes relate to genres. Traditional definitions of genres tend to be based on the notion that they constitute particular conventions of content (such as themes or settings) and /or form (including structure and style) which are shared by the texts which are regarded as belonging to them. A text often exhibits more than one genre, but among them, one is the dominant.

2.2.2 Decode and Encode

Decoding and encoding are two terms employed in information theory. Decoding designates the operation or rather the program of

operations, which involves recognizing, with the help of a code, the symbolic elements constituting the message and identifying them with the discrete units of the natural language on the basis of which the code has been elaborated. Encoding designates the set of operations that, by the use of a given code, permit the construction of a message.

Decoding and encoding constitute an organic whole of the translation process. In the decoding stage, first, we must have a source text because it is what is to be decoded. Then a detailed analysis of the source text is needed. And then comes the time for transferring the source text message. Transferring the source text message paves the way for the next stage, the encoding stage of the translation process. When it comes to restructuring of the source text message, we are in the prime stage of encoding. And the product that is restructured is the translation proper. We could see the translating process of decoding and encoding clearly with the help of the following diagram.



(Bell, 1991:19)

This model could be divided into nine steps according to what the translator does in the translating process:

- ① translator receives signal 1 containing message;
- ② recognizes code 1;
- ③ decodes signal 1;
- ④ retrieves message;
- ⑤ comprehends message;
- ⑥ translator selects code 2;
- ⑦ encodes message by means of code 2;
- ⑧ selects channel;
- ⑨ transmits signal 2 containing the original message;

The former five steps could be seen belonging to decoding process, the latter four steps then fall into encoding process. In the decoding process, the translator should read and analyze the source text and three kinds of analyses should be done, syntactic analysis, semantic analysis and pragmatic analysis. The translator should be fully aware of the linguistic meaning, referential meaning and pragmatic meaning of the text. Meanwhile he/she must keep in mind that not only discrete signs and entire messages are to be transferred, but also extralinguistic signs such as the organization or structure, the prominence, the register, and the style, etc, of the source text should be transferred because they all contribute to the conveyance of meaning of the source text. After the translator dig out all the meanings conceived in the source text, he/she is preparing to translate, at this time he/she should make decision about how to encode the message contained by the original text. The alternatives and strategies could be summarized as follows: (Bell,1991:68)

- ① to reproduce either the forms (syntactic and lexis) or the content (the semantic content) of the original text;
- ② to retain the style of the original or adopt a different style, to retain or abandon the source language text-form;
- ④ to retain the historical stylistic dimension of the original or to render it in contemporary form;

⑤ to produce a text which reads like the original one or one which reads like a translation (but as far as possible neither adds nor deletes content);

⑥ to add or omit words, phrases, clauses, etc, or to attempt to transfer everything from the source text to the target text.

Having made the decision to translate, the translator is to take the methodological approaches, which may include literal or free translation, borrowing or transliteration, etc.

2.3 Translating is translating meaning

What is meaning? “Meaning is the total network of relations entered into by any linguistic form - text, item-in-text, structure, element of structure, class, term in system - or whatever it may be” (Catford, 1965:35). Meaning is a property of a language. In translation, meaning is the most important thing to be conveyed. Nida said translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style, which is very clear.

From a semiotic perspective, meaning is relation. Then, how does meaning arise when it is related to what? William Frawley (1992:17-61) put forward five approaches to meaning: (1) meaning as reference; (2) meaning as logical form; (3) meaning as context and use; (4) meaning as culture; and (5) meaning as conceptual structure.

In the first approach-- meaning as reference means, in the true sense, just reference to facts or objects in the real world. For example, if we are asked what the meaning of the word “dog” is, we are likely to tell them what the word refers to, or points to, in the world: either some discrete object or some set of observable features, like barking, faithfulness, and so on. In both cases, the meaning of the word is its constant reference in any context. In fact, meaning as reference just refers to referential meaning in translation

The logical study of meaning shows the content of semantic representations and the nature of grammatically relevant semantic properties. There are two reasons for us to consider the meaning of an expression its logical form. Firstly, logic is typically concerned with truth, inference, and the content of expressions. Secondly, logic has an explicit and rigorous means of representing the content of expressions. As logic is concerned with conditions under which statements may be truly inferred from other statements, there is an inherent connection between logic and meaning. Hence logic and the analysis of meaning involved are truth conditional. Therefore, logic is necessary when we perform semantic analysis because semantic analysis is to reveal the content of the expressions connected by inference. "Logical analysis directly affects our attempts to discover grammatically relevant semantic properties because we determine the presence or absence of such properties by making true inferences" (Frawley, 1992:25).

Language is more often dynamic than just being static. From the above two approaches to meaning, we can see that the properties to linguistic expressions refer are relatively stable in any context because they are inherent in the expressions themselves. But a new meaning often arises when a certain expression is used in a context. Therefore, it can be said that the meaning of an expression is its context and its function in that context. Context and use --- what is otherwise known as pragmatics --- determine meaning. This can be proved by the fact that context clearly matters in the selection of the particular meaning we use to understand a linguistic expression. So to understand the difference between the first two approaches --- meaning as reference and meaning as logical form, and the third approach -- meaning as context and use, we must distinguish the difference between the selection of meaning from the meaning selected. "Linguistic expressions come into a context of use with a set of possible meanings to be selected. Pragmatics involves the selection of the contextually relevant meaning, not the determination of what meaning itself." (Frawley, 1992:37)

The fourth approach to meaning proposed traditionally is meaning as culture. As we have known, context and use play a major role in the selection of meaning to be expressed, but they at most play a secondary role in the determination of the inherent meaning of a linguistic form. Then what has the decisive role in determining the meaning of a linguistic form or a linguistic expression? Frawley said (1992:45) culture is the final arbiter of meaning. In other words, linguistic meaning is entirely determined by the cultural context in which the language occurs. This is just compatible with one of the principles of semiotics that culture is the edifice from which all kinds of meanings originate.

Perhaps the best example to illustrate meaning as culture is the one of Eskimos and their words for kinds of snow. Indeed, Greenlandic Eskimos have about 49 words for snow and ice. Why can snow be so minutely differentiated by Eskimos? That is just the way in which Eskimos make order of the outside world and their experience. From this, it can be seen that words actually have some bearing on thought and culture.

Finally, meaning may be considered as conceptual structure. To talk about meaning as conceptual structure, a differentiation must be made between semantic structure and conceptual structure. Semantic categories may be best understood as a subset of conceptual categories: what we are able to denote is a function of what we can conceptualize. In plain terms, we are able to imagine much more than we can express, but everything that we can express is totally within the realms of the conceivable. From this standpoint, conceptual structure provides the backdrop for semantic structure, not its substitute. Therefore, we can see that the grounding of linguistic meaning in conceptual structure unifies all the major lessons of the four approaches to meaning. Thus reference, logical form, context, and culture are related to conceptual structure, and five of them all contribute to the content of semantic representations.

As we have mentioned, “translation involves the transfer of meaning contained in one set of language signs into another set of language signs

through competent use of the dictionary and grammar. The process involves a whole set of extra-linguistic criteria also" (Bassnett, 1980:13). There are two points in the above definition about translation: one is that translation must involve the conveyance of verbal meaning; the other is that translation must involve the conveyance of extra-linguistic meaning at the same time.

In oral communication, there are paralinguistic features such as tone of voice, loudness, hesitations, excessive rapidity and exaggerated intonations, etc. And also there are extralinguistic features such as hand and arm gestures, eye contact, facial expressions, stance, and distance between addressers and addressees etc. In written language, paralinguistic features include the type face, the format, etc. and the quality of paper, the printing, the binding, etc will belong to extra-linguistic features. All of these convey meanings, for "everything is a sign, everything is signified and everything is signifier" (Guiraud, 1975:40).

Usually a sign has three dimensions, and correspondingly it possesses three types of meaning: linguistic meaning, referential meaning and pragmatic meaning. The three types of meaning are inseparably combined with each other, but any linguistic sign can't have just all the three types of meaning at the same time.

Since translation means translating meaning, it is ideal for a translator to transfer all the meanings from the source text into the target text, but this depends on the extent and number that the three types of meanings coexist in the source text. If most linguistic signs of the source text are just referential meaning, accompanied by few other two linguistic meanings, it is not quite difficult to turn into a successfully translated text. If in a text the three types of meaning coexist quite a lot, it is out of the question to achieve the ideal goal. When a translator faces such situation, he/she should make a decision, which kind of meaning could be retained, and which had to be put aside.

The degree to which different types of meaning can be retained in the target text relies on the nature of the three types of meaning. In

translation, what can be retained most in the target text or is the most translatable is the referential meaning, because referential meaning reflects the relation between signs and their referents in the real world, so it is objective and cognitive. Since there are more similarities of the natural and social realities than the differences between peoples of different cultures, the referential meanings of linguistic signs in one language tend, in most cases, to find their equivalents easily in another language. But it doesn't mean that all the linguistic signs in one language can find their counterparts on the level of referential meaning in another language. Sometimes the referential meanings of linguistic signs in a certain source text couldn't completely correspond to those in the target text. In fact, in translation there are three cases of correspondence. They are complete correspondence, partial correspondence or intersection, and non-correspondence or semantic zero. Complete correspondence takes up a very small proportion. Partial correspondence occurs mostly, due to the fact that language is open to change and people observe the world in different ways. Non-correspondence is culture-bound, therefore the far the cultural distance between two languages, the more the non-correspondent phenomena occur.

When there is variation in meaning in linguistic signs despite constancy of reference, there arises pragmatic meaning. The motivation for the emergence of pragmatic meaning lies in that in linguistic signs, sometimes there is a split between extension and intension, with the latter fixing the former. Extension is a process of semantic change in which a word gains further senses figuratively.

Pragmatic meaning can be analyzed according to the two different-range of contexts. One is the context of situation, which mainly depends on the linguistic context, the other is context of culture. And we are concerned with the latter. Pragmatic meaning cannot be as easily transferred into another language as referential meaning, since it is always linked with a certain culture. Pragmatic meaning shows the relation between the signs and their interpreters, and the sign-user is

always embedded into a certain culture. So pragmatic meaning is subjective and expressive. The signs are always greatly influenced by the attitudes, the feelings, the emotions, and all kinds of thoughts, even the world-view of the interpreters. And all of these factors will be under the effect of culture. So we often have the same concept which takes quite different pragmatic meanings in different cultures. Thus in translating process, pragmatic meaning will to some extent lose the original information.

Compared with the above two types of meaning, linguistic meaning is more abstract and difficult. It is built on the relation of the signs to each other within a sign system, and the relation between the linguistic units is meaningful only within the same language system. And as is known to all, in translation, one set of language signs will be replaced by another set of language signs, since each language system is peculiar only in itself, thus the original signs system and the relation between signs inevitably disappear at the same time. To put it more concretely, both the form and the content of a text have meaning. The form of a text is how linguistic signs are related to each other. And the linguistic signs of a text contribute to the whole meaning of the text. Translation conveys not only the messages of the content but also all the meanings of both the form and the content that become an organic part. Linguistic meaning is heavily culture-bound, since language is just the mirror of culture. Transference of languages inevitably result in partly or fully the loss of linguistic meaning. In order to achieve the similar effect, some compensation must be made.

Now we could come to a conclusion that in translation referential meaning can be retained to the maximum usually, pragmatic meaning follows as the secondly most retained, and linguistic meaning to some extent has losses. That is of the case in principle. In the translating practice, the order of conveying the three types of meaning may vary according to different types of texts and its language function. For instance, to translate scientific articles, in which informative function is

usually dominant, the translator should focus more on referential meaning; to translate literary works, essays, political statements, speeches, advertisements, notices, where expressive function and vocative function and so on coexist, the translator should lay more attention to pragmatic meaning; if the literary works show aesthetic function, such as poetry, prose, etc, the translator should take linguistic meaning more into consideration. In a word, he should get the balance between the meaning and the function.

2.4 Criteria of Translation Under Meaning Theory of Semiotics

As we all know, what a translator translates is a source text. Concerning the text, text linguists consider it as the product of a three-dimensional interactive process. These three dimensions refer to syntactic dimension, semantic dimension and pragmatic dimension. And this is just in accordance with Morris's triadic division of a sign. According to him, the relation between signs and designate is semantic; that between signs themselves is syntactic; and that between signs and their users, pragmatic. Corresponding to these three distinctions are the three types of meanings of linguistic signs. They are referential meaning, linguistic meaning and pragmatic meaning.

Referential meaning is built on the relation of signs to the referents. In most cases, referential meaning is the basic meaning and the main information carried by linguistic signs. Linguistic meaning is the meaning produced by the relation of signs to each other within the same sign system. Pragmatic meaning is the meaning built on the relation of signs to the interpreters who use them. In translation, we try to preserve one or two or three kinds of these meanings in the target text.

Since meaning and function are inseparable from each other, based on semiotic theories, the criteria of translation will be correspondence in meaning and similarity in language function, which means the target language should try to convey the meaning contained in the source

language properly, in order to achieve the equivalence on the level of linguistic meaning, referential meaning and pragmatic meaning. At the same time, the translator ought to make the target text function similarly to the source text. That is, the language function of the source text, informative function, expressive function, vocative function, aesthetic function, phatic function, and metalingual function should be retained to the maximum.

Chapter 3

Application of Meaning Theory of Semiotics in Interlingual Translation

A theory is not a good one if it cannot be put into practice. And at the same time, the validity of theoretical model can only be tested in practice. The semiotic theory is, of course, a very complex one. What we have discussed, especially meaning theory is very applicable in the translation practice.

3.1 The Transfer of Linguistic Meaning

All signs, including linguistic signs, are never isolated or suspended in a vacuum; they form an integral part of a certain language system that they are in. Therefore, any sign is closely related to the sign system it is in. The relation of signs to each other within the same sign system produces linguistic meaning.

Linguistic signs have linguistic meaning on the levels of phonology, graphology, lexicon and rhetoric devices.

3.1.1 Phonological Level

On phonological level, the most typical is metric pattern using in poetry to achieve rhythm effect, such as alliteration, assonance, consonance and antithesis. The equivalent transfer of these characters demands of a translator a creative talent and great effort. Because poetry acquires its value and meaning not only from the ideas which it expresses, which, in many cases are of secondary important, but from the special sound of the words it consists of and the way in which they are arranged. The melody, the tone and the rhythm of the poem are determined by this special combination of syllables which make up the words. For example in her poem "Slow Slow Tune" (声声慢), Li Qingzhao uses 叠字, 叠韵 to express her desolate mood, "寻寻觅觅, 冷冷清清, 凄凄惨惨戚戚". English version:

I look for what I miss,
I know not what it is,
I feel so sad, so drear,
So lonely, without cheer.

(许渊冲译)

In this poem, the words employed are short and, many short vowels like /u/, /ɔ/, /æ/, /i/, appear in them. All these lend support to the melancholy and heart-sickness of the poem. What is important is, “miss”, “drear” and “cheer” are, by coincidence, assonant with the original text in rhyme, which contributes to bringing out, in a sense, the original phonological motivations.

3.1.1.1 Alliteration

Alliteration is extremely popular with both poets and writers. In this device the same consonant sound is repeated at intervals in the initial position of words. For example:

- ① Fortune favors fools. 傻子总有运气。
- ② She sells seashells on the seahore. 她在海边卖海贝。
- ③ Many a little makes a mickle. 积少成多。
- ④ Peter Piper picked a peck of pickled pepper. 彼得·派勃吃了许多盐渍的胡椒。

In these sentences, alliteration is used to practice certain consonant sounds. But it is not effectively transferred.

- ⑤ The fair breeze blow, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

(Samual Taylor Coleridge, *The Rime of the Ancient Mariner*)

和风吹荡,水花飞溅,
船儿破浪前进,
闯入那沉寂的海洋领域,
我们是第一群人。

(吕飞千译)

The repeated “f” and “b” sounds make the first two lines run quickly,

giving the impression of a ship sailing at a fast speed, while the repetition of “s” in the last line coupled with the long vowels following emphasizes the vast silence of that becalmed sea. It is difficult to be transferred into Chinese.

3.1.1.2 Consonance

Consonance is the repetition of consonant at the end of a word or in the middle of stressed syllable. The consonance of the following examples are effectively transferred:

① 嘴上没毛，办事不牢。

Downy lips make thoughtless slips. (柯平译)

② 寥落古行宫，宫花寂寞红。 (元稹《行宫》)

The ancient palaces present a rueful sight;

‘Tis vainly that are blooming flowers red and bright. (卓振英译)

3.1.1.3 Assonance

Assonance is the “echoing” or “resemblance” of vowel sounds in the stressed syllables of a sequence of words, as in “a hot copper sky” or “children just let loose from school”. Look at the following example:

Courage was mine, and I had mystery,

Wisdom was mine, and I had mastery;

To miss the march of this retreating world

Into vain citadels that are not walled.

(Wilfred Owen, *Strange Meeting*)

我有过勇气，也感到神秘，

我有过智慧，也掌握过技艺，

我没参加过世界的后退，

退向那无墙的虚幻堡垒； (王佐良译)

The translator has done a very good job in transferring assonance into Chinese translation effectively.

In Chinese poetry, 七律, 五律, 七绝, 五绝 are popular pattern which have a strong musicality. When they are translated into English, most of the sound effects will be lost. While in English, sonnet and other forms of poetry will similarly lose some or even the whole musicality. For

example:

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wreckful siege of batt'ring days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! Where, alack,
Shall Time's best jewel from Time's cheat lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

(William Shakespeare, Sonnet LXV)

既然铜，石，或大地，或无边的海，
没有不屈服于那阴惨的无常，
美，她的活力比一朵花还柔脆，
怎能和他那肃杀的严威抵抗？
哦，夏天温馨的呼息怎能支持
残暴的日子刻刻猛烈的轰炸，
当岩石，无论多么险固，或钢崖，
无论多么坚强，都要被时光溶化？
哦，骇人的思想！时光的珍饰，唉，
怎能够不被收进时光的宝箱？
什么劲手能挽他的捷足回来，
或者谁能禁止他把美丽夺抢？
哦，没有谁，除非这奇迹有力量：
我的爱在翰墨里永久放光芒。

(梁宗岱译)

Shakespeare's sonnet is in the rhyme abab cdcd efef gg, but when

translated into Chinese, the rhyme was not perfectly retained.

3.1.2 Graphological Level

Graphemic resources of different languages may play a part in the overall meaning of an expression. For example, Chinese belongs to pictograph. Its unique graphic characteristics are often used in metaphorical language to achieve their visualizing effect. For example, in “人曾为僧，人弗可以为佛，女卑为婢，女又何妨为奴”。“僧”，“佛”，“婢”，“奴” can be taken part into “人”，“曾”，“人”，“弗”，“女”，“卑”，“女”，“又”。 In English version “The man who has been a monk cannot become a Buddha, The girl who is a bond may be called a slave”, This special semiotic property is lost in the process of transfer. More examples are “八字还没一撇呢” (There has not been the slightest sign of beginning.), “三个人品字式坐下，随便谈了几句” (Three people sat down facing each other and began casual chatting). Here in order to make the reader understand the expression in the TL, we have to give up the visualizing effect “八字还没一撇”，“品字式” as well as their metaphorical image.

However, sometimes if we use adaptation, this visualizing effect can be effectively achieved. For example:

- ① I-bar 工字钢 T-square 丁字尺
V-neck 鸡心领 U-shaped magnet 马蹄行磁块

- ②两块胛骨高高突出，印出一个阳文“八字”。

..... and his shoulder blades struck out so sharply, an inverted “v” seemed stamped here. (柯平译)

Linguistic meaning can also be shown through the use of coining words, division of words, repetition, typographic distortion, unusual punctuation, capital letter, small letter, etc. For example:

- ① “Would you please please please please please please please stop talking.” (Word repeated to show emphasis)

(Ernest Hemingway, *Hills Like White Elephant*)

“那就请你，请你，求你，求你，求求你，求求你，千万求求你，不要再讲了，好吗？” (翟象俊译)

② Whee-ee-ee! Whee-ee-ee! The police whistles shrilled suddenly.
(Letters repeated to show the length of the sound of the whistle)

③ Two heavy guns went off in the woods----BRUMP! BRUMP!
(Words in capital letter for emphasis)

两门大炮朝树林里开火---轰! 轰!。

④ There is no retreat, but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable---and let it come!! I repeat it, sir, let it come!!!

(Punctuations to strengthen emotion can be used in both English and Chinese.)

3.1.3 Lexical Level

The meaning on this level includes widely, such as pun, syllepsis(一语双叙) (His temper is as short as his coattails.).

3.1.3.1 Pun

Pun is the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect. For example:

① “娘，他们……是要剥我们中国人的脸皮啊，你知道吗？”
骄阳下，柳树上，回答他的是一片“知了，知了”的蝉声。(毛炳甫：
《剥皮香蕉》)

“Mother, what they asked me to do was not... but to lose face for all Chinese! Don't you see?”

In the scorching sun, from the willow tree, came the confirming reply of the cicada's chirrup: “See, see...”

(夏乙琥译)

Here the word“知了”imitates the sound produced by cicada, but it is given another meaning. On the surface, it is used to described the surrounding, in fact it described what the character thought in the mind, meaning “I know” . But the translator uses “see” ,which also mean “know” because the pronunciation of the word “know” is quite

different from the sound of cicada.

② King: ... my cousin Hamlet, and my son ... how is it that the clouds still hang on you?

Hamlet: Not so, my lord, I am too much I' the sun.

(Shakespeare: *Hamlet*)

国王:我的侄儿哈姆雷特,我的孩子.....为什么愁云依旧笼罩在你的身边?

哈姆雷特:不,陛下,我已经在太阳里晒得太久了。

In this example, “son” and “sun” have the same pronunciation but different meanings. Hamlet showed his great anger euphemistically.

③ We must all hang together, or we shall all hang separately.

(Benjamin Franklin)

我们必须紧密地团结在一起,否则我们将被一个个地绞死。

In the English sentence, the word “hang” shows two different meanings. But in the Chinese translation, the translator uses two different words “团结”, “绞死”.

④ 程雪雁: 咱们两人可以称得上是郎才女貌。

朱焕然: 我看是豺狼虎豹。(From Beijing Opera 《凤还巢》)

Xueyan: The two of us will provide a shining example of female beauty at home and male service to the state.

Zhu: It looks to me more like “female authority at home and male service to his mate” .(Translated by Professor Wei Lisha and her husband Liu Dan in Hawaii University)

This is undoubtedly a successful translation. Because in Chinese the two four-word phrases are in perfect harmony while in English the translator brings us aesthetic feeling in phonology.

3.1.3.2 Repetition

Repetition is a common linguistic phenomenon in Chinese. It is used to emphasize a theme or reinforce emotion by repeating some words, phrases or sentences. As far as form is concerned, repetition can be divided in continuous repetition and interval repetition. Comparatively the English people don't quite often use repetition, in order to be succinct.

Thus when translating Chinese repetition into English, proper adjustment should be made so as to conform to the use of the target language. For example:

① 沉默啊！沉默啊！不在沉默中爆发，就在沉默中死亡。

(鲁迅)

In this sentence, 沉默 is repeated four times. The first two are continuous, the latter two are interval. But together they show the firm determination to fight for freedom. So it is translated as follows:

Silence! Silence! Unless we burst out, we shall perish in this silence.

(杨宪益译)

The two exclamatory sentences reflect the urgent situation and the strong feeling, and the word “this” is used to make emphasis, thus although the translated version doesn't conform to the original form, that is to use “silences” four times, we can still feel the linguistic effect underlying in the sentence. But if the translator translated as:

Silence! Silence! Unless we burst out in silence, we shall perish in silence.

The two phrases in silence will produce a burdensome impression, though it is consistent with the original sentence on the level of language form. It loses the vocative function of the original sentence, which is used to call for all the people to devote their lives to revolutionary career. When translated into English, it turns into a common statement.

② 于是，暮色中匆匆的人群里，总有我赶路的身影，雨里，雾里，风里，雪里，只盼者早些回家……

(云飞扬：《恋家》)

Thus the gathering dusk often finds me hastening home in a hurrying crowd. Whether it rains or snows, windy or foggy, it is the longing to be home that quickens my steps.

(虞艳译)

In the original sentence, four 里 structures are used---雨里，雾里，风里，雪里---form a repetition which produces a linguistic meaning with a musical effect, at the same time reinforces the theme: the hero loves

home. Thus the hardship the hero endured in his life and the coziness of a home form a sharp contrast between the lines. So the original sentence bears informative function, expressive function as well as aesthetic function. While in English, the translator used “Whether it rains or snows, windy or foggy”, here “rains” and “snows” are verbs, “windy” and “foggy” are adjectives. They form rhyme, which also has a linguistic meaning of beautiful musicality and strong emphasis. So the linguistic meaning of the original sentence is kept properly.

③ It was awful, he cried, awful, awful! Still, the sun was hot. Still, one got over things. Still, life had a way of adding day to day. Still, he thought, yawning and beginning to take notice---Regent’s Park had changed very little since he was a boy...

(Virginia Woolf: *Mrs. Dalloway*)

太糟了,他喊叫道,太糟了!太糟了!太阳依然火热.依然,事情总有个了结.依然,生活总按照自己的规律让日子一天天叠加上去,依然,他想着,打着哈欠开始观察-----雷金特公园自他是个小孩以来没有多大改变.....

④ Happy, happy pair

None but the brave

None but the brave

None but the brave deserves the fair.

(John Dryden, *Alexander’s Feast*)

幸福,幸福的一对

惟有英雄

惟有英雄

惟有英雄堪与美人相配。

⑤ We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in hills... (W. Churchill, *Report the Miracle of Dunkir*)

我们将坚持到最后,我们将在法国国土上作战,将在各处海洋上作

战,我们的空中力量将愈战愈有信心愈战愈强,我们将誓死保卫祖国,我们将在滩头作战,在敌人登陆地作战,在乡村田野,城市街头作战,我们将在山中作战.....

⑥ Oh! But o'tis a scandalous employment, to write for bread! ...
what are all employment in the world pursue for, but for bread!
(Defoe)

啊,著书只为稻粱谋可耻?可是放眼天下所有职业难道不都是为了混饭吃么?

3.1.3.3 Reduplication

Reduplication is a special instance of repetition---to employ two words with the same pronunciation, form and meaning to create a strong rhyme and emotion as well as to make the language more vivid. In English this method is often used to produced a sound effect, such as tom-tom (打鼓声), bubble-bubble (沸腾声), talkee-talkee (喋喋不休), hush-hush (秘密的), chow-chow (混杂的), etc. While in Chinese, literature reduplication can be seen everywhere, e.g.干干净净, 整整齐齐, 大大方方, 前前后后.In Chinese classical poetry, reduplication is widely used, 天苍苍, 野茫茫, 风吹草低见牛羊。/春眠不觉晓, 处处闻啼鸟。 The most famous example is Li Qingzhao's poem 声声慢。

寻寻觅觅,
冷冷清清,
凄凄惨惨戚戚。

.....

梧桐更兼细雨,
到黄昏,
点点滴滴。

.....

I look for what I miss,
I know not what it is,
I feel so sad, so drear,
So lonely, without cheer.

...

On parasol-trees a fine rain drizzles
As twilight grizzles.

...

(许渊冲译)

The role of the reduplication is to convey message. Here in Chinese seven pairs of words are put at the beginning, which offers such a setting: on a rainy dusk, the heroin felt quite lonely. Meanwhile the reduplication strengthens the sad feeling and shows a special musicality.

In the English version, the message is sent correctly and it uses the rhyme miss/is, drear/cheer, drizzles/grizzles, and three adjective phrases strength the emotion, so it partly conveys the linguistic meaning. And it takes aesthetic function of language as well.

Another two examples:

小路两边，是两行小柳树。树枝细细的，柳叶沙沙响。嫩叶上刷着一层白色的绒毛.....

Two rows of small willows lined the path. The twigs were slender, with rustling leaves covered by a layer of white villus.

Willow twigs are long, the two words 细细 strengthen the visual impression. The translator uses “slender” instead of “thin”, which is a commendatory word, while “thin” implies “frail and weak”. The word 沙沙 is used vividly to describe the sound of willow twigs, and the translator put it into “rustle” and he also put three sentences into one so as to make the whole paragraph compact and well organized.

桥面上主塔高 90 米，呈双扇面行斜拉起 392 根碗口粗的缆索，使主跨桥梁稳稳地落在桥墩上，保证了大桥的稳定性和抗震能力。

Its main bridgeheads are 90 meters high each, pulling 392 thick slanting cables together in the shape of double fans, so that the central span of the bridge is well poised on the piers and the bridge's stability and vibration resistance are ensured.

3.1.4 Other Rhetoric Approaches

There are also many other rhetoric approaches, such as antithesis,

zeugma, palindrome, chiasmus, parallelism, catchword repetition, etc. which translator should notice. Their linguistic form is hardly completely retained, but the linguistic meaning can be achieved by proper adjustment or compensation.

3.1.4.1 Antithesis

Antithesis is a figure of speech in which irreconcilable opposites or strongly contrasting ideas are placed in sharp juxtaposition and sustained tension.

- ① 无边落木萧萧下， 不尽长江滚滚来。 （杜甫 《登高》）

Through endless space with rustling sound,

The falling leaves are whirled around.

Beyond my ken a yeasty sea,

The Yangze's waves are rolling free. (By W. J. Fletcher)

In this example, parallelism antithesis is used as the original does, natural and felicitous.

- ② If then that friend demand why Brutus rose against Caesar, this is my answer: ----- Not that I loved Caesar less, but that I loved Rome more

(William Shakespeare, *Julius Caesar*)

要是那位朋友问我为什么勃鲁托斯要起来反对恺撒，这就是我的回答：并不是我不爱恺撒，可是我更爱罗马。

（朱生豪译）

- ③ The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract.

(Abraham Lincoln, *Gettysburg Address*)

那些在这里战斗的勇士，活着的和死去的，已使这块土地神圣化了，远非我们的菲薄能力所能左右。

（《美国历史文献选集》）

- ④ For many are called, but few are chosen.

因为被召的人多，选上的人少。 （《新旧约全书》）

- ⑤ Travel in the young sort, is a part of education: in the elder, a part of experience.

(Francis Bacon, *Of Travel*)

对年轻人，旅行是教育的一部分：对年长一辈的人，那是经验的一部分。
(梁实秋译)

In the above examples, translators have successfully transferred the linguistic meaning as well as referential meaning.

3.1.4.2 Zeugma

Zeugma is a figure of speech by which one word refers to two others in the same sentence. Literally a yoking zeugma may be achieved by a very or preposition with two objects. When translating zeugma, the translator should supply words in order to make the target language natural and coherent.

① weeping eyes and hearts 一双双流泪的眼睛和一颗颗哭泣的心灵

② To wage war and peace 发动战争和谋求和平

In both examples the source sentences take zeugma, while the target sentences lose it, therefore, they didn't reveal the strong sadness and satire retained in the original ones.

More examples:

③ At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs, and the water to boil for coffee.

中午时分特宾夫人从床上起来，心情不好，穿上和服，架子十足地灌上水去烧开冲咖啡。

④ She was dressed in a maid's cap, a pinafore, and a bright smile.
她戴一顶少女戴的帽子，系一条围裙，带着灿烂的微笑。

⑤ He halted in the district where by night are found the lightest street, hearts, vows and librettos.

(O' Henry, *The Cop and the Anthem*)

他一口气来到一个地方，一到晚上，最轻佻的灯光，最轻松的心灵，最轻率的盟誓，最轻快的歌剧都在这里荟萃。

⑥ All of his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

他近年来购置了种种东西结果都不仅极大地摧残着他的健康也

大大地花费了他的金钱。

3.1.4.3 Palindrome

Palindrome comes from Greece, Palindeomosit, means running back again. A palindrome is a word, name, verse, sentence, or number that reads the same from left to right and from right to left. We have many palindrome words, such as bob, dad, deed, did and level. Palindrome sentence has a special visual effect. For example:

- ① Poor Dan is in a droop. 可怜的但恩很消极。
- ② Live not on evil. 别把自己的幸福建筑在别人的痛苦上。
- ③ Stella won no wallets. 斯特拉没有获得奖品。
- ④ Draw, O Coward! 胆小鬼，把剑抽出来吧！
- ⑤ Live, O devil! Revel ever! Live! Do evil!
哦，魔鬼，你一生猖獗，恶事做尽。
- ⑥ Able was I ere I saw Elba. (Napoleon)
不到俄岛我不倒。
- ⑦ Ma is as selfless as I am. 妈妈像我一样无私。

Usually it is difficult to retain the linguistic meaning of palindromic sentence. But there is another kind of palindrome, which is on the basis of word and so is not a strict palindrome. But it also carries linguistic meaning. They can achieve correspondence sometimes

- ⑧ One for all, all for one.
我为人人，人人为我。
- ⑨ Beauty is truth, truth is beauty. (John Keats)
美就是真，真就是美。

For the examples (8) and (9), the target sentences are consistent with the original ones properly.

- ⑩ 雾锁山头山锁雾，天连水尾水连天。

Fog hangs over the mountain and the sky ends in the waters.

The original one is a sentence of a poem, with the aesthetic function of language; when translated into English, the beauty of the original poem in sound and in form both die, it just changes into a sentence with the informative function. We even couldn't feel the taste of the poem.

3.1.4.4 Parallelism

Parallelism is the arrangement of similarly constructed words, clauses, sentences or verse lines in a pairing or other sequence suggesting some correspondence between them. The effect of parallelism is usually one balanced arrangement achieved through repetition of the same syntactic forms. Mostly parallelism can be reproduced in different language.

① 中国的外交人员，应立场坚定，目光远大，头脑敏捷，业务熟练，才华出众，风格高尚。

A Chinese diplomat should be firm in stand, broad in vision, swift in wit, qualified in profession, outstanding in talent, noble in character.

The original sentence has six four-word phrases, which is widely used in Chinese daily life, and the translated one also six phrases, adjective +in+noun, which takes a brief form and reflects the linguistic characteristics properly, so it is a perfect translation.

② Their powers of conversation were considerable. They could describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit.

(Jane Austin, *Pride and Prejudice*)

她们的健谈本领真是吓人，描述起宴会来纤毫入微，说起故事来风趣横溢，讥笑起一个朋友来也是有声有色。

(王科一译)

The writer used three verb phrases. The Chinese translation conforms with the original one not only in semantic meaning, but also in linguistic form.

③ Women were running out to the line of march, crying and laughing and kissing the men good-bye. (parallelism of -ing verbs)

(John D.Killens: "God Bless America")

女人们奔出来涌向要出发的队伍，哭喊着，笑着，亲吻着与男人们告别。

④ How weary, stale, flat and unprofitable,

Seem to me all the uses of this world! (parallelism of adjectives)

(William Shakespeare, *Hamlet*)

人世间的一切在我看来是多么可厌，陈腐，乏而无聊！

(朱生豪译)

⑤..... As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. (parallelism of clauses)

(William Shakespeare, *Julius Caesar*)

.....因为恺撒爱我，所以我为他流泪；因为他是幸运的，所以我为他欣慰；因为他是勇敢的，所以我尊敬他；因为他有野心，所以我杀死他。

(朱生豪译)

⑥ She was a woman of mean understanding, little information, and uncertain temper. (parallelism of adjective phrases)

(Jane Austin, *Pride and Prejudice*)

她是个智力贫乏，不学无术，喜怒无常的女人。

(王科一译)

3.2 The Transfer of Referential Meaning

In most cases, referential meaning is the basic meaning and the main information carried by linguistic signs. So it can be also called “conceptual meaning” or “cognitive meaning”. It is built on the relation of signs to the referents. So it is the abstraction of the basic features represented by linguistic signs. Its kernel content lies in its distinctive features. For example, the distinctive features of “father” are male, one generation of one’s senior, a directly related member of one’s family. But it never refers to any specific or individual one but to the class in general. The referential meaning mostly realizes the information function of language.

Usually referential meaning can be realized by different approaches according to the different text and translation purpose. Among them literal translation, free translation, transliteration are used widely.

3.2.1 Literal Translation

Literal translation is a method of translations, which aims at preserving the most possible cultural message of the source text at the sacrifice of the formal elements of the target language and sometimes even the intelligibility. Literal translation is the most effective way of conveying the cultural message, therefore it is also the most effective way of enriching the target language and target culture.

Literal translation is widely used to achieve a high degree of cultural exchange, usually when the referents of the source language culture are identical with the referents of the target language culture, and the relations between the signs and the referents they signify are same, under this situation, literal translation will be employed.

It can be further subdivided into two cases. ① monosemy, a word which exists in both cultures and has only one referent to signify in the world. At this time the relation between this sign and its referent is one-to-one correspondence. Sunday 星期日 mirror 镜子 table 桌子 chemistry 化学 star 恒星 volcano 火山. These words can be translated without any loss of information because they are thoroughly correspondent in meaning. ② for the words with more than one meanings, only the primary meaning could be literally translated, since the primary meaning is the sense which will come to the minds of most speakers of the language when the word is cited in isolation. It is independent of context, only under this situation, the relation between sign and its referent will be no skewing. For example, they do not dare to touch a tiger 's backside, 他们不敢摸老虎屁股; Sit on the mountain and watch the tigers fight, 坐山观虎斗; the friendship will last for 10, 000 years and still be forever green, 友谊万古长青; strike while the iron is hot, 趁热打铁. Cultural symbols, especially important cultural symbols, should be translated literally to maintain the original images. Although sometimes literal translation may create something exotic or even eccentric for the target language readers, it will gradually be accepted by

the target readers and its culture, otherwise any change at will results in misunderstanding, also blocking the cultural exchange.

But literal translation doesn't mean trying to reproduce the syntactic classes of the source language, (e.g. translating nouns by nouns and verbs by verbs); trying to match all the syntactic constructions, actives, passives, relative clauses, conditions contrary to fact; trying to follow a strict concordance of lexical items (that is, always translating one word in the source language by one and the same corresponding word in a target language). Take the word "wet" as an example:

① Wet paint! 油漆未干!

② He was wet to the skin. 他全身都湿透了。

③ But Smith showed unexpected strength, especially in the wet districts.

但是史密斯出其不意地得到很多选票，特别是在那些非禁酒地区。

④ She had a wet nurse for the infant.

她雇了一个奶妈给婴儿喂奶。

⑤ At that time, he was still wet behind the ears.

那时候他仍然有些乳臭未干。

⑥ If you think I am for him, you are all wet.

如果你认为我支持他，那你就大错特错了。

The specific meaning of the word "wet" is determined by linguistic context. In the process of translation, a careful translator should take the context into consideration, weigh again and again, then decide the meaning which fits context best. If literal translation would cause misunderstanding, we should turn to free translation.

3.2.2 Free translation

Free translation, referred to as communicative translation by Newmark, is a translation method which aims at maintaining the elegance and intelligibility in the target language at the sacrifice of the form of source language, but without changing the cultural message of the

original text.

When literal translation will cause misunderstanding of the cultural message or create unintelligible target language text, then free translation should be used. When the referents of both source language and target language are identical, but the relation between sign and its referent is different. For a word used in a non-primary sense, the relation between this sign and the referent it signifies under the situation is seldom equivalent to the relation between the counter-part of this sign in another language, based on the equivalent primary sense, and the referents the counter-part designates. Because in most cases the secondary senses of the two words that share same primary meaning will probably not match at all. So under such situation, free translation must be used. For instance, brown bread is 黑面包; brown sugar is 红糖; white coffee is 加奶的咖啡; black tea is 红茶; black sheep is 败家子; milk way is 银河 and black and white is 青一块紫一块

Compared with the definition of literal translation, here we emphasize the relation of sign and its referent is different, thus in case we just find the false friends in translation. 新闻照片 is press photo, not news photo; 慢车 is local train, not slow train; 街道妇女 is housewives of residential areas, not street women; 白酒 is liquor or alcohol, not white wine.

Cultural specific terms or phenomena, which would be misunderstood when translated literally, should translated freely, though literal translation could enrich the target language and its culture. Some terms or expressions related to a nation's history, customs and habits, religion, and other cultural specific aspects, and its form and meaning are strange or intelligible to the foreigners, under such situation, we have to employ free translation in order to convey the message, for example, as poor as a church mouse 一贫如洗; kill two birds with one stone 一举两得. Look at this sentence:

When Jean graduated from high school, she looked at the world through rose-colored glasses.

A:琼高中毕业的时候,是戴着玫瑰色的眼镜看周围的一切的。

B:琼高中毕业的时候,她把一切事情看得太简单太容易了。

Readers won't understand translation A because the sentence is translated literally.

Not only idioms can't make sense by literal translation, syntax will pose a problem for it. In many instances unnaturalness arises from awkwardness of syntax. Note the manner in which the following English sentence was translated first into Chinese.

... she listened to her and tried to console her with all her heart and understanding---really for the time convinced that Harriet was the superior creature of the two---and that to resemble her would be more for her own welfare and happiness than all that genius or intelligence could do.

Version 1 爱玛静心听她说,用出自肺腑的话安慰她。她这时觉得,她们俩比较而言是哈里特强;如果爱玛像她,会得到真正的满足和幸福,使任何有天才,有知识的人一个个望尘莫及。

Version 2 她这时觉得,她们俩比较而言是哈里特强;爱玛有天才有知识也枉然,如果像她,反倒会得到真正的满足和幸福。

Version 1 is the result of the rigid literal translation, which reads awkward. Version 2 selects the closest and most natural equivalent, it not only conveys the original message precisely but also expresses the strong feeling.

When translating, we should also notice that the Chinese sentence structure is usually wave-like while English sentence structure is tree-like. For example:

西湖如明镜,千峰凝翠,洞壑幽深,风光奇丽。

The West Lake is like a mirror, embellished all around with green hills and deep caves of enchanting beauty. (郭建中译)

Although free translation could make some adjustment in arrangement of lexicon, phrase and syntax, it shouldn't employ complete freedom in restructuring the grammar, syntax, or other aspects.

In translating practice, there is not a clear demarcation between

literal and free translation. In a word, to deploy and eventually realize the meaning potential of the source text-signs, a translator should use the method of literal translation and that of free translation in a flexible and realistic way. It would be absolutely wrong to favor one and disfavor the other.

3.2.3 Transliteration

Transliteration is a method of translation, which is in fact a loan. It is based on the phonetic correspondence between the source language and the target language. Though it looks exotic, it can convey the cultural taste to the maximum.

Language is a sign system. On one hand, signs of the target text have meanings in its own system, they will lose their meanings if they are translated mechanically. On the other hand, sign system is not close, it can accept foreign words on certain condition. So some proper names (person name, place name, etc) terminologies, culture-specific objects or phenomena, will be transliterated. For example:

vitamin 维他命, Coca-cola 可口可乐, pie 派, whisky 威士忌, pudding 布丁, lemon 柠檬, salad 色拉, hamburger 汉堡, sandwich 三明治, brandy 白兰地, champagne 香槟, toast 土司, jeep 吉普, motor 摩托, carnation 康乃馨, tango 探戈, model 模特, gene 基因, clone 克隆, aspirin 阿司匹林, Hollywood 好莱坞, Broadway 百老汇, sofa 沙发, T-shirt T恤, logic 逻辑, Karaoke 卡拉ok, microphone 麦克风

Meanwhile many Chinese words import into the English language through transliteration. Typhoon 台风, kowtow 叩头, qigong 气功, kongfu 功夫, yinyang 阴阳, jiaozi 饺子, chop-suey 中国菜的炒杂碎, Maotai 茅台, kang 炕, youtiao 油条, yangko 秧歌, Wonton 馄饨, yamen/yamum 衙门

Loan words are not part of the target language dictions. They are words of another language, which have no meaning to speakers of the target language. So in the beginning, it should be modified in some way to build the meaning into the context and so into the text. For example,

Vodka 伏特加(酒) Marlboro 万宝路(香烟) Gin 杜松子(酒), after the loan word has been introduced with a modifying phrase, it may be possible to use the loan word in later references. Thus the meaning of the loan word is not lost or distorted.

3.3 The Transfer of Pragmatic Meaning

Pragmatic meaning is built on the relation of signs to the interpreter (one who uses a certain language), and the interpretant is always closely associated with a certain culture. It is closely linked with context. At the same time since the interpretant is always associated with a certain culture, pragmatic meaning is to a great extent culture-bound. Thus expressions involved with the feeling, attitude, purpose, etc will cause a cultural clash, as a result, an obstacle to translation. We will discuss pragmatic meaning from the following aspects: cultural background, style, emotive feeling.

3.3.1 Cultural Background

In the long history, different nations have gradually evolved their own customs and cultures, which are reflected through the use of their languages.

The same pragmatic meaning will be expressed by the different expressions in different nations. e.g. In Chinese, tiger is considered as the king of animals, and thus stands for dignity, which can be seen from many idioms 龙腾虎跃, 龙争虎斗, 虎踞龙盘, 虎门无犬子, 虎视眈眈, 骑虎难下. In English, lion is thought of as the king of animals, which is the symbol the United Kingdom, so you can see it on the British national emblem. Thus lion-heart, 勇士; to see the lions 参观英国名胜; the lion's share 最大或最好的份额; a lion's provider 豺狼, 走狗; lionship 社会名流地位; literary lion 文学界的名人; to beard the lion in its den, 太岁头上动土. Even the United Kingdom is called the British Lion. Our Chinese people say 拦路虎 which will be turned into "a lion in the way" in English.

Here are some other examples of different expressions in Chinese and English containing the same pragmatic meaning.

鳄鱼眼泪	crocodile tears
胆小如鼠	as timid as a rabbit
易如反掌	as easy as turning over one's hand
狐假虎威	donkey in a lion's hide
吹牛	talk horse
水底捞月	to fish in the air
挥金如土	spend money like water
打草惊蛇	wake a sleeping dog
饿得像狼	as hungry as a bear
笑掉牙齿	laugh off one's head

Sometimes a certain word or expression will have quite different pragmatic meanings in different nations. This can be shown from many aspects in daily life. For instance, in Chinese, vinegar is often linked with “jealousness”, while in English the word is linked with “bad temper” and “unhappiness”. One may say that someone's remarks are made with a strong note of vinegar. So “His resort was delivered with a strong note of vinegar” should be turned into “他用非常不快的口气作了反驳” instead of “他带着醋意作了反驳”.

Color terms though share some commonness on the connotative level between different countries, there are still ambiguities arising, when translated some words or phrases with color terms. e.g. 红榜 honor board, 红娘 match maker, 健康 in the red 红人 a favorite with somebody in power, 红眼 jealousy, 红白喜事, wedding and funerals. In English, red rag 激怒因素, see red 火冒三丈, due to the fact that in bullfight a piece of red cloth will be used to arouse the bull's attention. Yellow, in English, is often connected with cowardice, e.g. You are yellow 你是胆小鬼, yellow-belly 懦夫, yellow-dog 卑鄙之人, yellow streak 性格懦弱. It is said that the meaning of yellow associated with cowardice derived from jaundice, people who suffered from the disease would look pale, lackadaisical, short of courage. In Chinese the color yellow enjoys a high

prestige because it is the symbol of yellow-skin nation. For example, a propitious/ lucky day 黄道吉日, golden age 黄金时代, be acclaimed emperor 黄袍加身, The Chinese feudal emperors usually wore yellow costume, so yellow also means dignity.

Animals often have different connotative meanings between different countries. Mandarin duck can be used to refer to an affectionate couple in Chinese culture, but not in English. The word “goat” has no special or secondary meaning, but in English it refers to someone who likes to chase women. Most Chinese think the magpie stand for auspices and the crow stand for evil omen and death, but to many English people the former stands for gossips, the latter for destruction. To most English people the owl stands for wisdom, but very few Chinese like owl and most of them think it stands for evil omen and darkness. In Chinese people's eyes, dragon is something sacred and has been referred to as the ancestor of the Chinese nation, that's why the Chinese call themselves descendants of the dragon. And Chinese feudal emperors were often referred to as incarnation of a dragon(真龙天子), wearing 龙袍 and living in palaces decorated with the dragon. The dragon king(龙王)is a powerful god in Chinese legendary which rules the seas and other water bodies and is in charge of raining. Many Chinese parents would 望子成龙(to hope that one's son will become somebody) which would sound ridiculous to the English people, to expect one's son to become a dragon is unacceptable, since in their mind, dragon is some evil master which can spit fire and sometimes possesses three to nine heads. In English legends and fair tales, it always brought disaster to people. Out of such consideration, 亚洲四小龙 would be translated into the four tigers of Asia.

There is another case which is quite common in intercultural communication. A certain word or expression conceive the pragmatic meaning in one culture, but in another culture, it doesn't. We can see many such examples in Chinese and English daily life. In Chinese,

Lexical items

Pragmatic meaning

Literal meaning

醋坛子	green-eyed monster	a jug of vinegar
老油条	foxy old hand	deep fried dough strips
半瓶醋	person of superficial knowledge	a half bottle of vinegar
滚刀肉	unreasonable trouble maker	tough meat
饭桶	big eater or good for nothing	rice basket
桃李	students	peach and plum
苗子	young successor	young plants
铁公鸡	stringy person or miser	iron cock
铁算盘	astute businessman	iron abacus

All these expressions are culture-specific, their connotative meanings couldn't be understood by just translating the liberal meaning, the same referent doesn't bear any pragmatic meaning in English, in order to achieve mutual understanding, translator should find the similar equivalent on the level of pragmatic meaning at the sacrifice of referential meaning.

In English there are also many expressions whose pragmatic meanings are culture-bound. e.g.

Lexical items	Literal meaning	Pragmatic meaning
a rough diamond	粗糙的钻石	外粗内秀的人
a white elephant	白象	累赘
face the music	面对音乐	敢做敢当
kill time	杀死时间	消磨时间
screw	螺丝	守财奴
cold fish	冷的鱼	无热情的人
dead men/soldiers	死人/死的士兵	空酒瓶
drive one's pigs to market	把猪赶到市场去	打鼾
a dog's dinner	狗的晚餐	一团糟
He threw me a curve.	他给我一个弧圈球	他给我一个难题

He is an odd ball. 他是一个怪球 他有怪癖或行为古怪

3.3.2 Style

Style reveals pragmatic meaning, because it reflects the author's feeling and attitudes. Style usually can be shown by stylistic markers, which will be discussed in details one by one.

3.3.2.1 Phonetic Markers

Phonetic feature of language system is the basic feature of style. It includes the special use vowels and consonants; tone; rhythm; and other devices. It not only takes linguistic meaning, but also pragmatic meaning. The writer just makes use of the uncommon arrangement of the phonetic elements to reveal a special feeling or attitude.

仿仿佛佛的群山，
正安排着睡了。
萤火虫在雾里找不着路，
只一闪一闪地乱飞。
谁却放荷花灯哩？
“哈哈哈哈哈”
“赫赫赫赫”
夹着一缕低低的箫声，
近处的青蛙也便响起来了。

（朱自清：“毁灭”）

The dim hills prepare to sleep,
Fireflies lose their way in the mist,
Haphazard flitting sparks.
Who is it lighting a lotus-blossom lantern?
“Hahahaha. . .”
“Hehehehe. . .”
To the low drone of a bamboo flute,
The frogs begin to croak nearly.

As we can see, the quietness of the environment and the laugh form a sharp contrast, thus deepens the loneliness of the author.

As for more examples you can take 3.1.1 as a reference.

3.3.2.2 Lexical Markers

Lexical markers are closely connected with the individual's idiolect. For example, people are in favor of elegant words or expressions, common words, quite a lot of adjectives, etc. The use of idiolect is usually related to the text genre. Compared with political essays, literary works usually employ more adjectives and adverbs, and official documents and legal papers use more abstract words or archaic words. For example:

杭州的春天，淡妆艳抹无不相宜；夏日荷香阵阵，沁人心脾；秋天，桂枝飘香，菊花斗艳；冬日，琼装玉琢，俏日媚人。西湖以变换多姿的风韵，令人心旷神怡。

Sunny or rainy, Hangzhou looks its best in spring. In summer, the fragrance of lotus flower gladdens the heart and refreshes the mind. Autumn brings with it the sweet scent of osmanthus flowers and chrysanthemums are in full bloom. In winter, the snow scenery looks just like jade-carvings, charming and beautiful. The ever-changing aspects of West Lake make one carefree and joyous.

The original gives us a very beautiful description of the varied scenery of four seasons of West Lake. Reading the original, one feels as if he were in a landscape painted. The translation gives sufficient attention to form, colors and smells.

3.3.2.3 Register Markers

There is a relationship exists between a given situation and the language used in it. According to Halliday, register is the term employed for the kind of variety, which is distinguished in this way. He said: "the category of register is postulated to account for what people do with their language".

Register could be distinguished into three dimensions: field of discourse, mode of discourse and tenor of discourse. Field or the reference to "what is going on" is the kind of language use which reflects what Gregory and Carroll call "the purposive role" or the social function

of the text. Military, literature, finance, sports and games, law, technology, female literature, etc, all employ the vocabulary different from the common core vocabulary, thus the text presents a different feature from others. Mode of discourse refers to the medium of the language activity. It is the manifestation of the nature of the language code being used. The basic distinction here is that between speech and writing and the various permutations on such distinction. Tenor relays the relationship between the addresser and the addressee. This may be analyzed in terms of basic distinctions such as polite-colloquial-intimate, on a scale of categories which range from formal to informal.

Register markers can be shown by comparing the vocabulary of a given register with the core vocabulary. For example in female literature, the words “adorable, charming, gorgeous, lovely, divine, etc” are usually used instead of the neutral word “great”. Meanwhile technical documents will make use of a large number of terminologies, so as to reveal its apparent technical style.

3.3.2.4 Sentence Structure Markers

This kind of marker can be shown by the frequent use of some sentence structures in a given text. Usually the feature of sentence structure can be summarized as follows: coordination, subordination, parallelism, antithesis, omission, repetition, etc. Some of them convey linguistic meaning at the same time. For example,

The yellow fog that rubs its back upon the window-panes.

The yellow smoke that rubs its muzzle on the window-panes.

(T.S.Eliot, *The Love Song of J. Alfred Prufrock*)

黄色的雾在窗玻璃上擦着它的背，
黄色的烟在窗玻璃上擦着它的嘴。

(查良铮译)

Here both the poet and the translator use repetition of words and antithesis of sentence to play up a listless atmosphere.

Skillful writers can exploit variation in sentence length to great effect to express different moods or attitudes, to describe action or events

or to emphasize a point. Let's see this example:

Dick Boulton looked at the doctor. Dick was a big man. He knew how big a man he was. He liked to get into fights. He was happy. Eddie and Billy Tabeshaw leaned on their cant-hooks and looked at the doctor. The doctor chewed the beard on his lower lip and looked at Dick Boulton. Then he turned away and walked up the hill to the cottage. They could see from his back how angry he was. They all watched him walk up the hill and go inside the cottage.

(E. Hemingway, *The Doctor and the Doctor's Wife*)

Now if we didn't know this passage was written by Hemingway, we might say the first five sentences are "choppy," (only one sentence structure: subject plus verb phrase) and could be combined into one or two sentences. But the author had a purpose for using the short plain sentences. Their very bareness and brevity underscore the latent power of Dick's size. And Dick was happy, knowing the advantage he had over the physically less powerful doctor. The short simple sentences help to build up the right atmosphere for Dick's confrontation with the doctor.

In broad sense, any sentence structure or syntax frequently used in a given text in order to achieve an uncommon effect can be considered as sentence structure marker. Thus the imperative sentence, interrogative sentence, sentence with dash, distortion syntax, ambiguous sentences, etc, fall into the range of study.

3.3.2.5 Textual Markers

Textual markers include many aspects: the length of sentence, coherence and cohesion, temporal sequence in narration, spatial sequence in narration, direct and indirect speech, explicitness and implicitness, etc. Text analysis is of great importance to evaluate the style of a writer. For instance, Hemingway is a master of the short sentence, of terse dialogue, of implicitness, and of impersonal tone. For example:

I took his temperature.

"What is it?"

"Something like a hundred," I said. It was one hundred and two and

four tenths.

“It was a hundred and two,” he said.

“Who said so?”

“The doctor.”

“Your temperature is all right,” I said. “It’s nothing to worry about.”

“I don’t worry,” he said, “but I can’t keep from thinking.”

“Don’t think,” I said. “Just take it easy.”

“I’m taking it easy,” he said and looked straight ahead. He was evidently holding tight onto himself about something.

In this paragraph the writer used many direct speeches, short sentences, quite common words. At the same time implicitness appears between the lines. For instance, between “I don’t worry” and “but I can’t keep from thinking.” There hides a message “I can’t stand to see the killing” which reappears later, thus explicitness and implicitness weave together in this paragraph. Another example:

He did. He ran sprints, he ran hurdles, he ran distance races. He high-jumped, he broad-jumped. He threw the javelin and the shot. Finishing first in eight events, the big fellow beat the whole Lafayette team.

In this paragraph, the verbs and sentence units are very short. The author is trying to imitate the swiftness of the track star.

3.3.2.6 Markers of Figures of Speech

Figures are also important devices to achieve a special style, the English is rich in figures, e.g. simile, metaphor, analogy, personification, hyperbole, pun, allusion, understatement, euphemism, metonymy, synecdoche, antonomasia, zeugma, irony, chiasmus, innuendo, sarcasm, parallelism, paradox, parody, oxymoron, antithesis, epigram, climax, anti-climax or bathos, apostrophe, etc.

Many well-known writers are in favor of the use of figures, among them the English writer, Bernard Shaw is famous for his satire. For example,

Magnus: ... Frankly, I have been accustomed to regard your

president as a statesman whose mouth was the most efficient part of his head.....

(Bernard Shaw, *The Apple Cart*)

马格纳斯：..... 老实说，我经常以为你们的总统是这么一位政治家：他的嘴是他脑袋上最能干的部分。.....

(老舍译)

Here the writer used “whose mouth was the most efficient part of his head” instead of common adjectives to reveal “talk tall”, thus it brings a rather special impression.

Another example:

As I passed out of the door, the “help”, a comely, middle-aged woman, could not conquer a grin that twisted her lips and separated them till the throat, out of involuntary sympathy, made the uncouth animal noises we are wont to designate as “laughter”.

(Jack London, *The People of the Abyss*)

In the vivid description, the author used “sympathy” and “uncouth animal noises” to picture a woman’s inner world.

3.3.3 Emotive Feeling

Languages of different countries or regions show different emotive feelings. Emotive feeling can directly reflect the pragmatic meaning of words, because it reveals the attitude of speaker, that is, ameliorate, pejorative, or neutral. Ameliorate words means praise, approval, agreement, etc. pejorative terms show disapproval, criticism, denial, etc. For example, “small” denotes a size which is “not big”. So we use it in a referential sense when we say, “This house is small.” But if we like this house very much, we might add, “Oh, what a sweet little house.” “Little” here implied not just small, but also sweet, cute, desirable. It is an emotive word.

In traditional Chinese culture, “dog” is a word with more derogatory sense than commendatory sense, therefore we can see phrases like “狗仗人势，狼心狗肺，狗嘴里吐不出象牙” while in western culture ,dog is a

lovely animal and loyal friend. Therefore we have idioms like “love me, love my dog” (爱屋及乌), “dog-like devotion” (像狗一样忠实). Besides, other animals like pig, owl, magpie, chicken etc. have different pragmatic connotations. For example, a pig is dirty and foolish in Chinese, but not in English; an owl symbols misfortune in Chinese, but in English it symbols wisdom and firmness. So the translator should discriminate the emotive feeling of source language carefully, in order to render it into the target language properly.

The following sentence is translated into two slightly different versions.

I know he would take an interest in this kind of business and throw in the fancy touches. Nobody could spread himself like Tom Sawyer in such a thing as that.

(Mark Twin, *The Adventures of Huckleberry Finn*)

对非常希望汤姆莎耶当时在场，我知道他对这类的事很感兴趣，他会另外想出一些很精彩的花样，遇到这样的事情谁也不如汤姆莎耶会逞能。

(张万里译)

我真愿意有汤姆索亚在场，我知道他对这类事情一定有兴趣，他还会出些主意，添些新鲜花样儿，干这类事情，谁也赶不上汤姆索亚在行。

(张友松译)

To translate this paragraph precisely, one has to understand the phrase “spread oneself” correctly. It means to spend money, effort, etc. to produce a good effect. The author uses it in a commendatory sense. Thus the latter translation coincides with the original feeling.

In addition, onomatopoeia is an important way to show emotive feeling. For example:

仿仿佛佛的群山，
正安排着睡了。
萤火虫在雾里找不着路，
只一闪一闪地乱飞。

谁却放荷花灯哩？

“哈哈哈哈哈”

“赫赫赫赫”

夹着一缕低低的箫声，
近处的青蛙也便响起来了。

（朱自清：“毁灭”）

The dim hills prepare to sleep,
Fireflies lose their way in the mist,
Haphazard flitting sparks.
Who is it lighting a lotus-blossom lantern?
“Hahahaha. . .”
“Hehehehe. . .”
To the low drone of a bamboo flute,
The frogs begin to croak nearly.

From the first four lines, we can see the light moonlight, the fog, the quiet lake and the hills, only the fireflies couldn't find the way and were flying confusedly. Suddenly, the laughter “哈哈哈哈哈...” “赫赫赫赫...” brought energy and freshness into the quietness and confusedness, even the nearby frogs sang together. The sharp contrast largely depends on the use of the two onomatopoeic words which show a happy life and exuberant vitality.

Conclusion

Translation is fascinating. Because of its fascination, “translation has become a central concern for many scholars in the humanities, across such disciplines as linguistics, philosophy, anthropology, history, and literary studies”(Bella Brodzki, 1999: 207).

Translation activity is viewed as an interlingual, intercultural communication. So long as there are people speaking different languages or there exist two mutually incomprehensible languages, there should be contact between these people of different cultures and these incomprehensible languages and thus comes the concomitant of translation. It can be safely said that translation is a must to all nationalities with different languages. Yet as translating is probably the most complex type of event in the history of the cosmos, many problems still remain unresolved. Perhaps what is the most controversial is that not a single theory can present an adequate explanation or elaboration of all the phenomena that occur in translation. Semiotic perspective towards translation has some unique advantages, because language should be viewed as a sign system; signs, object and interpretant may refer to each other. Different languages designate different signs systems. Translating means translating meaning. Meaning and function are the two indispensable aspects of a translated version, function shows the whole effect of a text, and the whole effect can only be realized by meaning. Thus translation criteria is correspondence in meaning and similarity in function which is the same as the core of traditional criteria “faithfulness”. The process of translating is that of decoding and encoding. What is conveyed in translation are referential meaning, linguistic meaning and pragmatic meaning of the linguistic signs. Referential meaning shows the relation between the sign and its referent; linguistic meaning concerns the form of linguistic sign; pragmatic meaning shows the relation of signs to the interpretant. Non-verbal signs such as register, style, intentionality

and so on also carry meanings and they must be reproduced or preserved in translations.

So semiotics-oriented translation approach could analyze the meaning of source language more thoroughly and more carefully, therefore it conveys the message of the source language properly.

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