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**Investigation on Aesthetic Thought in  
Translation Procedures**

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## 学 位 论 文

题 目 翻译程序中的美学思维研究

英 文 Investigation on Aesthetic Thought in

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## 摘 要

对翻译科学的研究可谓是一交叉地带，它是用来对翻译现象进行系统研究

析，转换，重构)。这样，翻译科学成为对翻译方法的研究并带有乔姆斯基的语言学的影子，它仅适用于语言学意义上的对圣经的翻译。这表明奈达注重“动态对等”而非“形式对等”以及“意义应独立于语言和文本（信息）之外”。于是奈达得出结论：“语言信息的转换是个科学议题（*Towards a Science of Translating*, 1964:3）。”

翻译科学虽然涉及多个学科，但对它的研究仍受到局限：从静态的语言学角度研究翻译行为本身受到了方法上的挑战：

1、翻译研究对象不止是针对“可见”的源文本和目的文本，同时还是针对“隐性”的翻译过程及其附带的相关议题。

2、翻译过程不能仅仅理解为文本的简单替换而应理解为美学思维在文本间的动态转换。

文学翻译的概念，它包含原文本、作者，目的文本、译者，接受者等方面。过去的相关理论认为译者在翻译过程中只是被动的接受者或译语者。近几年，翻译研究虽取得了骄人成绩但仍有问题尚待解决。如：只关注对文本的静态研究，忽视了翻译中对“linguistic items”的整合研究，忽视了翻译思维过程中的动态研究，对文学文本往往较少顾及等。

翻译本身一方面是将译者作为原文本的第一读者,从另一方面上讲,翻译是译者对原文本的信息接受和对目的文本的信息释放。这样对于翻译过程的研究就不能被视为原文本与目的文本间的简单比较,而应重视译者在认知和美学因素作用下促使两者在交流过程中的完全对等。而翻译程序的概念远远超出对于翻译过程的定义,它包含诸多因素,如:原文本的特性、翻译过程、译者能力、出版商、编者等。至于翻译过程,它包括个人或译者群体对翻译的研究、如何安排翻译时间问题、如何检验翻译成果,还有对同一文本的不同释义及对翻译技巧的研究等。

因此,本文用翻译程序替代翻译过程,采用描述性的方法,在接受美学理论和认知心理学的指导下将思维过程与语言层面相结合,研究翻译程序中的美学思维。论文的第一章以原文本特性及接受美学释义为研究的起点。第二章指出翻译研究中对译者心理因素在整个翻译过程中的作用进而提出在可译性前提下译者对原作品的艺术创新的可行性。同时,指出信息接受和信息释放是翻译程序中对译者美学思维的两大基本过程。第三章则用翻译事例加以说明译者能力也是其不可忽视的重要因素。

关键词: 美学体验, 信息接受, 信息释放, 翻译程序, 译者能力

## Abstract

*Science of translation* is one of several intersecting terms used to describe the discipline with the systematic study of translation phenomena. It is typically characterized as being highly interdisciplinary in nature, as translation scholars draw on the insights and methodologies of such widely differing fields as linguistics, communication theory, cultural studies and psychology; however, scholars who use the term science of translation generally follow a broadly linguistic-based approach and concentrate on non-literary translation.

The term “science of translation” is prone to contain a number of theoretical assumptions and methodological overtones, which set it apart. An early use of the term can be found in Nida (1964), who suggests it as a counterbalance to the tendency to view translation exclusively as an art or a skill. However, Nida does not apply the term to all types of rigorous investigation of translation, but rather presents his three-stage model of the translation process (i.e. analysis, transfer and restructure). Thus his use of the term specifically refers to an approach influenced by Chomsky, a linguist who centered on the problems of Bible translation, and implies a preference for Dynamic rather than Formal Equivalence as well as the belief that meaning exists independently of the language, text or message in which it is encoded. He concludes “the transference of a message from one language to another is...a valid subject for scientific translation” (*Towards a Science of Translating*, 1964:3).

Hence, the act of translation poses a serious methodological problem for static linguistic study:

1. Translation involves more than the tangible object: ST (Source Text) and TT (Target Text) it encompasses the process of translating as well as the product of that process.

2. The translating process cannot be understood as a mere step to replace one text with another for it involves the aesthetic activities as dynamic intermediary agents.

Literary translation is a complex network covering the source text, the author, the target text, the translator and the receptors. The past theories hold that the translator is just a passive receptor and interpreter in the process of translation. Over the years, studies of translation have contributed a great deal to the theory of literary translation but still leave a few crucial problems unsolved. They can be roughly classified as

follows: negligence of the integration of parts when individual linguistic items are focused on; ignorance of the dynamic operation involved in the mental process when the static aspects of text analysis are concerned with; devoid of consideration of the translation of literary texts.

Translation, for one thing, refers to reception in which the translator as the first reader reads the source text. For the rest, it alludes to information reception and information release for a translator between source text and target text. In this extent, the process of translation should not be evaluated as an analytic comparison of source text to target text that overlooks the value of communication between original text and target text in mind of translation produced by cognitive consonance and aesthetics. Translation procedures involve far more than step-by-step process for producing a translation from a source text. There are a number of preliminary factors which must first be considered, e.g. the nature of the source text, the competence of a translator, the kind of publisher and editor. As for translation process, it involves a number of quite distinct factors, e.g. Work by a single translators or by a team, the pressure of time, testing the results, multiple translations of the same text, and the learning of translation techniques.

In this case, this thesis will primarily focus on translation procedures, instead of translation process, in which the aesthetic thought reflected in the light of descriptive translation studies, reception of aesthetics and cognitive psychology. Since most investigation is on literary translation within aesthetic domain and focus on both mental and linguistic actualization, in order to provide for the study of literary translation and its process in all manifested aspects, the first chapter in body of the thesis will be based on the reception of aesthetics and linguistic analysis of text. In chapter two, two procedures (i.e. Information Reception and Information Release) will be fully deliberated so as to highlight the likelihood of the aesthetic creation for translator as a cognitive part in translation procedures. The last part will respond to the issue that craft of translation as the competence of translator in a degree reflected in translated text from the angle of the subject .

**Key words:** aesthetic experience, information reception, information release, translation procedures, and competence of translator

## Introduction

The question that whether translation is a kind of science or an art had never ceased to be discussed. Those who hold that translation should absolutely a kind of science may analyze the problem in the level of meaning transformation. Great progress has been made in this field; however, those insist that translation may be an art may see this problem in the light of the creation of the translator and the reception of the readers. If we examine this problem with a synchronic point of view, we may find that the endless discussion may be the ignorance of the translation core. New Criticism critics hold that a text is independent of its author and readers, and meaning and value of the text can only be found in the text. In their minds, a text does not exist until readers read it. They claim that to arrive at meaning, the critics should reject the autonomy of the text and concentrate on the reader and the reading process, the interaction takes place between the reader and text. In all readers' response could be

read a translated text, the various reader's response is so different and subjective that his response cannot be viewed as a translation criterion.

In literal translation, however, the awkwardness of the linguistic form of the message tends to overload the receptor's channel, the more information in the receptor' channel, the narrower the channel is because he lacks necessary background information of the source language and culture which, however, is shared by the writer and the receptor in the original communication.

Although in the process of translation, the transformation of the meanings should be valued to be the first level, in as much as language may be divided into a complete

hierarchy. The art and aesthesis of the word and sound may be the most important part of the text. The target of the translation may be the full transference of the soul of the source text. Especially, to the literary work, the artistic quality of the expression and the word are the indispensable element to the presupposed effect of the author. In Nada's view, translating is far more than a science. It is also a skill, and in the ultimate analysis, a fully satisfactory translation is always an art. One of areas in Applied Translation Studies is to render informed advice to others in defining the place and role of translations in society at large. Hence, translation may be not totally a meaning transference but a re-expression of art.

Since translation is a universal practice, people have been taking pains to establish a universal principle to guide the translator's activity. So far there have been no universally accepted principles of translation. Many, however, share one opinion, if not all, is the faithfulness to the original work. This priority is above all the principles and criterion. In the history of translation, translators themselves have also tried their best to be faithful, but they still cannot escape the blame from readers and critics. Reader-response theory, the one of contemporary western literary criticism, arose in the late 1960s in reaction to the prevalent New Criticism, which dominated western literary criticism for about a half-century. The most well known reader-oriented approaches to literary texts are reader response theory for Anglo-American criticism (e.g., Stanley Fish) and reception theory or reception aesthetics, which mainly originated in Germany (Wolfgang Iser, Hans Robert Jay). The questions reception theorists ask focus mainly on the relationship between text and reader thus, the one can investigate what exactly happens during the reading process in the reader's mind, and how readers react emotionally to texts and in what ways the reception of literary texts and in what ways the reception of literary texts is influenced by socio-demographic factors such as age, gender, social class, education, etc. Then what may be the cause for these differences? Besides the great gap between the different linguistics and cultural gaps, the process of the translation may be the best excuses. That is to say, we should inspect translation in a new way.

Translating is a complex and fascinating task. In fact, I.A. Richard (1953) has claimed that it is probably the most complex type of event in the history of the cosmos. Like every form of performance, translation is a semiotic phenomenon, which cannot be fully described in the form of an abstract model and is therefore only partially accessible to a deductive approach.



Therefore, literal translation cannot effectively communicate the message to the receptor in another language. As the matter of fact, the dynamic equivalence is confirmed not only by information theory but also by the fact that good translations tend to be the longer than the their originals in terms of content, owing to the added information for the purpose of the effective communication. (Nida, 1964:121) In the

It is no denying fact that translation studies must be re-oriented toward description of the mental process involved. In exclusion of aesthetic faculties, Wolfram Wilss (1995) in his *Cognitive Aspects of the Translation Process* has claimed that the goals of the modern science of translation are to clarify the principles, structures and categories of the act of translation and any translation production is merely the final stage of a chain of mental process.

In the translation process, the source text is the reflection of the author's thoughts on the one hand; on the other hand, the text itself containing a lot of spots of indeterminacy provides a profound room for the translator to participate into the reconstruction of the text. Therefore, the process of literary translation is dynamic process while the translator is the motive participator in it, regardless of other factors affecting translator. For this, translation procedure, comparing to translation process, get involved far more than step-by-step procedures for producing a translation from a source text. There are a number of preliminary factors, which must first be considered, e.g.: the nature of the source text, competence of translator, etc.

This thesis will focus on the translation procedures in both broad and narrow sense so as to give the picture of aesthetic values from SL to TL conveyed by translator armed with aesthetics of reception, psychology and some translation theories.

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# Chapter One: Source Text in Translation and Aesthetics of Reception

## 1.1 Necessity of Aesthetics in Literary Translation

According to *On the Literary Translation*, the author Doctor Zhen gives us a comparatively comprehensive definition that literary translation contains all-round artistic quality- a representation of the artistic image and style of the source text by the target language as long as the target reader could have the same appreciation of what the source text has. This definition discovers the essence of the literary translation as well as highlights the role of the translator. That is in the literary translation, the artistic quality is the essence of the text itself and aesthetic sense

into four general areas of interest, each with a degree of overlap. Two are product-oriented, in that the emphasis is placed on the functional aspects of the TL text in relation to the SL text, and two of them are process-oriented, in that the emphasis is to analyze what actually takes place during translation.

The first category involves the *History of Translation* and is a component part of literary history. The type of work involved in this area includes investigation of the theories of translation at different times, the critical response to translations, the practical processes of commissioning and publishing translations, the role and function of translations in a given period, the methodological development of translation and, by far the most common type of study, analysis of the work of

individual translators.

The second category: Translation in the TL culture, extends the work on single texts or authors and includes work on the influence of a text, author or genre, on the absorption of the norms of the translated text into the TL system and on the principles of selection operating within that system.

The third category *Translation and Linguistics* includes studies which place their emphasis on the comparative arrangement of linguistic elements between the SL and the TL text with regard to phonemic, morphemic, lexical and syntactic levels. Into this category come studies of the problems of linguistic equivalence, of language-bound meaning, of linguistic untranslatability, of machine translation, etc and also studies of the translation problems of non-literary texts.

The fourth category, loosely called *Translation and Poetics*, includes the whole area of literary translation in theory and practice. Studies may be general or genre-specific including investigation of the particular problems of translating poetry

faced with terms or concepts in the SL that do not exist in the TL.

When the translator encounters such difficulties, the whole issue of the translatability of the text is raised. Catford distinguishes two types of untranslatability, which he terms linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. And linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text.

The stress on linguistics and the early experiments with machine translation is

the 1950s led to the rapid development of *Translation Studies* in Eastern Europe, but the discipline was slower to emerge in the English-speaking world. J.C. Catford's short study in 1965 tackled the problem of linguistic untranslatability and suggested that there is substitution of TL meanings for SL meanings: not transference of TL

1. Intra-lingual translations, or rewording (an interpretation of verbal signs by means of other signs in the same language).

2. Interlingual translations or translation proper (an interpretation of verbal signs by means of some other language).

3. Intersemiotic translations or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems).

Having established these three types, of which translation properly describes the process of transfer from SL to TL, Jakobson goes on immediately to point to the central problem in all types: that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence, and Jakobson shows how intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence a dictionary of so-called synonyms may give *perfect* as a synonym for *ideal* or *vehicle* as a *synonym* for *conveyance* but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of nontransferable associations and connotations.

Because complete equivalence (in the sense of synonymy of sameness) cannot take place in any of his categories, Jacobson declares that all poetic art is therefore

technically untranslatable:

Only creative transposition is possible: either intralingual transposition from one poetic shape into another, or intralingual transposition from one language into another, or finally intersemiotic transposition from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting.

Georges Mounin, the French theorist, who perceives translation as a series of operations of which the starting point and the end product are significations and function within a given culture, takes up what Jakobson is saying here again. So, for example, the English word 'pastry', if translated into Italian without regard for its signification, will not be able to perform its function of meaning within a sentence, even though there may be a dictionary equivalent; for pasta has a completely different associative field. In this case the translator has to resort to a combination of units in order to find an approximate equivalence. Jakobson gives the example of the Russian word *syr* (a food made of fermented pressed curds) which translates roughly into English as cottage cheese. In this case, Jakobson claims, the translation is only an adequate interpretation of an alien code unit and equivalence is impossible.

Two lines of development in Translation Studies are pursuing the question of defining equivalence. The first, rather predictably, lays an emphasis on the special problems of semantics and on the transfer of semantic content from SL to TL. With the second, who explores the question of equivalence of literary texts, the work of the Russian Formalists and the Prague Linguists, together with more recent developments in discourse analysis, have broadened the problem of equivalence in its application to the translation of such texts. James Holmes, for example, argues that no translation is

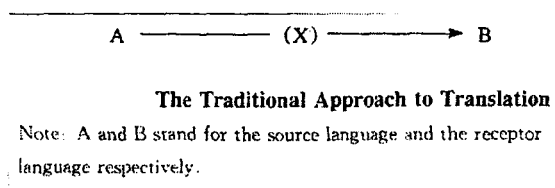
### 1.1.2 Translation: Art or Science?

Is translating, for example, an art or science? Is it a skill that can be described and studied? The truth is that practice in translating has far outdistanced theory: and though no one will deny the artistic elements in good translating, linguists and philologists are becoming increasingly aware that the processes of translation are amenable for rigorous description. When we speak of “the science of translating,” we are of course concerned with the descriptive aspect; for just as linguistics may be classified as a descriptive science, so the transference of a message from one language to another is likewise a valid subject for scientific description. Those who have insisted that translation is an art, and nothing more, have often failed to probe beneath the surface of the obvious principles and procedures that govern its functioning. Similarly, those who have espoused an entirely opposite view have rarely studied translating enough to appreciate the artistic sensitivity which is an indispensable ingredient in any first-rate translation of a literary work and Nida in *Toward a Science of Translating* (1964) aims to “*provide an essentially descriptive approach to the translation process on the basis of contemporary studies which are related directly and indirectly to problems of semantic and linguistic correspondence*” (1964:8)

In his article *Science of Translation* (1968), Nida defines his *science of translation as the scientific description of the processes involved in translating*” (1975:98)

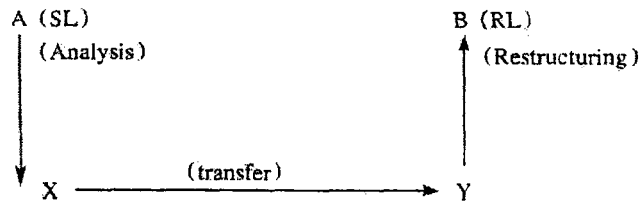
The relationship between Nida’s *science of translation* and Chomsky’s transformational generative grammar (TG grammar) also arouses controversies.

Nida thinks the traditional approach to translation is to transfer the surface structure of one language (A) into that of another language (B) through an intermediate linguistic structure (X), as the following diagram indicates.





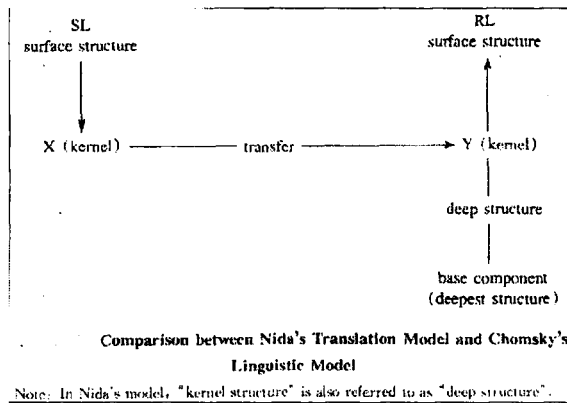
The following part of the diagram is Nida's translation model.



**Nida's Translation Model**

Note: A and B stand for the source language and the receptor language respectively. X and Y represent the kernel levels respectively in the source language and the receptor language.

By comparing Nida's Translation Model to Chomsky's Linguistic Model(See below), Nida's *Science of Translation* is not solely based on TG grammar, but also on semantics, information theory, anthropology and so on.



With the development to linguistics and study of translation in the 1960s, *translation equivalence* became the focus of study of linguistic-oriented western translation theories. According to Wilss, there were mainly three approaches to *translation equivalence*: *a linguistic approach, a communicative approach, and a translational approach* (1982:146-154). Roman Jakobson and J.C. Catford took a linguistic approach to translation equivalence.

The brief accounts above reveal that since the late 1950s *translation equivalence*

has been perceived as a central issue in western translation studies. By shifting the focus of translation theory from the traditional disputes over the dichotomy of form versus content and literal versus free to the issue of equivalence, modern scholars make their contributions to the principles and procedures of translating (Nida, 1995:223).

Some hold that it is not appropriate to adopt the concept of equivalence in the study of translation. Eugene Nida distinguishes two types of equivalence, formal and dynamic, where formal equivalence '*focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.*' Nida calls this type of translation a 'gloss translation,' which aims to allow the reader to understand as much of the SL context as possible. Dynamic equivalence is based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message.

Yet, Nida's theory fails to adequately address the problem of transference of aesthetic values in literary translation; while Jin Di, having attempted to solve it, has to internalize Chinese traditional translation theory and classic literary criticism, where discussions about stylistic or aesthetic effects and their transference are abundant. Jin adopted Nida's *dynamic equivalence*, which was defined in terms of a dynamic relationship, namely, *the relation of target language receptor to the relationship between the original receptors and the receptors and the original text*(1984:85). However, Jin made the further study on Nida's theory, he discerned some biblical elements in it which were not applicable to general translation practice. According to Jin, when Nida talked about the relationship between message and receptors, he did not make any distinction between *impact* and *response*. ( For instance, Nida said, *the impact of the message upon the receptor* and sometimes claimed *the receptors response* to the message. )

In terms of the nature of language behavior, the impact of a translation upon receptors and receptors response or reaction to the translation belongs to opposite directions. Although receptors response could be used as an important feedback to evaluate how the receptors understand and appreciate the translation to some extent, and the translator could test the quality of his translation according to receptors

response, such activity occurs only after the translation is completed. Since each receptor's response and reaction involve a number of subjective and objective personal factors, it is unnecessary for us to explore these factors in our study of translation process. Hence, in our discussion the term "effect" refers to the impact of the translated message upon the receptors (i.e. receptor's feel) instead of the receptors' response (1998:18).

This was the reason why Jin modified Nina's "dynamic equivalence", and put forward his own theory of "equivalent effect". Jin also gave a specific definition of his principle of "*EQUIVALENT EFFECT*". He wrote:

*The objective of an equivalent effect translation is that although the form of a translated text may be different from that of the original text, the receptor-language reader can obtain a message as substantially the same as the source-language reader does from the original, including main spirit, concrete facts and artistic imagery. This is what I mean by an equivalent effect translation or similar effect translation (1998:40; with my emphasis).*

In Jin's view, only when the three essential factors ("main spirit", "concrete facts" and "artistic imagery") of the original were successfully reproduced in the receptor language could a translation be termed as a translation of equivalent effect.

It is now concluded that translating is far more than a science; it is also a skill and in the ultimate analysis translation is always an art in a degree.

### **1.1.3 Features of the Text**

#### **1.1.3.1 The Conception of the Text**

About the text, different disciplines have different definitions. Seen linguistically, the text usually refers to the whole of the language which is made up of a series of coherent clauses of sentences (黄国文, 1988:7), including the written language and the oral language. Narratologically, the text often refers to the narrative discourse, i.e. the discourse, written or oral, used to narrate the story event. (申丹, 1998:15) That is to say, the text, whether in linguistics or in narratology, includes both oral and written discourses.

In hermeneutics as well as in the aesthetics of reception, however, the text does not count in the oral discourse, nor in all the written discourses. It refers to the literary

written discourse only, i.e. the literary work. Since translation is subjective art, the containing of the literary work could express the rich emotion of the author. Therefore a literary work must be artistic and aesthetic. On the other part, any literary work may be said full of vagueness. First kind of vagueness in the source text is produced by language system itself. For millions of different objects and events, which take place, language uses only several thousand symbols. Clearly it would be impossible to have a separate verbal symbol for every distinct object and experience. In one-way or another, such verbal symbols must be used to identify certain classes of objects and experiences. There are, however, many different ways in which phenomena may be classified, and it is not at all strange, therefore, that language differ considerably in the ways in which they segment or divide up the phenomenal world. For many languages there are distinct words for birds, bats, and insects and these flying objects go into three distinct classes. But in other languages, the distinction is made simply between flying objects and non-flying objects, so that birds, bats and insects are all within the same semantic class. In a word, the authors are always short of suitable words whenever he has the stimulus to write something.

Author produces another important kind of vagueness intentionally. The author of the literary works used to create some space for the sake of the reader, who likes to seek some new things to him from the literary works. The more ambiguity the work contains, the more aesthetic value the work entails. In this case, vagueness or ambiguity is a fundamental constituent of meaningful discourse. Hence the authors of the literary work are always ready to seek some special word painstakingly, which could cause the ambiguity. And the long-time historical literary custom proves that those works cherished by the reader generation after generation are the work inquiring more thinking and pondering. However, the conception of the text is a bit different from that of literary work, though the two were always confused with each other. It is Wolfgang Iser who distinguishes them from each other. Iser insists that the text makes only one of the two poles that the literary work has (the other pole is the realization accomplished by the reader), and the work itself cannot be identical with the text or with the concretization, but must be situated somewhere between the two. (Iser, 1978:21).

Considering the fact that what to be discussed in this thesis is about mental

process in translation procedure, we will certainly delimit the definition of the text as the literary text and define it as the existence of a literary work before being read by a reader.

Gadamer, a famous hermeneutists, point out that the text would get itself an independent existence once it detaches itself from the author, and this makes the meaning of the text always surpass its author's intention and makes the understanding of the interpreter not merely a reproductive, but always a productive attitude as well (Gadamer, 1979:264). For Gadamer, the text is an open structure to everybody, and the understanding and interpretation of the text are thus also a constantly open process.

And also, the text is full of gaps and indeterminacies. For user the gaps and indeterminacies are the most important features that distinguish a literary text from a non-literary one; all the gaps and indeterminacies in a text must be filled in through a reader's actual reading activity. He contends that meaning is not contained in the text itself, but rather is generated during the reading process. It is neither purely textual nor totally subjective...but the result of an interaction between the two(Selden, 1994:327). In this sense, the meaning of the text always moves beyond that of its authors due to the active participation of the reader.

### **1.1.3.2 The Determinateness of the Text**

It is true that correct interpretation of a text, which agrees with the intention of the text, or the work is not only possible but also necessary. The interpretation aims primarily at the pursuit of the author's original meaning; an interpretation which is approximate to the author's meaning is not only necessary but also possible, and 'valid interpretation can indeed be achieved'. (Hirsch, 1967)

However, 'the text's intention is not displayed by the textual surface', but only 'the result of a conjecture on the part of the reader. The initiative of the reader basically consists in making a conjecture about the text's intention'. (Collin, 1992:64) Therefore, in his opinion, we have to respect the text, not the author as person so-and-so. (Collin, 1992:66)

In short, the meaning of the text (for Eco) or the author (for Hirsch and Juhl) is determinate, and thus there is somewhere a valid interpretation of the text or the author.

### **1.1.3.3 Dialectical Unity of Determinateness and Indeterminateness, and of Closeness and Openness.**

Our opinion is that the text is indeed the dialectical unity of determinateness and indeterminateness, and that of closedness and openness. By this, we mean that there exists in the same text both determinate and indeterminate factors; both concrete and blank aspects. Each text has only one schematic structure but with a great many ways of being filled in. It is open but the degree to which the openness is allowed to be undertaken is restricted by the schematic structure.

*Later, when Iser discusses his central concern: the internal structure of literary works, he begins directly with this notion of 'schematized aspects' and indicated that the schematized aspects are aspects, which gradually constitute the object, simultaneously supplying the reader with a concrete form to contemplate. On the one hand, they endow the literary object with a degree of determinacy by delimiting the latitude of choices, by defining particulars of any given object. On the other hand, because they never completely define an object, they are constitutive of the fundamental indeterminacy characteristic of literary texts. Between aspects, there exists a gap or void, a 'no-man's-land of indeterminacy, where the reader is called upon to connect or bridge the schematized aspects. By providing schematized aspects and thereby limiting the infinite number of possibilities for an object, they steer the reader in certain direction. But by leaving open gaps for the reader to fill in or eliminate, they invite or even demand reader's participation. The interaction with these passive and active facets of texts determines the nature of the reading process.*

-----Selden, 1995:329

From the above we may conclude that the text is, in fact, a schematic structure, which contains 'gaps', spots of indeterminacy and schematized aspects. The schematized aspects are determinate, concrete, unitary and closed while the ways in which the gaps and the spots of indeterminacy in the structure can be filled in or determined are different from reader to reader. That is to say, the text is a unity of the two oppositions.

Therefore, neither can correctly reflect the true feature of the text: the former viewpoint, by overstressing the aspect of the text's indeterminateness and openness, ignores the other aspect of the determinateness, concreteness and closeness of its

schematized aspects. The latter, on the contrary, by overemphasizing the text's closeness, disregards the fact that the text, as a schematic structure, is filled with numerous gaps and spots of indeterminacy, and so pays no enough heed to its openness. Therefore, both of these two viewpoints about the text are not scientific, and the only way out in literary criticism, especially in literary translation studies is, in our opinion, to treat the text dialectically.

## 1.2 Reception of Aesthetics

Broadly speaking, the discipline of aesthetics is concerned with exploring three overlapping areas: the nature of the creative process and the experience of the artist; the interpretation of art; and also the nature of the aesthetic encounter. The theorists considered here approaching these three areas in interestingly different ways, construing the links between them differently, perhaps focusing on one of the categories at the expense of another. What these thinkers make clear, however, is that these areas to be discussed are not entirely separate, but are mutually interdependent modes.

The artist is both the creator and also the spectator of his own works that is central to Wollheim's account of art (1987). In this role he must there fore continually step back to assess it critically: he engages in a dialogue with the medium, so to speak. Regarding the role of the critic, not only does s/he draw upon his/her general knowledge and experience, but also upon the rich reservoir of their unconscious phantasm of life (Klein). The sensitive critic and the audience enter into the "potential space" between the art object and the private world of fantasy (Winnicott) and engage in aesthetic reciprocity with the object- thinking "with" the object rather than merely "about" it (Meltzer, 1988). And as far as the audience, is concerned, they, in turn, imaginatively recreate aspects of the work encountered; they employ the same kind of creative perception by which produced the work (Ehrenzweig, 1967).

As a theory of reception, it seeks to investigate the principles that govern the selection and formation of one particular figure in preference to others. Ehrenzweig (1953, 1967) was specifically concerned with elucidating the nature of perception and a major aspect of his work concerns the issue of how objects come to be selected for perception in the first place, and involves a thorough critique of the Gestalt view. He

argued that this account of perception does not do justice to the facts of art and actual artistic practice. He regards it as crucial for an artist, and for the creative individual in general, to be able to return to a state of child-like 'syncretistic' vision or 'undifferentiated' perception. The Gestalt account is criticized for its postulation of a firm and stable structure in perception-such a structure has to be learned first, says Ehrenzweig, for the art of life, perception is uncertain in its ranging over a wide field of view. However reliable our mature perception may be, early sensing is fluid and unstable: vestiges of it are accessible in dreams, mental imagery and in the hypnagogic visions that occur between sleep and waking (1971, p. 87). He maintains that Gestalt psychology makes too ready an assumption that simple organization, the so-called 'good gestalts,' are inevitably selected from the beginning, and by a fortunate coincidence, just happen to correspond to the external objects of perception. Moreover, the so-called 'goodness' of a gestalt depends upon the aesthetic preferences at a particular historical moment, which implies that the Gestalt approach itself depends upon an implicit aesthetic view, and this is surely not a very firm ground for any theory seeking to address the nature of art.

The essence of the art lies in the aesthetic creation of the text. In this way, the process of the aesthesis is uncouthly a comprehension and experience of the author. And the value of the literary work is the amalgamation of the artistic heart with the reality. A writer is a particular observer of the world who reflects what has, happened, and speculated on what will happen, reconstructs the past, shapes the future, elaborate events in recall, exaggerates them, and revises his initial reaction. He describes his experience about the life, express his attitude to the state-of-affairs or appeal to the audience to participate in the state of affairs. A literary work is the verbalization of the author's experience about the world and society, a product of author's highly generalized cognition. From intuition, perception to cognition, the author forms an inner world in his mind. This inner world is a gestalt, which is in isomorphic relation with the real world outside. Also if we regard the creation of the literary work as a creation of art, we may find every objects at the same time that it comes into the aesthetic perception of an artist, it is no longer a common natural fragment but the one imprinted with the artist's feeling and will.

A number of approaches in psychology with a focus on the operations of the mental apparatus have achieved remarkable results in the description of cognitive and



emotional processes. These findings have fed into an international discourse processing research. Discourse processing research, which is housed mostly in the departments of psychology, has also provided more and more refined models of the psychological reality, the options and constraints of understanding texts, both literary and non-literary.

The findings of cognitive psychology have not yet been systematically applied to literary reception. However, some modest first steps in this direction have been taken: there are attempts to establish this between cognitive psychology and literary theory, as for example in the form of a cognitive narratology or a cognitive poetics. The reception of drama has so far hardly been studied from the vantage point of cognitive psychology, and nowhere near enough has been said about the reception of media literature, such as hypertexts, in contrast to 'traditional' texts.

The gap mentioned above, between hermeneutic text analysis and reception aesthetics on the one hand, and cognitive and empirical approaches on the other has so far hampered the development of a literary reception theory grounded in current psychological research and theories. The very methodological and theoretical differences as well as the institutional separation of the disciplines have prevented communication between the two groups. Therefore, we lack a common metalanguage, common aims and common research projects. However, we believe that there is enough common ground for separate research traditions on literary understanding to meet. The integration of reception aesthetics with cognitive psychological findings, which we attempt in our *Cognitive Reception Theory* project, is intended to bridge the gap between the approaches. A combination of detailed models of mental processes in literary reception with detailed description of textual features with respect to potential reading effects is bound to yield new categories for the analysis of literary texts and the theory of literary reception. The more we know about the options and constraints of information processing by actual readers, the more precise will our descriptions of textually induced reading effects be, and the more plausibly will we be able to formulate hypotheses about mental reception processes of particular readers of particular texts in interpretation.

## Chapter Two: Cognitive Process in Translating with Aesthetic Value Conveyed

Translation contains two levels of meaning. One is the translation process the other is the product of translation. The process of the translation is an effort-taking torch while the product of the translation is by no means a nature product but a creation from the controversy.

The four basic processes in translating consist of analysis of *the source text*, *transfer from source to target language*, *restructuring in the target language* and *testing of the translated text with persons who represent the intended audience*. (语言文化与翻译, p353)

If we take a close look at the process we may come to be illuminated by the fact that the translator has played indispensable role in the creation of the target text. In the part of language choosing, the characteristics of the literary work pushes the translator into a strange dilemma that is on the one side the translator have to be faithful to the author or to the source text or on the other side, since the meaning and the language style is combined together, any change of the form may be the distortion of the work.

### 2.1 SL Text and TL Text

#### 2.1.1 Historic Reviews on Translation Theories

Whether it is in China or in the West, translation is a very old activity. It can be said the beginning of the history of translation went hand in hand with the start of human being's politics, economy, and commerce exchange. The first translation work was Homer's epic *Odei* translated by *Andrewkori* in 250, BC, which was regarded as the beginning of translation history. As for the starting time in China, no unanimous agreement could be reached. Generally speaking, it began with the Buddhist Scripture translated by *Zhiqian* in the East Han Dynasty. So to speak, it has over 2,000 years' history. The time of translation theory lagged behind that of translation practice. It is generally believed that in the West, *M.Cicero* (106-34 BC) from Roman Empire was the first one who made research on translation theory. He maintained that translation

should keep the original style and force in general, rather a word for word translation. According to historic record, translation theory in China began with Emperor Hengdi of the East Han Dynasty (147-162). At that time the viewpoint of literal translation and liberal translation had had appeared already.

Since Cicero and Zhiqian took the lead in theory research from that time on, translator, on one hand adopted or rejected certain method by intention to serve his own purpose, on the other, they went into details to discuss translation problems, thus bringing the perceptual knowledge to rational knowledge.

From a dialectical materialist point of view, theory comes from practice, and in return directs practice. Both the translation history of the east and that of west has proved that translation is a kind of practice activity, which has distinctive feature of laws to go by. However, the development of translation is inalienable from the impetus of translation theory.

In the early stage of translation practice, translators did not have definite translation theories to direct them. However, as a matter of fact, from the very beginning, their translation was under the guidance of certain rules although they themselves did not state it clearly. With the deepening of translation practice, translations began to realize the intrinsic rules and directive principles and they set work on the summary of these rules and principles, pushing translation practice to the level of translation theory. The development of translation practice will surely bring about the development of translation theory. In retrospect of history, so long as there was climax in translation practice, the climax of translation theory was bound to follow. Take a look at the Buddhist Scriptures translation, we find that the Buddhist Scriptures, covering the period of Han Dynasty to the period of Tang and Song Dynasty, not only transplanted nearly all the important Buddhist allusions to the Han language culture, but also initiated the tradition of theory research. Moreover, science and technology translation, which started at the end of Ming Dynasty to the beginning of Qing Dynasty, and Western learning translation, which ranged from “the Opium War” to the “May 4<sup>th</sup> Movement,” produced great translators such as Yanfu and Lingshu, who laid equal importance on practice and theory. Likewise, the early literature translation and Bible translation in the west, the literature and religion translation during the renaissance period to the 19<sup>th</sup> century brought unprecedented

prosperity to the translation research field, resulting in lots of influential thinkers and theorists, such as Bruni (1426), the first one to publish an article on translation study; Dolet, the first one to summarize translation methods and principles; Tytler, the first one to publish translation works. In recent 100 years, lots of researches have been done on the nature, criterion, principle, methods and techniques of translation; on the possible mould of language transformation; on the artistic and creativity of translation expression; and on the relevant subjects such as literature and art, linguistics, aesthetics, and psychology. As a result, remarkable achievements have been made, which greatly pushed translation undertakings further ahead.

Since the economic reform and opening to the outside world, many western contemporary translation theories have been introduced into China. For instance, Nida, a distinguished American linguist and translation theorist of the contemporary circle has much influence on the west translation circle. The works that can best represent his research is toward a *Science of Translating* published in 1964. The greatest contribution of this work is that he puts forward the theory of *dynamic equivalence* in which he points out the receptors of the message in the receptor language responded to it in substantially the same manner as the receptors in the source language. "The role of translator in transference from source text to translated text might be ignored. The procedure of translation described in his theory is not specific, which affects the application of his theory.

In a cross-culture interaction, the differences of the culture display in many ways. General speaking, the culture have influenced the decision of the translator when the translator confronts with the vagueness and some culture conflicts in understanding the original. That is to say, if some elements in the original were too strange to the target culture the translator would try to delete them intentionally. Or if some words and expressions are impolite to some valuable things in the target culture, the translator may try another expressions. However, in this replacement the image and the style in the original may be changed into another linguistic code and represent into another image. Therefore, although the conceptual meaning is preserved, the signifier and signified meaning may be changed.

### 2.1.2 The Tie between SL Text and TL Text

The text is filled with numerous gaps and indeterminacies which are as active as sodium, and which, however, remain all along exclusive but multidirectional, i.e. a state of 'awaiting order.' (See 2.4) As long as the translator starts to touch the text, his horizon of expectation immediately fuses to the text with the text's horizon (which is composed of these gaps and indeterminacies) and generates a work, which is different from the original unread text. In addition, the interpretations of the same text undertaken by different translators would be diverse because of their different horizons of expectation. This is what we call openness and indeterminateness of the text. Therefore, the same SL text would result in different TL texts because of different interpretations by different translators with various horizons of expectation. Furthermore, as the result of the full fusion of the text's horizon and the translator's expectation horizon, the TL text would also be different from its SL text. Then, what relationships are there between the SL text and the TL text? Here in this section, we intend to start with Iser's theory about the 'implied reader' of text to make an analysis of this problem.

In order to mount a probe into the internal structure of literary works and the inherent law of reading and then to bridge the gap between the text and the reader in a novel way, Iser, after using the conception of 'the structure of appeal in texts,' puts forwards another equivalent term called the 'implied reader'. The implied reader is defined as both a textual entity and a process of meaning production, and 'encompasses both the restructuring of the potential meaning...and the reader's concretization of this meaning. It is anchored in the structure of the text, but partake also of the activity of reading itself. (Selden, 1999:331) To put it concretely, the implied reader of the text refers to the reader who would read the text completely according to the appeal of the text's structure of appeal, and who, as a transcendental reader or ideal reader, is designed in complete agreement with the expectation of reader's reading in the structure of the text. (朱立元, 1997:295) In other words, 'the implied reader' means all potentials for the text to be read while read by 'the actual reader' (also called 'the empirical reader'), on the contrary, is always an incomplete realization of the implied reader. That is to say, any actual reading is only one of the many possibilities for the text to be read.

Let's draw an analogy to make it clearer. If what the implied reader can see about the text is the full moon, what any actual reader can see is only one of the many possible moons at the first or last quarter, (some see the moons at the first quarter while others, the moons at the last quarter). Moreover, what different readers see about the moons at the first or last quarter would be different in size from each other, but the sum of all the actual readers can see about the moons at the first and the last quarters makes the full moon the implied reader can see.

Iser's theory about the 'implied reader' implies that the interpretation of the text will never come to an end; but on the other hand, it also indicated that no matter how the reader interprets the text, his interpretation would never jump out of the strange circle of the implied reader. The interpretation by each actual reader is only one part of the interpretation by the implied reader, and the sum of all the interpretations by innumerable actual readers is equal to the interpretation by the implied reader. This point of view is also dovetailed with what we concluded above that the text is both open and closed, both Determinate and indeterminate; it is open but in a closed circle, indeterminate but delimited by the determinate schematized aspects, closed but in the state of a schematic structure filled with not only determinate schematized aspects but also numerous gaps and indeterminacies.

If we apply this principle to translatology, we may arrive at the following conclusions:

(1) The translation of any SL literary text is inexhaustible. Therefore, retranslation in different stages, or even in the same stage of history, is not only possible but also necessary. Just as Newmarker states, 'If the sentence were given to twenty competent translator, it is unlikely that the same version would come up twice', and 'the more difficult a sentence is linguistically, the greater the number of translations will be acceptable'. (Newmarker, 1981:138) He continues to point out, 'the concept of the "ideal translation" is unreal. Translation is an "endless" procedure... Other translations can never be finished, only laid aside. They can always be improved'. (Newmarker, 1981:140) And he stresses for more than once that several different versions of the same text may be equally acceptable. (Newmarker, 1981:129;133;140) Each TL text, as the result of the interpretation of an actual reader-the translator, is only one of the many possible variants that may well be

produced out of the same SL text. In other words, the relationship between the SL text (SLT) and each possible TL text (TLT) is that of including and being included, and the sum of innumerable TL texts makes up the SL text. This is the very result of the openness and indeterminateness of the text.

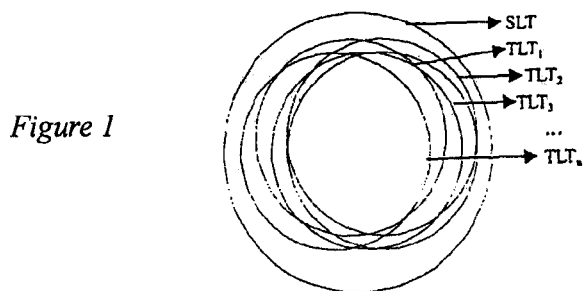
This relationship can be formulated as follows:

$$SLT = TLT_1 + TLT_2 + TLT_3 + \dots + TLT_n$$

(2) But any TL text should be the variant of the given SL text; in other words, any change that takes place to the given TL text is the change that should be based on its SL text. Just as Newmarker claims, even in communicative translation, which ‘addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary’, ‘the translator still has to respect and work on the form of the source language text as the only material basis for his work’. (Newmarker, 1981:39) This is the very result of the closedness and determinateness of the text.

(3) All the TL text of the same SL text are intersected, overlapped, supplemented but differentiated from each other.

The above three relationships between the SL text (SLT) and its TL texts (TLT) can be diagrammatized as follows:



## 2.2 Interpretation for Whole Translation Process

The proposition that ‘the translation is the interpretation’ has been discussed from different angles in China’s translation circle. Shao Hong (邵宏, 1987), for instance, holds that some ‘untranslatable’ cultural phenomena can only be interpreted culturally, otherwise, the TL readers would, for certain, misunderstand the foreign

cultures, for ‘when absorbing the foreign cultures, people are accustomed to using their own culture as the frame of reference for handling them. Therefore, there are occasions when they “cut the feet to fit the shoes” and bring the foreign cultures into their own reference frame’. For Lu Naisheng(陆乃圣,1988), interpretative translation can either retain the form and the content of the SL text or express its thoughts and feelings, and, what is more, it is easier for the Chinese readers to understand and accept. According to Peng Qiurong (彭秋荣, 1996), ‘interpretation is the essence of translation’. She claims that this essence of translation depends upon the features of language and culture, including the features of characters, syntax, distribution of meanings and semantic non-correspondence, etc. Yang Wuneng(杨武能), one of the earliest Chinese translation theorists who have paid attention to the relationship between translation and hermeneutics, pointed out as early as in 1987 that ‘the translator is the interpreter’. In 1997, a decade later, he still insisted that literary translation should be ‘an interpretation, a more comprehensive, more intuitive and more difficult interpretation in a special sense.’ Yuan Honggeng(袁洪庚,1991) argues that ‘the relationship between hermeneutics and translatology lies mainly either in how to explain the differences in culture and thinking between the source language and the target language (which are often beyond the differences in pure linguist ) or in how to appropriately understand the ST text and properly express in the TL text’. He continues to point out explicitly that the interpretation pervades the whole process of translation, attaches itself to the two links of understanding and expressing.

The process of translation described above can be diagrammatized as follows:  
(see figure 2)

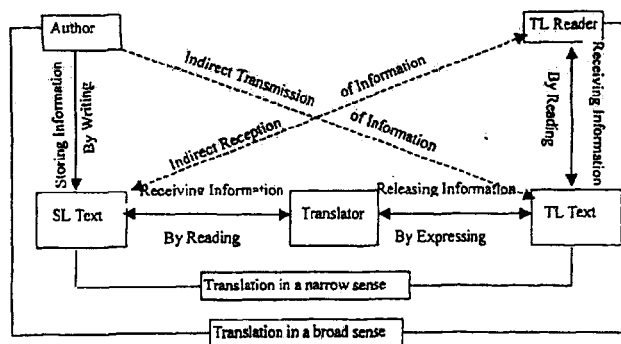


Figure 2



Though the discussions undertaken in China's translation circle are most of them experiential or impressionistic, it is these experiential or impressionistic opinions that are more persuasive. We attempt to further expound and prove this proposition by applying some basic principles of hermeneutics and the aesthetics of reception to translatology. We intend to do so through a careful examination of the translation process.

As we have concluded, the whole translation consists of two procedures of information reception and information release; the text is the existence of a literary work before being read by a reader, and the text is a schematic structure made up of the schematized aspects (which are determinate and stable ) and numerous gaps and indeterminacies (which make the text open and indeterminate).

## **2.3 Brief Retrospect on Translation Studies in Static View and Cognitive Aspects in Translation Process**

### **2.3.1 Static View on Translation Studies**

In the past years, studies of translation have contributed a great deal to the theory of literary translation but still leave a few crucial problems not well solved. They can be roughly classified as follows: negligence of the integration of parts when individual linguistic items are focused on; ignoring of the dynamic operation involved in the mental process when the static aspects of text analysis are concerned with; lack of consideration of the aesthetic activities when the cognitive modes of the mental activities are taken into account.

The general position of this thesis is that translation is, in its nature, a process of aesthetical recreation in which the translator, first, by carefully and repeatedly reading the SL text, tries to receive exactly and creatively all levels of information stored in the SL text by the author, and then release it exactly and creatively by storing it in the TL text, the form of which is required to be as close as possible to that of the SL text so that the TL reader, while reading the TL text, can get an effect as approximately as possible to that obtained by the SL reader from the SL text. This section intends to show how interpretation takes place in the procedures of translation.

The static view and the cognitive view about translation studies is viewed as a

basis for further study on translation process. In static view, translation theorists tend to demonstrate the principles of linguistics and apply its methods of investigation in texts and product only. Translation studies influenced by this view developed at such stages:

Linguistic oriented translation theory remained atomistic fragmented and out of touch with language in its concrete realization. Parts are analyzed without as a holistic whole. Hockett and Catford typically characterize this view. Their proposals made for translation theory view translation as mere producing and decoding of single linguistic units and would therefore interfere with translation rather than classifying it.

The process of transfer involves the shift from thinking in the source language to thinking in the target language. Here is precisely where the essential process of translating takes place- the content has been carried across. The level of explicitness at which this transfer takes place is normally as great as possible and has been detailed in terms of so-called “kernel” structure in Nida.

Eugene Nida’s theory is influenced by transformational grammar, suggested the idea of “kernel-translation” taking a sentence in the source language, reducing it to its kernels, translating the kernels and deriving from goal-language sentences by applying corresponding transformations, though the results such obtained might be better than using immediate constituents” or morpheme distributions translation studies have shifted its attention to discourse analysis and text comprehension.

Unlike the traditional translating procedure from the surface structure of one language to the surface structure of another language, Nida advanced a three-step translation process.

- (1) To analyze source-language expressions in terms of basic kernel sentences,
- (2) To transform the kernel forms of the source language into the equivalent kernel forms of the receptor language,
- (3) To transform the kernel utterances of the receptor language into the stylistically appropriate expressions. (Nida 1964: 68-69)

It is certain the process of translating above help translator consciously avoid literal translation, in which he tends to match the formal structures of the two languages in question, and reproduce accurately the meaning of the source language

in the receptor language. However, they are still flawed by the fact that individual sentences are generated with little regard for the sentences around them.

Due to the inadequacy of the above theories and their failure to account for variables in literary translation, translation studies have shifted its attention to discourse analysis and text comprehension. The study of translation object is, instead, taken as a holistic whole. M. Snell- Hornby has argued for the holistic principle of the gestalt in an integrated approach to translation.

She has justified through text analysis a dynamic, gestalt-like system of relationships whereby items or isolated words, even sentences are to be understood against a larger context and within the integration of text frames. Neubert, A. and Shreve, G.M also denied a bottom-up translation model that begins with words and their discrete meanings. They proposed a text-linguistic model instead of a linguistic model.

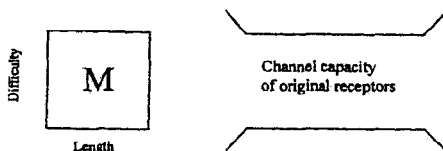
It reflects the expansion of translation studies into discourse analysis and pragmatics, and locates translation equivalence at a textual and communicative level, not at the sentential and lexical level. It focuses on meaning composites seen entirely at a textual level and in communicative context. But static linguistic study was left serious methodological problem and the basic intermediary stage unattended. This is because:

1. Translation involves more than the tangible object: ST and TT. It encompasses the process of translating as well as the product of that process
2. The translating procedures cannot be understood as sole process to replace one text with another, for it involves the dynamic mental activities as intermediary agents. Therefore, the static procedures of analyzing texts has to be supplemented by a concern with the dynamics of the translation process (i.c. the mental processing).

According to Snell-Hornby, text-linguistic model in translation has expanded studies into discourse and communication. Hence, it provided a more realistic formulation of the notion of translation equivalence; it has ignored the subjective role of the translator and his indispensable mental processing.

Nida believes that each message-transmitting channel has two basic dimensions: length and difficulty. In communicating, any well-constructed original message will fit the channel capacity of the original receptors as indicated in *figure 3*

Figure 3



However, if the original message is translated with the same measure of length, it almost inevitably will have a considerably high degree of difficulty due to the fact that when languages belong to different linguistic families and especially when cultural background are different. *Figure 4* clearly shows this.

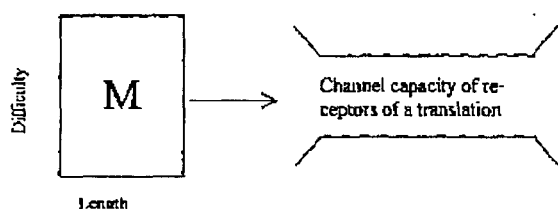
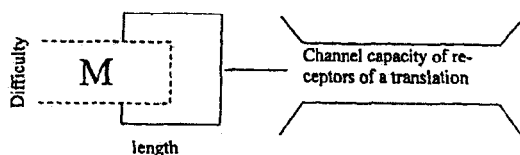


Figure 4

Considering the situation that the dimension of difficulty is greater, while the channel capacity is narrow, the only possible solution is to “draw out” the message. This means raising message from an implicit to an explicit level. This may be better understood by figure 5.

Figure 5



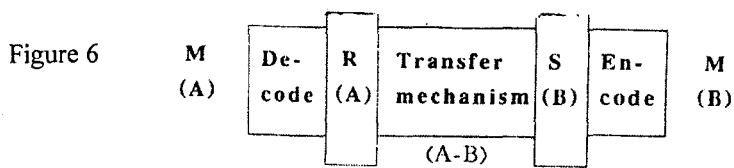
### 2.3.2 Cognitive View on Translation Studies

When translating process is taken into account, only the cognitive aspects are considered, in exclusion of aesthetic faculties. Wolfram Wilss (1995) in his *Cognitive Aspects of the Translation Process* has claimed that the goals of the modern science of

translation are to clarify the principles, structures, and categories of the act of translation, to develop a verifiable representational system to describe and explain the processes and results of translation. He has also stated the significance for the translation theory to leave room for an understanding of the value system of the translator as an individual, for, according to him, any translation production is merely the final stage of a chain of mental operations in which processes of analysis, interpretation, comparison, analogy, inference, etc. are interactively united. Since all the operations are cognitive and they are intermediary agents between comprehension of the source text and its reproduction in the target text, the translation process as a cognitive activity is to be identified.

Procedures in translation are characterized by two distinguishable aspects: one is the macro process, which can also be referred to translating procedures from the first reading of the text to the final rewriting; the other is the micro process, one of the steps in translating, that is, the mental process of the translator when he reads, interprets and transfers the text.

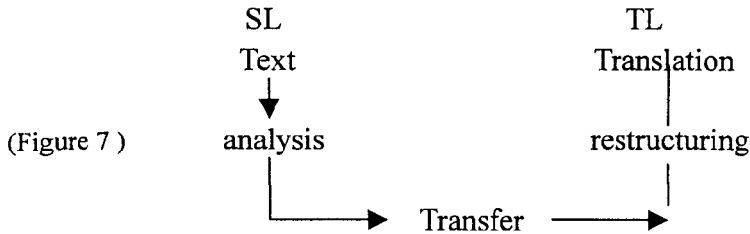
Eugene Nida (1964:68) developed a model based on human communication theory. The translator is defined as a communicator who is involved in written communication. He acts both as a listener, decoding the message, and as a speaker, encoding his message from the product of the transfer phase. (see figure 6)



The translation process is thus presented as containing three major steps from reception, transfer to sending of the message. This model is, it must be admitted, rather crude and vague because:

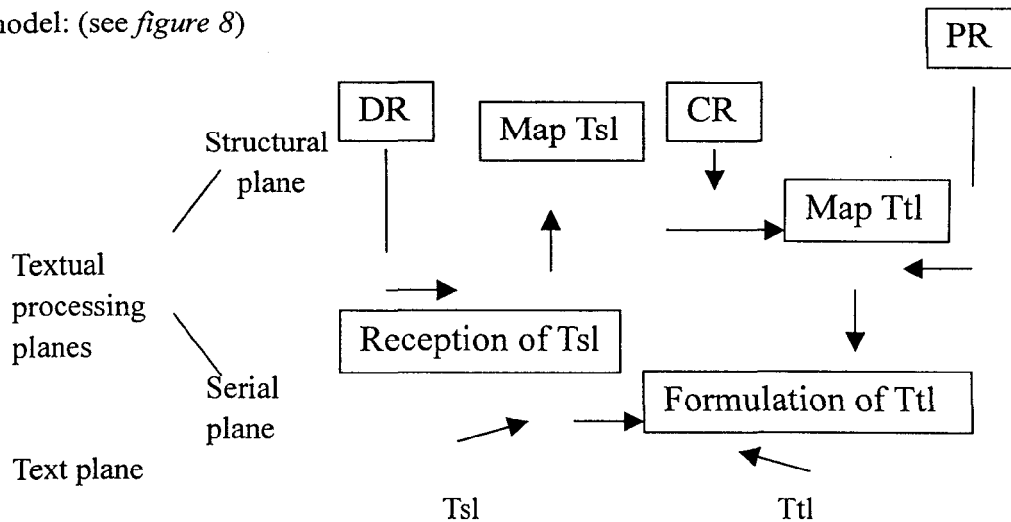
1. It is similar to “normal” communication, albeit its inclusion of two languages, A and B.
2. It does not expound on the “transfer stage”, which is however the crucial point in the process. Later, he made some development on this model by concretizing

“de-code” and “en-code” as “analysis” and “restructuring”. (see *Figure 7*)



Yet this model still leaves the “transfer” untouched. Notwithstanding the limitations, his models provide a starting point for the explanation of the translation process and serve to focus the attention of others on this point.

James S. Holmes (1978) presented a two-map two-plane text-rank translation model: (see *figure 8*)



**Tsl=source-language text; Ttl=target-language text; DR=derivation rules; CR=correspondence rules; PR=projection rules** (*figure 8*)

In this text-rank model, Holmes suggested that the translation of literary texts takes place on two planes: a serial plane, where one translates sentence by sentence, and a structural plane, on which one abstracts a “map” (mental conception) of the original text. Then on the basis of this Map (Map Tsl) he develops a second map (Map Ttl) and uses the second map as a kind of general criterion against which to test each sentence during the formulation of the new, translated text. Of the three rule sets the first, that of derivation rules (DR), determines the way in which the translator abstracts his map of the source text from the text itself, and the third, that of

projection rules (PR), determines the way in which he makes use of his map of the prospective target text in order to formulate the text, while the second, that of correspondence rules (CR) or matching rules (MR) –or, if one prefers, equivalence rules (ER)-determines the way in which he develops his target map from his source-text map. Holmes' model is a further step forward, since he has specified three phases in the transferring process, of which the second that of developing a target-text map from his source-text map by means of correspondence rules, is uniquely a translational operation. Yet his model is still based on linguistic schemata, leaving the mental processing untouched. What's more, his idea of two maps (Map Tsl and Map Ttl) is untenable since there is no evidence available to classify these two maps of the mental representation. It is perhaps applicable to the process of translating from one's mother tongue to a foreign language. As for the reverse case, i.e. from a foreign language to one's mother tongue, there is no distinct transference of two maps. The translator's mental actualization is activated by both languages, the conceptualization (whether Map Tsl or Map Ttl) is integrated with two languages. Roger makes an even more forward step in this area. T. Bell (1991) who has conducted a systematic study on the mental process of translation providing a model presented in a more substantial manner. In his translation model (see *figure 9*), he has explored the mental processing stage, which he explains as the involvement of the "analysis" of the source language text, the "organization of the semantic representations" of the individual clauses into an integrated schema, which contains the whole of the information the reader, has been able to accumulate in the course of reading the text, and "the synthesis" of the new target language text. Roger Bell has drawn from cognitive science and located his model of translating within the model of human information-processing, and thus gone deep into the translator's mental processing of the text at the intermediate stage, as illustrated below(see figure 9)

Here he presents an information model by exploring the detained cognitive elements such as filtering and storage, etc. involved in the processing. Roger Bell has undoubtedly provided insight into a darker area and advanced a great deal in theoretical study of the mental activities in translation process. But he has failed to account for features characterizing literary translation, and had meanwhile neglected

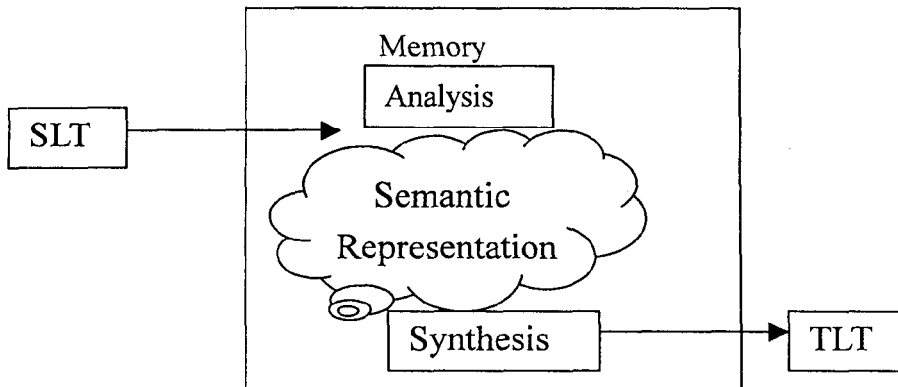
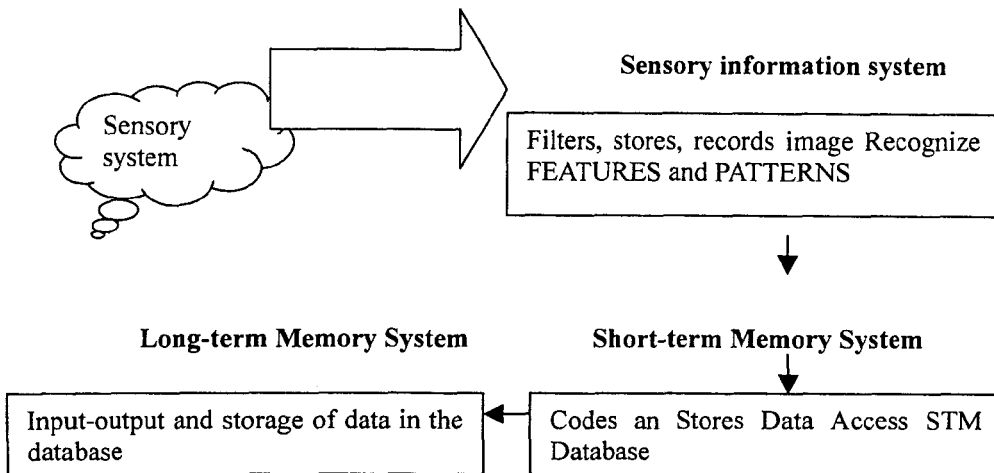


Figure 9

the bilingual effects in the translator's mental activities. The above-mentioned studies on literary translation have undertaken to focus on the process whereby the original text is read and interpreted. Researches done by James S. Holmes and Roger T. Bell have shown attention to the mental process, but only to the cognitive aspects. They have all ignored the literary text as work of art whose aesthetic qualities are also to be taken into account? Taking inadequacy of these studies into consideration, a few other studies begin to call into question the aesthetic experience in literary translation. Miller, who has touched literary translation in the sense of aesthetic progression, one of the representative studies is concluded by Miller, E.G. (1986) in her PhD thesis has



probed mental activities. Through her own translation of Hugo Lindo's poetry, *Solo la voz*, she has traced the mental activities in carrying translation solutions to progressively higher levels of intensity from a first draft to a final version of a poem, and pointed out that the unique relationship that the translator establishes with the text is one of constant interaction, and finally concluded that the translator's approach to a poetic text is made up of four steps: reading, interpreting, translating, and evaluating. At the reading stage, she points out the translator visualizes images and then considers possible linguistic means to reconstruct them in another language. (This she leaves a lot to expound serves as the very starting point of the present study.) She has not gone further into the interacting process of reading, even less into the overall aesthetic activities integrated, but her empirical conclusion is by any means significant for further exploration and description of the process in literary translation. As is known, literary texts go beyond semantic meanings and the translator is involved in a process more than linguistic transference. The linguistic approach seems hardly to probe what is involved in an artistic engagement with literary text, and even more neglects the aesthetic progression in the translating process, despite the fact that the literary text is endowed with aesthetic significance and the interpreting stage of the translation process is the integration of the linguistic cognition and an aesthetic progression. As Mao Dun pointed out in 1954 at the National Conference of Literary Translators: Literary works are a kind of art created in language. What we demand of them is not merely the recording of concepts and of incidents. Besides these, they should possess artistic images, which are attractive to the reader. In other words, the reader must have a strong feeling towards the characters' thought and behavior through the artistic images portrayed in their literary works. Literary translation is to reproduce the original artistic images in another language so that the reader of the translation may be inspired, moved and aesthetically entertained in the same way as one reads the original (Liu Zhongde, 1991).

We can conclude that translation process is seen, either from a theoretical standpoint or from an empirical base, as an indispensable area for translation studies. It has been understood that translation is not just to replace one pre-formulator's mental faculties as intermediary agents. And the text is constituted by aesthetic qualities besides logic ones. Therefore, in accordance with the necessity to address translated source in all manifestations, it is surely urgent to establish a presentational system on translation process in every aspect, aesthetic as well as cognitive activities.

Literary texts are among a few art genres activates which may activate aesthetic experience in the reader. However, little is known about how aesthetic progression is involved in the translation of literary texts. So far most models of literary translation focus on the cognitive aspects of the process and ignore aesthetic aspects. The purpose of this study is to develop a more comprehensive view on literary translation, which encompasses both cognitive and aesthetic progression.

## **2.4 Aesthetic Thought in Two Procedures in Translation**

As mentioned in previous section, interpretation pervaded the whole translation process in which aesthetic progression bridge the gap between information reception and information release.

The following section aims to explore the process of literary translation within an aesthetic domain, which has long been neglected. To narrow it down, we will focus specially on aesthetic image actualization.

Gestalt psychologists suggest that we will tend to select the most compact, simple and coherent pattern, which is said to have the characteristics of a 'good' gestalt. The gestalt principle not only governs that selection of the best pattern from within the visual field, it will also improve on it by smoothing away little gaps and imperfections. It has been the psychologist, R. Arnheim who has most rigorously applied its insights to the study of artistic expression and style in the visual arts. Not perhaps a sufficient condition (Osborne, 1983, Mitias, 1988). These qualities as its defining characters are not given as ready-made or finally formed realities, but as

possibilities or inherent images for realization. They emerge as gestalt in the activity of aesthetic faculties, waiting to be actualized in the interaction with the translator.

### 2.4.1 Information Reception

The gaps and indeterminacies, as one of the two important elements of the text, in spite of their capability of appealing to the reader to respond to the text's appeal, would remain in the state of so-called 'awaiting orders' when the text is not being read by the reader. As long as our reading does not start, they would always be kept unchanged in such a state. Only when the reader begins to read, would the text's horizon, which is composed of the schematized aspects and the gaps and indeterminacies, fuse with the reader's horizon of expectation. In other words, these gaps and indeterminacies, before coming to fuse with the reader's horizon of expectation, are unique and relatively stable for the time being. Only through their fusing with each other, would different ways of fusing be presented because of the

reader's horizon of expectation resemble the element sodium that exists before reacting with oxygen in that they are both kept in the 'awaiting-order' state though at the same time extremely active.

Their existence in this state is unique and closed, but their changes would be indeterminate and multidirectional. Such a feature of the text's gaps and indeterminacies determines another feature of theirs, the feature that different works would be generated once they begin to fuse with different readers(translator as a reader) in different horizons of expectation.

In the phase "awaiting-order", aesthetic experience and cognitive operation we

will be activated as translator read the SL text.

Bassett (1980) has stressed that the ideal position for the translator to take is to grasp the complexity of the structure of a work and the way in which the various levels interact. Such structuralism point of view has doubtlessly provided insight into the internal structure of the gestalt whole in the text. However, they focus on the interrelatedness of the linguistic elements, the relation of form and content, the integration of literary genres and the human culture; but not the artistic image, which is constituted out of interrelated linguistic elements but more than its cohesive structure on the surface.

Image-G is grasped in a perceiving act and is apprehended as an indecomposable unity, and therefore it is hard to make conceptual analysis of the gestalt components of the image (mood, atmosphere, etc.) revealed by the work. Instead of seeking the components that constitute the aesthetic experience of the image, analysis can seek the structure, which produces this image. If we come to an analytic concern with individual expressive traits constituting a certain image, which induces certain aesthetic experience, we will have to deal with a great variety of expressive items. When we admire the striking serenity of one's face in a painting, we seek the characteristics, which produce this impression in us — the lines of the forehead, the calm gaze or the firm outline of the mouth. Traits in literary images were laden with particular meaning and performing different functions; we are confronted with diverse traits. They are, for example, the mode of writing, the unfamiliar use of words, or syntactic patterning. These are related to aspect structure, which we leave for linguistics, literary stylistics or other criticism. What we are most interested in is the macro-structure of the image. The overall structure is comparatively simpler, for even though different items constitute each image, its structure in a gestalt sense is more or less similar. When the linguistic forms constitute a scene, a character or an event, a common core integrates it. That is, whatever traits the individual items may possess, the image on a whole have its conventional structure underlying language and culture.

#### **2.4.1.1 Scenes-and-Frames Integration**

As for the internal structure of the image, we would like to adopt Fillmore's idea of scenes-and –frames integration, for the image as a whole is actually constructed

out of a linguistic frame and evokes one or series of scenes (images). In his conception of “scenes-and-frames’ semantics (Fillmore, 1977), Fillmore pleaded for an integrated view of scenes and frames. He uses the term “frame”:

*... for referring to any system of linguistic choice-the easiest being collections of words, but also including choices of grammatical rules or grammatical categories-that can get associated with prototypical instances of scenes. (1977:63)*

And the term “scene” is understood as follows:

*I intend to use the word scene-a word I am not completely happy with-in a maximally general sense, to include not only visual scenes but familiar kinds of interpersonal transactions, standard scenarios, familiar layouts, institutional structures, enactive experiences, body image; and in general, any kind of coherent segment, large or small, of human beliefs, actions, experiences, or imaginings. (1977:63)*

According to Fillmore, scene is the experienced or meaningful situation that finds expression in linguistic form. Fillmore’s scenes-and-frames notion to some extent characterizes the internal schema of the image-G, which at its macro level is an integration of frames and scenes. Any gestalt image in the literary text is physically realized by linguistic structure, the frame. This frame, when comprehended or experienced, presents a scenic picture.

A linguistic frame first of all realizes the image-G, which is cohesive and consistent.

Linguistically speaking, image-G is made up of whatever segments of the text functioning as coherent and cohesive units within actual occurrences. Linguistic components are the physical reality of image-G and the discernible interrelationships of elements as opposed to a random sequence of them constitute its basic structure. Linguistic structure is termed by C. Osgood, (1977) as the potential interrelationships of elements. For example, grammar structures of a language, which assist the reader identifying information to be communicated by the text, are signals that point to various kinds of relationships of events, actions, persons or objects unsolved. As for the literary image, it is first of all created structures that are coherent and interrelated. This internal structure points to a certain scene and can strike the reader with artistic images. Take the following as an example:

Example.1

*Viewed from the clammy deck on this bright morning, the island of Nepenthe resembled a cloud. It was a silvery speck upon the limitless expanse of blue sea and sky. A south wind breathed over the Mediterranean waters, drawing up their moisture, which lay couched in thick mists about its flanks and uplands. The comely outlines were barely suggested through a veil of fog. An air of irreality hung about the place. Could this be an island? A veritable island of rocks and vineyards and houses-this pallid apparition? It looked like some snowy sea bird resting upon the waves; a sea bird or a cloud; one of those lonely clouds that stray from their fellows and drift about in way-ward fashion at the bidding of every breeze. (Norman Douglas: South Wind)*

The author's central purpose is to describe an island, which cannot be clearly seen. All the components, the likening of the island to a cloud, to a bird and to an apparition, together with the description of the fog, are relatively integrated, to contribute to the main purpose. For a unified whole, even the opening and final sentences are linked together: in both the island is compared to a cloud.

Apart from the cohesiveness and interrelatedness of a linguistic frame, the image-G is realized out of a scenic unity the linguistic structure points to. By scenic unity, we mean that all the narration or description of the linguistic frame contributes to the central image. In the above example, the passage not merely informs the reader of a certain island, but meanwhile presents a scenic picture and strikes the reader with an atmosphere of vagueness as a whole. See another example:

Example.2

*They were entering then the tougher, brighter but darker quay, and passing the fun-fair stood for a moment in the full yellow glare of a large restaurant. This was again a sea-food restaurant-but was bigger, noisier, brasher, browner, brassier and probably better than those on the other side. Its walls inside were mirrored, its paint and its furniture were of a good weather-beaten brown, its lights were weak-bulged and so the yellower, though there were many of them: whereas on the other side of the port care-fully printed menus were displayed, here great black skates had been scraped, as if something special had that very moment been cooked or come in, with a brio of chalk: in fact it was a more old-fashioned engine altogether, its yellow glare*

*on to the dark street was more like the light of a naphtha flare than electric, and it was full, full, full of people crammed together inside among its mirrors and outside under its huge awning, all eating fast among waitresses yelling, running and sometimes if there was time laughing. Plenty of gold in the teeth of these wait-rises, and dark strain beneath their eyes-they touted for customers, beckoning the street at top-voice, and then had to rush back and serve them, both making work and doing it.*

*(William Samson: Question and Answer)*

In the description of a busy restaurant, not only all the items: the walls, furniture, mirrors, lights, waitresses and credos, etc. are closely related to each other to the creation of such a restaurant, but also there is a flowing of lively atmosphere throughout the description, which serves to make the picture very vivid and complete indeed. Thus image-G constitution is more than grammar structure which is interrelated by linguistic elements and cohered by grammatical items. It is coherent in a higher sense, with its internal and inherent elements correlated, not just by its surface structure, but also by its emotive progression. In other examples such as those quoted from “In Memoriam” and “Nicholas Mickey”, there always flows a consistent atmosphere or mood. In “In Memoriam”, “dark house”, “unlovely street”, “the bald street”, constitutes a correlative secession of atmosphere. And in the passage from “Nicholas Neckline”, all those description: “harsh” voice “villainous” smile, etc. points to the author’s consistent mood toward Squares. It is in both the linguistic frame and this very correlation or scenic unity that the literary work of art presents a unified artistic image.

#### **2.4.1.2 Scenic Progression in the Gestalt Image**

As is discussed above, the gestalt image is constituted of both an interrelated frame and a scenic unity. As readers we are stricken by both of them and achieve an aesthetic experience unconsciously. To make an analytic study, however, we have to trace the scenic progression in the image so as to find out some discoverable links (between linguistic and non-linguistic). As is illustrated above with examples, the scenic unity involves a succession or progression of a certain mood or atmosphere. This progression, which is the very underlying mechanism that integrates the linguistic frame as a whole, is actually constituted at a macro level of image episodes,

or as we call it, sub-images of the gestalt image.

This notion of scenic progression is similar to what Snell-Hornby has called as “field progression”, notwithstanding its focus on semantic correlation. According to Snell-Hornby (1988), the macro-structure of the text is determined by series of sketches. These sketches are linguistically characterized by lexical cohesion, and semantically by a “field progression”. Take the following passage as example:

*Example.3*

*The chamber looked such a bright little place to me as the sun shone in between the gay blue chintz window curtains, showing papered walls and a carpeted floor, so unlike the bare planks walls and a carpeted floor, so unlike the bare planks and stained plaster of Lowood, that my spirits rose at the view. Externals have a great effect on the young: I thought that fairer era of life was beginning for me, -one that was to have its flowers and pleasures, as well as its thorns and toils. My faculties, roused by the change of scene, the new field offered to hope, seemed all astir. I cannot precisely define what they expected, but it was something pleasant: not perhaps that day or that month, but at an indefinite future period.*

*(Charlotte Bronte: Jane Eyre)*

This paragraph from Chapter 11 of Jane Eyre contains three sketches, of which a gestalt image of Jane Eyre’s highlighted mood is formulated. This image is introduced by “a bright little place” and followed by a cluster of relevant lexical items to unify the paragraph into a coherent integration. The scenic progression goes as follows:

New Place	Hope	Faculties
1. bright curtain		
2. sun shone		
3. gay...window		
4.	spirit rose	
5.	fairer era of life	
6.	have its flowers and pleasures	
7. the change of scene		roused
8. offered to hope		seemed astir
9 (expect) something pleasant		

The progression of the fields within the image emerges clearly from the diagram,



when they are arranged vertically according to the lines of the printed text. From the “bright... place” to “expect something pleasant”, this part of the work strikes the reader with an experience of Jane Eyre’s happy and lighted mood when she comes to a new life. The aesthetic experience progressively gains prominence by the use of



specifically designating the place, 2. those indicating her hope of life, 3. those characterizing her faculties.

From this, we come to see that the gestalt image( i.e. image-G) is a relatively independently entity, within which there are episodes that progress, and this progression is formalized by lexical items. Other examples cited above also suffice to show that an image-G is a linguistic frame involves with sub-images or even individual images activated by a single word. What is to be again stressed here is that image-G is not a single, specific situation as is a road sign or a legal contract; each has its own situational relationship to a larger context. As Snell-Hornby has claimed, a novel is itself a system of “texts within a text”. Thus gestalt images are never interpreted in isolation, but are integrated by the reader into his global understanding of the novel as a whole, and the whole text or novel into the situational or cultural background. The linguistic frame, when specifically analyzed, emerges as a progression of sketches or fields in the reader’s process of reading or comprehension. This scenic progression is what Maier has defined as “direction”, by means of which the reader builds his image and gains his aesthetic experience. According to Maier, there is some mechanism underlying the progressive schema of the text. That is, the factor of *Direction* is at work to establish any grouping or field progression in whatever field of art (1972: 99). A piece of writing is unified only when it is capable

of producing a unified experience in the reader. The principal determining factor in producing unity is direction. It represents a dynamic process, which tends to integrate experiences in a certain way.

All examples presented above can show how direction functions in literary texts by producing unified experience even when extrinsic unity seems to be lacking. With the lexical progression, the reader is made to feel the mood or atmosphere, and the whole situation takes on a certain cast of quality, which tends to integrate in a meaningful way, all the writing variations to follow. Lexical progression is the author's way of maintaining and strengthening the reader's direction. To experience image, the reader is to be constantly aware of the presence of the quality, and this presence can only be maintained through the proper direction of the pattern the author has established in his creation. Without the proper direction in the mind of the reader, the reader might not achieve a meaningful unity.

In literary translation, or to be more specific, in both linguistic and mental actualization of an image-G, direction becomes the fundamental factor in the production of literary unity. The represented image is to be evaluated in the light of the experiential unity it produces. Further, it must be examined as to what extent the translator has skillfully arranged his material or items, by means of establishing and maintaining the proper direction, in order to induce the reader to experience the writer's interpretation and aesthetic experience.

Through the above brief description about the process of information reception, we have conceded that information reception is in its essence information interpretation. This is because a relatively new work would be produced which is in some degree different from the original unread text only because of the reader's / translator's horizon of expectation couple to it.

#### **2.4.2 Information Release as Aesthetic Progression**

We also stated in the above that the reader's horizon of expectation refers to his directional expectation of the ways the text might manifest itself, and to which a relatively determinate scope has been set to determine the maximum possibilities of its being interpreted.

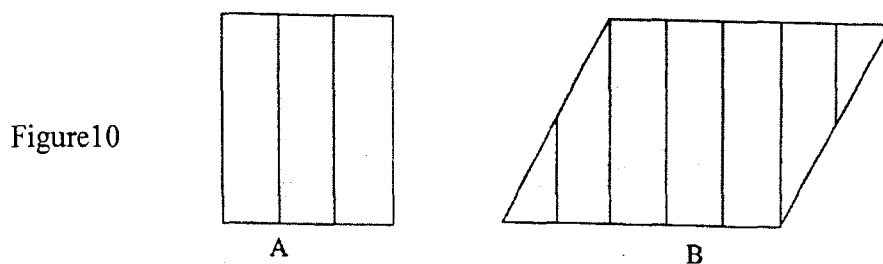
That is to say, while the translator is reading a text, his expectations of the

information sent out by a sign or a sign combination, though limited by that relatively determinate scope, would be valid and reasonable. This would result in different interpretations of the same signs or sign combinations out of the same translator in the procedure of information reception, and there is every probability that all the interpretation, though different from or sometimes even contradictory to each other, are valid.

In the procedure of information release, however, the translator aims at noting down, in the corresponding signs or sign combinations of the TL system, the information that has been received from the SL text and stored temporarily in his own mind. While the received information is stored in the translator's mind, his different possible interpretations of the same signs or sign combinations may co-exist. But once they are required to be noted down in the corresponding signs or sign combinations of the TL system, only one of them can be chosen. The translator tends to choose the signs or sign combinations that he thinks is equivalent or the closest to those in the SL text. It is for this reason that we are much interested to find out how the translator as a reader actualizes the image mentally before he actualizes it linguistically. The following chapters will then promote a focus on the psychological mechanism in the mental actualization of the translator.

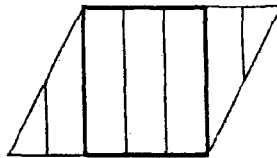
### 2.4.2.1 Aesthetic perception as an innate capacity

First, let us see how aesthetic perception works in the actualization of visual patterns. In the perception of a certain pattern, sensations or perceptions coming from the sense organs can become naturally organized, and consequently we experience groupings. Some groupings are strong, standing out from others and will therefore stimulate the perceiver as an outstanding whole. Norman (1972: 46) has illustrated it by demonstration of the following visual patterns. (See figure 10)

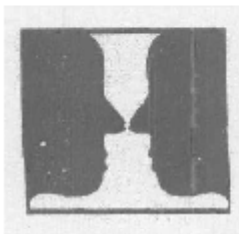


shows that element A, when not specified, cannot be seen in the complex pattern B. Although A is embedded in B, the perceiver tends to neglect A and get a gestalt B. That is how gestalt perception works. The perceiver grasps the trapezoid as a whole, ignoring the square embedded in it. That is, if the grouping has less stability, due to no particular stresses, it is completely subdued in a larger whole. The weaker, subdued groupings sometimes cannot be seen or experienced at all, but more often may be seen with effort. It can be picked out only when it is stressed and outstood as in Figure 11

Figure 11



Gestalt psychology has stressed the importance of human organization in principle. According to this theory, our experiences are unified wholes and not clusters of elements. Whatever a whole is, it is unified organization instead of constituting parts, which is perceived.



When one looks at the picture (see left), one either sees a vase or two faces, but not lines or curves. All organization outstands the elements. There is no conscious state between them. The picture does not gradually develop from a nucleus, but appears as a complete unified organization. Parts are noticed but expressions as a whole. Darwin (1896) noted that people sometimes observe and describe facial expression without being able to indicate the features of form, size, direction, etc. which carry it. Even with the object directly in front of their eyes, subjects find it a hard and uncomfortable task to take note of the formal pattern. They constantly fall back upon the expressive characteristics, which they describe freely and naturally. The gestalt school of psychology describes such operation as the direct formation of a Gestalt, a configuration or grouping. The act of reasoning accordingly depends upon a reorganization of data. If, for instance, a list of words such as "table, bottle, cat, cabinet, glasses, alcohol, and men" is given to a group of people, it will be

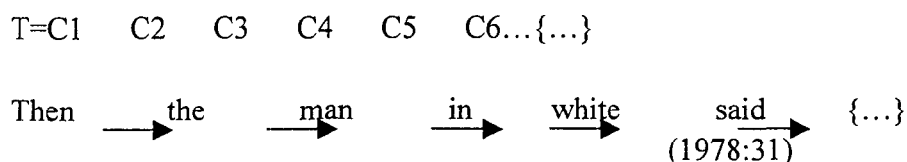
found that there is a decided tendency presented to bring all of the words together into a single situation. This is a natural organization of a gestalt. The well-known gestalt experiments in perception suggest that retinal stimulations are subjected to organizational processes when they reach the cortical level. As a result of these processes the elements of visual patterns are perceived as being grouped. Furthermore, any visual pattern appears as an organized whole, in which some predominant elements determine the overall shape and the directions of the main axes, while others have subordinate functions. (Arnheim, 1949)

In the production of the text, the writer will manipulate his language in a way that images or groupings outstand. He does so through stresses and slights of certain elements. Even though stimuli in writing are placed temporally, i.e. serially instead of en masse, the reader is able to actualize the image-G. For to insure that the reader catches the desired meaning, previous sentences are necessary to produce a direction which will cause him to form the grouping the writer wishes to communicate. The reader will not perceive the image in the text so easily as he captures a gestalt visual pattern; yet he will follow the direction and formulate a whole as well. Literary competence, the ability to interpret and represent a literary text, can be specified (in quite a few aspects) as follows: a) linguistic competence; b) structure competence (psychological focus); c) experience with a particular author; d) historical awareness regarding the situation in which the text was originally produced. The gestalt perception is included in the psychological structure competence. Of course, structure competence is based upon linguistic competence, knowledge of ordinary grammar and lexicon. Yet its significant and indispensable function cannot be ignored.

cognitive operation in text comprehension. Some of their ideas are relevant to the gestalt perception of linguistic structures. For instance, the situational model by Kintsch and Van Disk (1978) is closely linked to unifying organization. It means to build and assemble meaning out of a certain situation or context. Johnson-Laird in his *mental models* also emphasizes the mental operation in text coherence. He argues that a text can be comprehended as coherent when referential continuity is applied in working memory. Gestalt perception of linguistic structure is the psychological operation, which is also not so much to make cognitive analysis of the logic structure. It helps the reader to grasp the whole without his recognition of the analytic parts. In processing a text, readers perform several basic operations. For example, they intend meaning to words, parse the syntactic structure of a sentence, construct a theme for the text. In this process to construct the mental representation of the text, readers use their linguistic knowledge (knowledge of words, of grammar) and their world knowledge (knowledge of what is possible in reality, cultural knowledge, knowledge of the theme). Meanwhile perception also serves as an instrument for the registration of a particular feature.

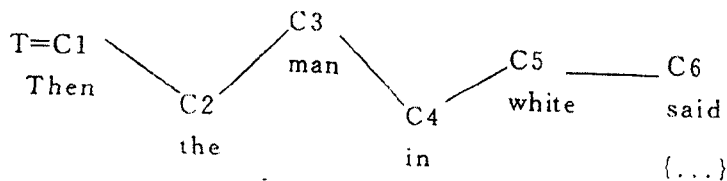
The gestalt perception in general is to sensitize the subject to the holistic aspect in the text and to instigate him to its building of images. It may back up other cognitive processes or item processing when they fail to create a coherent mental representation of the image. For instance, the imaginal impression can direct the attention of readers and help them to decide which information is relevant for the image-gestalt and must be actuated.

The image or the scene is linguistically sequential; yet its mental actualization is three-dimensional. Just as de Beau Grande claimed, a text appears as a linear sequence of components, which might be represented by a simple formula such as:

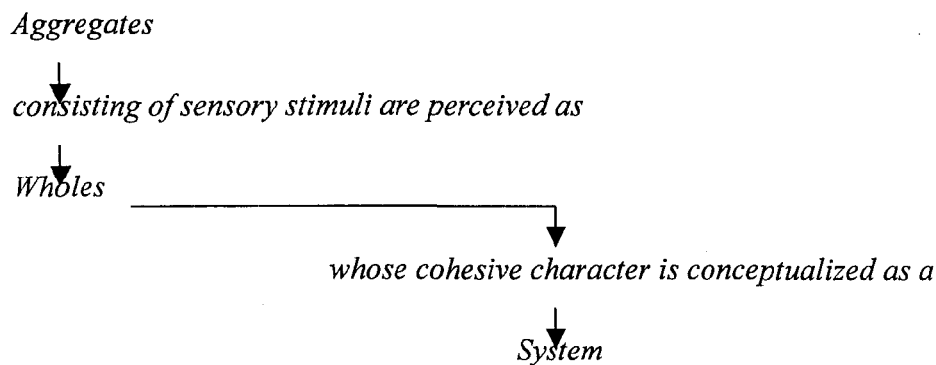


but in reading, information is redistributed among components for the purpose of comprehension. The mind retains not a level sequence, but a topography with some information stored higher, that is, perceptually more prominent, than others. This is

the basic way of grouping processing. It is similar to gestalt perception of patterns in that the reader is to capture the whole as an innate capacity. He would sort the information accordingly, to build items into a unified whole, a three-dimensional picture.



Bell (1991: 16) has illustrated this processing by the following figure:



According to Bell, perception operates in the following way: chaotic aggregates are fed into the mind through senses and are then converted into information-bearing “wholes” by the processes of perception. The “wholes” exist in mind as a system. That is, what converts the formless aggregate into the structured whole is the perception of “system” or “pattern”.

However, linguistic perception is not totally the same as the visual perception. When the reader perceives fragments of the surface structure to grasp the coherent meaning, he does not conduct it in a stimulus-response manner. Rather, he is likely to group items around informational cluster and creatively integrate the process with rearrangement and evaluation strategies. Unlike optical perception it is not simply a matter of transferring the text from the page to the mind. *The initial mental version stored in long-term memory must be subjected to a process of combining, reducing, rearranging, or deleting certain information (Van Dijk, 1977).* Thus what the mind really registers is not identical with the text in structure. He would supply components of the image, drawing upon experience and knowledge concerned with the real world.

What's more, different workings of aesthetic faculties might produce digressed images.

### **2.4.2.3 Perception of Image**

To perceive images is to visualize images, which is defined by Richards as "to think of something in any concrete fashion." Perception of linguistic meaning is a cognitive mechanism, while image perception is to certain extent an aesthetic experience, in which the reader of the translator experiences certain feelings or emotions (aesthetic qualities). To perceive the gestalt image is to sketch the psychological contours of the poetic subject, to experience the aesthetic picture of the author.

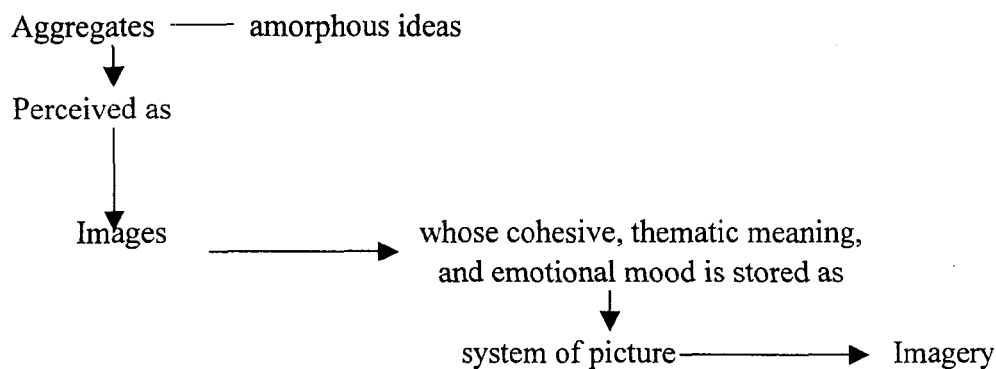
Just as perception of shape and movement of an object, perception of the linguistic meaning may convey to the translator as a reader has the expression of a gestalt concept. And this concept, unlike the pattern or a physical object, conveys feeling, hence an aesthetic image. To be more exact, the organization of artistic images is largely a matter of gathered linguistic meaning plus the impressions that certain aesthetic experiences of the author have had on us.

To capture the overall meaning and formulate a gestalt image, one is to pick out aesthetic groupings. When sectoring a painting, one would most often pick out a contour at the first sight. Contour is not only the most readable sign, it is also that which can most easily represent the essence of the object. (Dufrenne, 1973:285) In the case of a literary text, contour is the general yet rough idea one obtains at his first reading. The theme forms a vague image in the reader's mind as a contour. Other conceptions are then to enrich this contour and help to formulate a more and more distinct image. When contour realizes its proper richness, an image-G fulfilled. The operative process has been explained by Manlove (1989) as making tentative connections whereby the reader deciphers any of the items in relation to others so as to reveal the pattern which realizes the underlying movements of the image, and which furnishes directions that enable the reader to see the author's groupings. Because the stimuli or what is stressed can better establish a connection or direction-direction we have previously seen to be of immense importance in determining groupings, one can follow the direction and formulate a gestalt image out of it.



Large-G is mentally actualized out of cognitive perception and aesthetic experience. For the cognitive perception here, we mean the understanding of semantic (linguistic) meanings, which is illustrated by Bell as mental representation of cohesive wholes. Bell is right in characterizing one of the main points of the gestalt perception, which plays an essential role in image-actualization.

When confronted with a text, the reader gets immediately into the perception of a linguistic structure and when finished with it, obtains what the work as a whole semantically signifies. The reader does not know the essence, the meaning of a text, a linguistic structure unless he first perceives it by way of cognitive knowledge. This cognitive perception of whole is a necessary condition for the being and knowledge of any kind of text, expository, or literary, whatever. The reader may identify concepts or linguistic meaning by a quick reading of the text and may tend to think that in this activity he understands the text. This, however, is the conceptual understanding, which results in a comprehension of its logic aspects. When at the same time the translator perceives the text in an aesthetic perception, he comes to formulate an artistic image. Thus based on Bell's cognitive model, we have an aesthetic model of perception.



To characterize the system “picture”, we mean that all those constituting the “system” such as semantic knowledge, syntactic knowledge, rhetorical knowledge and aesthetic qualities are stored in the mind in a pictorial gestalt. In our model, the chaotic aggregates are fed into the mind through perception and are thus converted into information-bearing “wholes”. The synthesized whole continued to be further actualized through the comparative imagination and reflection and finally formulated

as image-G. Perception of image-G is: 1) passive and direct, in that it is the direct projection of one's knowledge schemata or cognitive schemata and aesthetic schemata; and 2) gestalt, in that it results from one's operation of assembling, synthesizing and arranging.

Image is therefore actualized in the operation of both linguistic cognition and aesthetic experience. This aesthetic experience is activated by mechanisms such as to imagine the objects and events that give content and identity to the work; to feel the emotional and psychic states that are intended by the meaning and content of the work; to build images of a certain character, a scene, a certain mood, etc. Between the cognitive processing and aesthetic experience, the cognitive processing of a text precedes and determines the aesthetic experience, and the aesthetic experience may in turn influence cognitive processing.

#### 2.4.2.4 Imagery

The aesthetic concept of imagery originates in china. The first person that applied imagery in the theory of literature and art is Liu Xie(刘勰). In his understanding, "imagery" is the visualization of the composition of literary work, a certain stage expressing it in words.

“陶钧文思，贵在虚静，疏淪五脏，澡雪精神，积学以储宝，酌理以富才，研阅以穷照，驯致以悖辞。然后使玄解之宰，寻声律而决墨；独照之匠，窥意象而运斤。此盖馭文之首术，谋篇之大端也。”

Here Liu Xie pointed out the importance of imagery in the whole process of artistic conception (艺术构思). This standpoint can be best explained by Ezra Pound's experience when Pound stepped out of a subway station in Paris, the shining, beautiful faces of women and children are rising from the dark. Back to his apartment, suddenly, he found that a certain way of expression came to him:

“我并不是说我找到了话语，但出现了一种模式，它不是由话语，而是由五彩斑斓的光点组成的……我非常清晰地意识到，如果我是一个画家，或者说，如果我经常有这一种情感，甚或如果我有笔走丹青描绘它有能力，我就会创造出一种新的画风，一个“非写实性”的画派，一幅仅仅用色彩的布排来表现的内容的绘画。

Then he put it into a poem of thirty, which went several drafts later but still not so satisfactory.

One day, he remembered one little poem:

*The foot steps on the cat upon the snow:*

*Plum-blossoms.*

It is this very poem, together with other similar poems that inspired him to compose that famous poem:

*The apparition of these faces in the cloud;*

*Petals on a wet, black bough.*

This is the beginning of imagism, which should give credit to imagery.

Mr. Fu Xiaoxian (傅孝先) made a comparison between symbolism and imagism by saying:

“意象派是古典性的，客观的，强调明确、直接，意象本身便是一切，一切含摄在意象中；象征派则是浪漫的、主观的，强调暗示、间接。象征 (symbol) 本身是一种媒介；一切存在二象征之外。”

Another difference between them lies in the view of imagery. — Symbolism holds a macro view towards imagery while imagism holds a micro view, which puts emphasis on diction, choices of sentence, choices of individual images but ignores the coherence and cohesion of imagery.

Side by side with symbolism is art symbolism, but art symbolism's view toward imagery is more systematic and more objective. They make a strict differentiation between art symbol (macro view of imagery). We may draw such a conclusion by comprising the definitions of the two terms made by Susan Longer:

“艺术作品作为一个整体来说，就是情感的意象。对于这种意象，我们可以称之为艺术符号 (art symbol)。这种艺术符号是一种单一地有机结构体，其中的每一个成份都能离开这个结构体而独立存在，所以单个的成份就不能单独地表现某种情感。”

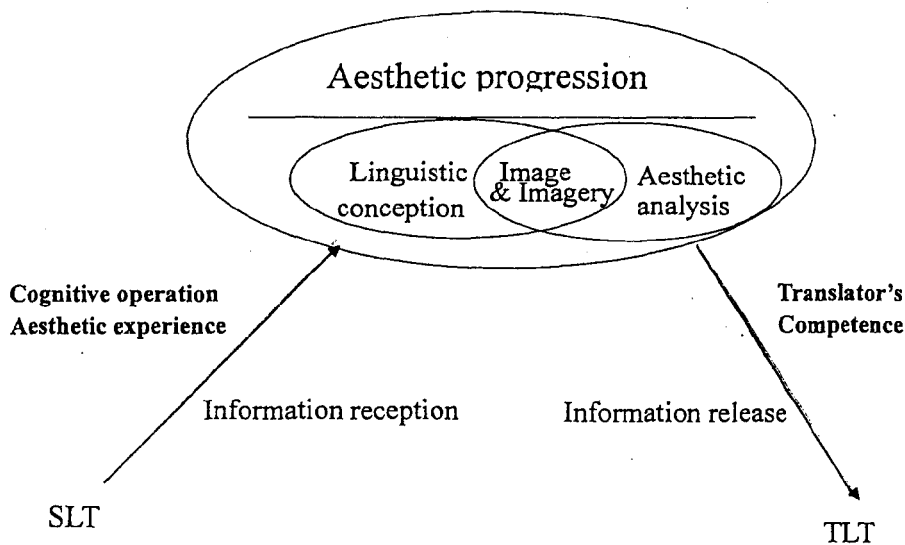
From these two paragraphs, we can see that Longer holds there are two categories of imagery — the entire imagery and the individual image. Susan Longer also holds dialectical views towards these two categories by saying: “整体意象中的每一个成份都不能离开这个结构体单独地存在，虽然我们可以把其中每一个成份在整体中的贡献和作用分析出来，但离不开了整体就无法单独赋予每个成份以意味。”

What we can deduct from art symbolism's theory is that a poem, which cannot

form an entire imagery, is of low aesthetic value.

Both Zhuxi (朱熹) and Wang Fuzhi (王夫之) mentioned that aesthetic imagery (Aesthetics Idee in Canter's term) should be a unified whole in a poem. But Wang Fuzhi is far more advanced in saying: “无端无委, 如全匹成熟锦, 首末一面, 唯此故令读者可以其所感之端委为端委, 而兴观群怨生焉。(《古诗评选》卷五袁象, 《游仙》评语) )

The translator cognitively perceives a relatively stable structure and goes on to build artistic images, which realizes the aesthetic value that intrinsically belongs to the linguistic aspect of the work. This intension between the text and the translator constitutes. The aesthetic progression for the translator, as a reader first of all, experiences in his interpretation of the literary text. The present study will therefore present an image-hashed literary translation model based on cognitive and aesthetic notions as follows:



If a translator really understands the meaning of the source text and has adequate competence in the target language, together with dexterous craft of rendering, translating appears to be a completely natural and an almost automatic process.

## Chapter Three: The Competence of Translator

### 3.1 The World Knowledge for Translator

It goes without saying that a translator should be equipped with a wealth of world knowledge in order to arrive at the fullest possible idea of the ST and transfer the aesthetic experience in their mind to TT. One may safely say that the more knowledgeable a translator is, the more likely he is to grasp the meaning, both implicit and explicit, of the original. Unfortunately, very few translators can claim that they have the knowledge adequate for their purposes. As a result, misunderstandings arise. Ezra Pound, a famous American writer, makes famous mistakes in his translation of classical Chinese poems into English owing to his lack of knowledge about Chinese culture.

*Example 4.*

八月蝴蝶黄，双飞西园草。

*The leaves fall early this autumn, in wind,  
The paired butterflies are already yellow with August.*

The two lines come from *The Ballad of A Merchant's Wife* by Li Bai, a well-known Tang poet. The misrepresentation of '八月蝴蝶黄' is obviously due to Pound's lack of knowledge about feature of classical Chinese. In classical Chinese poems, it is a common practice to put the adjectival modifier (黄) after the modified (蝴蝶) for the sake of rime. Therefore, 蝴蝶黄 simply means the butterflies that are yellow. Without this knowledge, Pound took it as a subject-predicate structure and rendered it as above. His misunderstanding might have been corrected if Pound had had better sense, for a careful reader can tell, relying on his common sense, that butterflies will not change colors with season. This is why some scholars say that logic or common sense is normally the last court of appeal when the translator is caught in referential anomaly.

Here is another example of translation from English to Chinese.

*Example 5.*

*The origin of the shells was Portuguese, that is to say, they came from Portuguese Guinea or Guinea (Bissau).*

这些炮火来自葡萄牙，也就是说，葡属几内亚或几内亚（比绍）。

The translation is seemingly equivalent to the original in both form and content. Yet an intelligent reader will immediately spot the wrong information conveyed in 或, for his encyclopedic knowledge tells him that Portuguese Guinea and Guinea (Bissau) are actually different terms for one and the same country instead of two different countries. While 或 in Chinese means “alternatively” and might lead one to the presumption that Portuguese Guinea and Guinea (Bissau) are two different countries. Obviously, the mistake is made because the translator does not have the knowledge.

Similar misunderstandings arising from the lack of world knowledge or common sense are too many to enumerate. Pearl Buck, for example, takes “江湖” at their face value and understand it as “rivers and lakes”, but fail to realize that it denotes a romantic and fascinating world of chivalrous and gallant swordsmen of a lost age. As the world is immense, so is the world knowledge inexhaustible. A translator, however intelligent and careful, still misunderstands the text owing to his inadequacy of world knowledge.

### 3.2 The translator's Cultural Background

Any discussion of translation would not be complete without a mention of culture and its impact on translation. It may be safely said that without culture there would be no necessity for communication, to say nothing of translation. The cultural approach to translation studies declares that translating means translating culture. Nowadays translation scholars unanimously agree, “*by tending to specific translation problems of words or phrases, the translator is actually dealing with the two cultures in question*”(王佐良《翻译: 思考与试笔》, 1997: 18). Thus Susana Bassnet is right in saying “*Just as the norms and constraints of the source culture play their part in the creation of the ST, so the norms and conventions of the target culture play their inevitable role in the creation of the translation*”(Constructing Culture, 2001:93). When the ST is created, it is meant, in most cases, for native readers only and is verbalized as such, i.e. with exclusive regard to the native readers' cultural attainment, aesthetic expectation and psychological make-up. In other words, no texts are written with a preconception for being easy to translate. “*The native speaker's at-hominess, largely subconscious because inherited and cultural-specific, in his native tongues, his long-conditioned immersion in the appropriate context of the spoken or written*

utterance, make possible the economy, the essential implicitness of customary speech and writing”(George Steiner, *after Babel*, 2001:291). With a shared cultural background, the native readers are able to understand the ST without much difficulty arising from the cultural distance. The same information, however, is difficult for a TR to comprehend especially in the case of cultural terms and ideas. As there is always limit to what he knows about the source culture, the translator inevitably falls short of fully understanding the ST, its cultural connotations in particular. Worse still, equipped with his native culture, the translator tends to interpret the ST falling back on his own cultural system, thus skewing the ST with his native cultural attainment. In translation studies, this is referred to as cultural misinterpretation.

Let’s now look at an example.

*Example 6*

诗家清景在早春，绿柳才黄半未匀。

The landscape, which the poet loves is that of early May,

When budding greenness half concealed enwraps each willow spray.

-- H.A.Giles

H.A.Giles is one of the master translators in translating Chinese poems into English. But “Even Homer sometimes nods” as a western saying goes. In the above poem, Giles misread the information in “早春”，which literally means “early spring”，and understand it as the corresponding season in his native land, i.e. early May. In China, however, “early spring” refers to late February instead of early May, which is the loveliest month in Europe and normally arouses poetic feelings. The misreading of “早春” makes the following line unintelligible, since in early May in China, the willow sprays have all darkened into their ripeness and are no longer “half concealed” or “budding green”. From Giles’s mistake, we can see that even a veteran translator is not entirely free from cultural interference when reading a ST. “without the knowledge of the believe and practices of other cultures, a translator’s perspective of the world would be tragically restricted. And it is not surprising that the most serious mistakes in translation are made because of ignorance about the views and values of other cultures” (Eugene A. Nida, *Language and Culture*, 2001:205).

Below is another example from *A Dream of The Red Mansions*.

*Example 7*

谋事在人，成事在天。

Man proposes, Heaven disposes.

----Yang Xenia & Gladys Yang

Man proposes, God disposes,

----David Hawkers

The two translations above bring to light how cultural norms serve as a wire-pulling man behind the translator's reading of the ST. While "heaven" is universal in major world religions, God is distinctively Christian. That explains why Hawkers naturally understands it relying on his Christian mentality, whereas Yang's version reveals his association of "天" with the supreme god in Taoism, an indigenous Chinese religion. That is to say, in Hawkins's translation, what is a downright Chinese notion of Taoism is adjusted to a Christian worldview. At this point, Hawke's and Yang cannot help playing the role of a "cultural man" in his interpretation of the ST.

In principle, the translator is supposed to stay neutral when he is reading a ST so as to preserve intact the original intention, especially its cultural connotation. In practice, however, it is impossible to achieve this idealized state of neutrality, for cultural interference is something fused into one's thinking, too much so that no aspect of human activity is free from its influence. Besides, the same word or phrase will arouse entirely different aesthetic or psychological response in different receptors, depending on whether or not it is in conformity with his previous cultural background and aesthetic experience. In this sense, people are first of all "cultural", and are more provincial towards, and less receptive of, foreign culture than they think they are. An example on lexical level is "party spirit", a commentary term in communist countries denoting all the cherished attributes characteristic of proletarians, but derogatory in most western countries where it is associated with radical partisanship and parochial sectarianism. On a higher level, thematic deviation of the ST from the target culture sometimes makes the translator go so far as to adjust the ST from the target culture sometimes makes the translator go so far as to adjust the ST to cater for the needs of the reader. Constance Garnett's translation of Tolstoy is refined and genteel even though the ST is violent and sexual. Her 19<sup>th</sup> century Victorian mentality and moral sense obviously taint her interpretation and treatment of the original violence and sex. Zhu Shenghao's (朱生豪) treatment of Juliet shows how Juliet was transformed from



a passionate, candid girl into a more reserved, virtuous lady from a respectable and cultured family, an image that falls within the traditional concept of a graceful lady in Chinese culture. Likewise, Shakespeare's king Lear has been acculturated with Confucian ethical notion of filial piety, which is absent in the original. The above examples show that when reading a ST, the translator is forever under the influence of his native culture. He is instinctively interpreting the ST with reference to his cultural attainment, although he takes great pains to avoid it. To conclude this part, let's see what Witte Headroom said in this respect: "*Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own cultural-specific knowledge of that culture, either from the inside or the outside, depending on whether the translation is from or into the native language and culture*" (Wolfram Wilss, *The Science of Translation*, 2001:76).

### **3.3 The Translator's Literary Style**

Aesthetics of translation defines translation as an aesthetic experience in which the translator is the aesthetic subject. With this definition, the translator's aesthetic intuition plays an important role in his reading of the ST. By aesthetic intuition, the author means the translator's exquisite sensitivity to, and delicate intuition about, the aesthetic object, i.e. the literary work. To put it more precisely, it is something with which the translator is able to tell the connotations from the denotations or, better still, to distinguish symbolism from realism; with it the translator can "read behind the lines" and think into the mind of his author and identify his own aesthetic vision with the original artistic world. In literary translation, this union of the translator with his author is of vital importance to the success of a translation. This ability to interpret literary text can be described as "literary competence" in the words of Christane Nerd or "poetic competence" in the language of de Beau Grande. The author singles out literary competence as an essential qualification on the part of a literary translator on the grounds that when reading a ST, the translator invariably relies on this gift to approach the world of art, and the absence or presence of this trait makes great difference to his reading of the ST. On the other hand, the openness of literature calls for, and brings into full play, the translator's literary competence, without which a literary work will fall on sterile ground. It is the area where the

translator displays his talent as a connoisseur of works of art. As an aesthetic ability, literary competence is at its most creative in the process of the translator's reading of the ST and translated into fullest possible insight into the ST with the help of his cultural attainment. To make the author's point clear, an example is provided below, a concluding passage from *The Dead* by James Joyce.

*A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves it was falling, too, upon every part of the lonely churchyard on the hill where Michael Furry lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, in the barren thorns drifted on the crooked crosses and headstones, on the spears of the little gate, in the barren thorn. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and dead.*

The passage is characterized by consistent use of low-key words and alternative use of "softly falling" and "falling softly", bringing out a rhythmic, lingering effect on one's mind. The deliberate use of alliteration in the last line (his soul swooned slowly) helps strengthen the effect. To achieve this level of understanding, linguistic competence is called for, which enables the translator to explore the text on linguistic level, namely, the language features that are audible and visible. Relying on his linguistic competence, the translator can make out semantic significance of the passage. More importantly, the chapter possesses some other aesthetic elements that are intangible but inseparable to the artistic concept intended by the author. In this passage, it is an effect it leaves with reader, a feeling that is in the delicate balance between the motion and the motionless that is bordering on, yet not quite, "gloominess". A thread of thought drifts in confusion and retirement, from birth to death, death, death to resurrection, and between the motion and the still. All these imperceptible feelings, together with the author's train of thoughts and his allusions, are the essence of the whole passage intended behind the words. In the words of

traditional Chinese art criticism both at home and abroad. A touchstone of a good translator is his aesthetic sensitivity to these metalinguistic and extra textual elements of a text. This “higher” level of aesthetic experience could be elevated with the translator’s knowledge about the author’s life experience and his writing style. Arriving at this level of reading calls for the translator’s literary competence. Deprived of the competence, the translator could at best stop at the language features, which in turn translate into formal equivalence in the TT. As the literary translation aims at reproducing style, this formal equivalence leaves much to be desired.

To arrive at the fullest possible interpretation of the ST, the translator’s literary competence plays a more important role than his world knowledge and cultural background. This is so because in literary works, the code elements are often ambiguous, “*producing the vagueness of polysemy, typical of literary texts and allowing readers a variety of interpretations*” (Christiana Nerd, *Translating as A Purposeful Activity*, 2002: 85). As the literary text is characteristically connotative, normally metaphorical and highly symbolic, the translator is expected to decode all these implicit elements relying on his literary competence. Wittgenstein thus wrote of his Tractates: “*...my work consists of two parts: the one presented here plus all that I have not written. And it is precisely this second part which is the important one*” (George Steiner, *After Babel*, 2001: 192). Mozart once wrote that the best music is in silence between the notes. This “second important part” and “silence between the notes” compels the readers to exploit his literary competence. The dynamism of texts’ meaning puts the translator’s literary competence on full alert during his reading of the ST and varies from person to person, consequently leading to diversified interpretations. Regarding this point, Wolfram Wilss remarks: In many cases, a literary text is deliberately organized in such a way as to compel readers to make the implicit structures or elements of a literary text explicit, thus forcing him, so to speak, to read his own concept of the intended meaning into this text” (Wolfram Wilss, *The Science of Translation*, 2001: 125).

### **3.4 The Translator’s Dialect**

Our attitude towards the translator’s style will grow more liberal and rational if we listen to what sociolinguistics says about the relationship between the people and

the language they use. Sociolinguistics holds that the varieties of language are the actual realizations of the general notion of language and assumed to be related both to the language user and the use to which it is put. Varieties related to the language user are normally known as dialects and varieties related to the use as register. Dialects are further divided into: 1 regional dialect, i.e. linguistic varieties used by people living in different regions; 2 social dialect, a linguistic variety used by people of different social classes; 3 dialect related to sex, i.e. men and women tend to use different words; 4 dialect in relation to age; 5 standard dialect, which I understand as a widely recognized variety of language with a core vocabulary and received pronunciation and standard grammar (戴炜栋《简明英语语言学教程》, 1999: 140)。As sociolinguistics is developing, many more dialects are being proposed. “Gumperz (1975) and Goffman (1975) have suggested that social determinants of speech or writing behavior include age, sex, class, occupation, caste, religion, nationality, generation, region, schooling, cultural cognitive assumptions, bilingualism, etc. Each year, many more are reported” (Peter Newark, *Approaches to Translation*, 2001:121).

The findings in sociolinguistics reveal that people’s language, written or spoken, is socially conditioned. The language you use betrays what you are whether you mean it to or not. Vendors in the street use languages different from that of a university professor; college students are more likely to pick up the new coinage in internet or entertainment; the elderly people have a nostalgia for the language that represents their prime time; people working in the same field tend to communicate with one another in their technical terms; similarly, while men like to use the word “ladies”, women prefer to use “girls” to address themselves regardless of their age. As an average person living in the society, the translator is no freer from the influence of these social determinants of language. His translation, although meant to reproduce the author’s style, inevitably tells his region, sex, age, social class, etc, which are mainly reflected in his lexicon.

### **3.4.1 The Translator’s Temporal Dialect**

Any diachronic comparison of different versions of the same ST will suffice to prove that any translation cannot help to be a period piece. That is to say the translator is forever translating for his own time only, making his translation marked

in the dimension of time. This is so because translating is a varied form of artistic creation subject to the universal rules of artistic production, which is bound to take place in a particular period of time and subject to the influence of it. If the languages involved have undergone considerable changes in between different versions, as is in the case of the reform in written Chinese, different versions are normally so markedly different in linguistic features that the readers are compelled to pick them up.

Example 8:

*This rambling propensity strengthened with my years. Books of voyages and travels became my passion, and in devouring their contents. I neglected the regular exercise of the school. How wistfully would I wander about the pier heads in fine weather, and watch the parting ships bound to distant climes----with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!*

林纾：而好游之心，遂与吾年竟长，迨既能读，尤嗜读古人之游记，屏正书弗读。有时至商埠，见贾舶张帆，而余一缕游魂，竟随此船至于天涯海角。

夏济安：岁月增添，游兴更盛。我最爱读的书是游记旅行之类，废寝忘餐读这种闲书。把学校里的正课练习都给耽误了。风和日暖之日，我到码头四周去游荡，看见船只一艘一艘的开向远方，不经心向往之——船帆渐远渐小，岸上的我，以目远送，我的灵魂已经随着我的幻想到了地球的不知哪一个角落了。

An examination of both translations against the original convinces us that not much semantic difference exists between the two versions, i.e. they are equally faithful to the original in content. A closer look, however, shows three conspicuous features: 1. Xia' version is twice as long as Lin's; 2. It is done in modern Chinese; 3. it reads more like an intralingual translation of Lin's version. This findings confirm the author's point that translation in this case is mainly a result brought about by changed TR. Lin is Xia's senior by almost half a century, which makes great difference to the aesthetic expectations of the TR of his time.

As the point has been made clear by example 8, in which two versions of Washington Irving's *The Sketchbook: The Sketchbook: The Author's Account of Himself* are provided for comparison and analysis, we will drop the matter here and turn to look at the translator's regional style.

### 3.4.2 The Translator's Regional Dialect

Artistic production of the kind is invariably susceptible to cultural, economical and political influences, which are different from one locality to another and make the translation a regional piece. Below is a line from Bernard Shaw's play *Saint Joan* with two Chinese versions, one by Wu Qiancheng (吴潜诚) from China's Taiwan, the other by Liu Bingsham (刘炳善) from China's mainland:

Example 9:

*Steward: Sir, it is not my fault. It is act of God*

*Taiwan: 管家: 大人, 这可不能怪我, 这是上帝的行祇哪。*

*Mainland: 老爷, 这不怪我。这是上帝的安排。*

“行祇”originally means “whereabouts” and is still in use in present-day Taiwan. In Mainland, however, it has passed out of the usage and a less obscure “行止” supplies its place with a slightly varied sense of “way” or “style”. Considering the context and the addressor of the utterance, a translator from Mainland takes “行止” as his last choice, let alone the obsolete “行祇”. The use of “行祇”owes to the translator's regional dialect and speaks volumes for the regional features of the translator's style on lexical level. Another example is provided below which will strengthen the author's point:

Example 10:

*This is nothing to joke about. It is worse than we thought. It was not a soldier, but an angel dressed as a soldier.*

*Taiwan: 这可不是闹着玩的事, 事情比我们想象的还要糟糕。那并不是一名士兵, 而不是一位穿军服的天使。*

*Mainland: 这可不是打哈哈的事儿, 真想不到那么厉害。不是一个大兵——是穿着丘八衣裳的天使。*

“打哈哈的事儿” and “丘八” are highly characteristic of the oral usage in Mainland and might appear to the Taiwan's version conforms to the standard usage and are unmarked in the dimension of locality.

### 3.4.3 The Translator's Professional Dialect

As for the relationship between the translator's style and his occupation, an interesting research has been conducted. In the research, a sentence *代表团有各行各业有人组成* has been given to a mathematician, a physician and a literary translator,

who render it into the following three versions respectively:

*Example 11:*

*People from numerous fields form the delegation.*

*The delegation composed of people from the spectrum of professions.*

*People from a variety of professions group together to be this delegation.*

On semantic level, all three versions equally succeed in carrying over the content of the ST. Besides; they indicate the lexical preference on the part of the three translators in connection with their profession. The mathematician's version is lucid to the highest degree. The physician's version shows his preference for "is composed of" and "spectrum", two terms frequently found in the textbooks of physics. In the third version, "a variety of" is used, an expression more popular with literary translator. The example shows that if a translator appropriately fuses his occupational dialect into his translation without distorting the original meaning, the translation will be enriched, instead of impaired, by the translator's idiolect.

#### **3.4.4 The translator's idiolect**

Parallel to dialect is the concept of idiolect, "the language variety used by a particular individual". "The markers of an idiolect may include idiosyncratic statistical features, such as a tendency to exceptionally frequent use of particular items" (中雨平《西方翻译理论精选》2002: 342)。Following George Steiner, we define idiolect in an extended sense to include one's individual use of language at large, which in literature is demonstrable not only in the writer's habitual use of words, sentence patterns but also in his idiosyncratic use of textual grids and means of execution. It is well to be recognized, however, that idiolect markers are most distinct at the lexical level.

The concept of idiolect contributes immensely to the contention for the translator's style in two ways. First, it theoretically validates the original writer's mannerism, on which some writers rest their reputation. Henry James, for example, is well known for his complex and involved sentences. Mark Twain is an example of the opposite tendency: his sentences are always short and his sentence structure simple and his style "telegraphic". When it comes to features in textual grid and means of execution, the writer's idiolect is exploited to such a degree that language is driven to

its limits as a pliable tool to express human feelings. E.E.Cummings, for example, is well known for his idiosyncratic syntax and Nash Ogden his unusual word order. James Joyce is another writer of modernism characterized by rich stylistic features and his frequent uses of the “stream of consciousness” technique. “Style” in this sense is marked by its deviation from proper or conventional use of language, to approach which brings into full play the translator’s worldview, temperament, psychological make-up, cultural attainment and, most importantly, his literary competence. This is where the translator reads his own self into the ST in one of the primary procedures of translating.

Second, the concept of idiolect theoretically justifies the translator’s style. “Just as no literary masterpiece has ever been written by more than one author, a first-rate translation that must be written by one person can only bear the stamp of one idiolect” (*Peter New mark, Approaches to Translation, 2001: 158*). To reproduce the original style, the translator must wrestle with his idiolect all the way through the transferring process. The task becomes impossible when the translator’s idiolect has developed into a mature style of his own, as is in the case of a writer-translator, who is more apt to take up translation to enrich his native tongue so as to invigorate his native literature. A writer translator thus has his own full-grown style to reckon with as he is expected to stay invisible. In practice, however, the result is less happy. Translations done by writers with mature style normally take on the look of the translator instead of the writer. A writer-translator is confronted with his visibility on the level of an obstinate, full-fledged literary style, which is justified by the concept of idiolect. One of the distinctive characteristics of literary style is its consistency, that is to say, once a writer develops his style into maturity, he cannot change it at will. His style will remain consistent and invulnerable to outside influence. This explains why some prudent translators, when choosing a ST, cautiously stays away from the ST too distant from his own style of writing, for he knows perfectly well that his own style will fool around and make trouble, thus impairing the original style that is held sacred in literary translation. The same point can be made clear from another point of view, i.e. the admonition against any vagary to imitate the style of some famous writer. Lu Xun is beyond imitation, for his is characteristically sharp, pithy and sarcastic. So is Lao She (老舍) whose masterful use of idiomatic Beijing dialect



defies imitation. Imagine what will become of great works translated by great writers like Lu Xun or Lao She or any other writers with a fully developed style of his own? Below does Lu Xun translate an opening paragraph from Japanese versions?

那女人仍旧大叫，伊的病的悲痛的叫声响彻了全家，极像一个将要淹死的人的求救。译虽然诅咒，詈骂，责备，但其间并不夹杂着于些特别憎恶。这只是绝顶的无法的绝望的悲鸣。

Anyone who has read Lu Xun can immediately smell him: pithy syntax, eclipse of connectives and form words, smooth and terse. How does his translation compare with his own writing on lexical and syntactic levels?

当她说出无词的言语时，她那伟大如石像，然而已经荒废的、颓败的身躯的全面都颤动了。这颤动点点如鱼鳞，每一鳞都起伏如沸水在烈火上，空中也即刻一同振颤，仿佛暴风雨中的荒海的波涛。

All readers can tell lexical and syntactic identity between Lu's translation and his own writing, which is so marked as to force into one's impression. The examples above show that when recounting the message in the ST, the translator normally searches from his idiolect for what he thinks is a proper word or phrase or word order, and this makes it inevitable that the TT will bear the marks of the translator's personal preference. *"From his idiolect, the language of his habitual use, with its personal peculiarities of grammar, lexis and word order, the translator creates his linguistic reproduction of a situation he sees through the ST. His idiolect at once incidentally expresses his own style and character and regulates the naturalness of his translation, ensuring that it is modern and full"* (Peter New mark, *A Textbook of Translation*, 2001:138).

Translation scholars nowadays grow more reasonable about the translator's style, although no unanimous agreement has been reached so far. In this debate, those who cry against the translator's style uphold the author's style as sacred and consider any form of its infringement as undesirable. This prudent attitude towards the original is unimpeachable and the translator's faithfulness to the original can never be too much emphasized. But in literary translation, beautiful but unfaithful translations are too many to enumerate, so much so that it could be safely said that strictly speaking, no translation is 100% faithful to the original in style. This is so because *"The individual uses of languages of the text writer and the translator do not coincide. Everybody has*

*lexical if not grammatical idiosyncrasies, and attaches "private" meanings to a few words" (Approaches to Translation, Peter New mark, 2001:8).* Not just that, if the translator tries to reproduce the original style, he is aiming at something equally beyond his command, for the author's style is as difficult to reproduce as the translator's style to obliterate. We can see the difficulty in the criticism made by Matthew Arnold (1822-1888) of the four English translations of Iliad and Odyssey by Homer(9<sup>th</sup> -8<sup>th</sup> ?B.C):

Homer is rapid in his movement, Homer is plain in his words, Homer is simple in his ideas, Homer is noble in his manner. Cowper renders him ill because he is slow in his movement, and elaborate in his style; Pope renders him ill because he is slow in his movement, and elaborate in his style; Pope renders him ill because he is artificial both in his style and in his words; Chapman renders him ill because he is fantastic in his ideas; Mr. Newman renders him ill because he is in his words and ignoble in his manner. All four translations diverge from their original at other points besides those named; but it is at the points named that their divergence is greatest. (中雨平, 西方翻译理论精选, 2002: 222)

## Conclusion

In the foregoing chapters, we have discussed the aesthetic progression in the interpretation of the SLT. As the translator is also a reader, his understanding of the SLT is an interpretative one, for on the one hand the text is open-ended, on the other the translator understands the text with his mental percept which is made up of factors like the translator's world outlook and life philosophy, cultural horizon, artistic accomplishment, and literary competence.

It is evident that the translator plays a decisive part in the translation procedures. It is manifested, followed by discussing on three fractions of translation procedures (i.e. source text, basic processes in cognition and reception of aesthetics, and competence of translator) that something mental does exist before texts are written and after they are read. When we have written something, we believe we have organized and expressed ideas and impressions that occurred in our brain before we wrote, for we might have exploited other language or another language entirely to express them. Similarly, as readers, we feel that we are storing up ideas in our own words, even in a language other than the one in which, the text was written. In translation process, the translator should take account of the different effects of the four roles---as a reader, a writer, a creator, and a researcher. They cannot be separated. His social and cultural background cultivates the translator as a living human being. He has personality, emotion and thought. All those factors will participate in the process of interpretation.

Translation involves more than reproduction; it is a hermeneutic reconstruction. The horizon of the text and that of the translator join together to form a new horizon. That is the result of his interpretation in which the translator's subjectivity is brought into full play. Every decision and choice made by the translator will reflect the translator's personality and idiosyncrasy. All the interpretations of the same SLT are different in some aspects, for every interpretation is partial. No single interpretation can possibly exhaust the meaning of the text. The same SLT is always retranslated by different translators or even by the same translator at different times. The diversity of interpretations should be welcomed as they all contribute to the full understanding of a text.

This thesis combined aesthetic progression with some interpretation to reveal the

mental process of translator in rendering which proposed another map as cognitive process for translator in translation practice. It is also highlighted the competence of translator as necessary elements for translator who involved in translation procedures.

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