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# 翻譯季刊

## *Translation Quarterly*

香港翻譯學會  
The Hong Kong Translation Society

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## 編者的話：

本期陳向紅、黎昌抱的開卷之作仔細審讀了譯家楊憲益夫婦對《魯迅小說選》的英譯，發現其譯本並非是由不少學者所述般“忠實”和“準確”。事實上，無論在譯作的微觀（如具體詞語的處理）及巨集觀（如副文本的添加）層面，均出現了一定程度的改寫和操控，影響了外國讀者對魯迅的印象及對其作品的解讀。兩位作者繼而從政治行為和國家贊助的角度解讀了上述改動對文本意義的再造。其原因主要是由於“國家”作為該小說翻譯活動的總策劃及贊助人，在翻譯出版活動中帶有濃鬱的政治目的，希冀達到塑造特定的國家形象的意圖。這亦證明政治對社會的影響無孔不入。

無獨有偶，潘莉其及團隊也是從政治角度入手，考察美國主流媒體對國家主席習近平反腐敗比喻的翻譯。她們基於 Charteris-Black 的批評隱喻分析模式，提出媒體隱喻分析的批評認知分析模式，並用其來分析上述“政治隱喻”的英譯，並考察其在英美讀者中的接受情況。

個案研究的好處是能夠以小見大，通過對特定譯作深入的分析，發掘制約譯者翻譯決策的種種內外因素，並以此得出具備一定普適性的結論。陳文浩、李波通過分析沈從文小說《邊城》的英譯本，從視角語法中的再現意義、互動意義和構圖意義的角度分析了譯文中含有多模態因素的內容。他們發現上述理論有助於從視覺表徵及意象的再現兩個角度來評估文學翻譯的質量。

上述三篇論文從較為微觀的角度分析譯作的形成、接受和意義。而本期中的其餘兩篇論文則是從較為宏觀的角度來審視翻譯研究中的一些新動向。邵璐、游嵐燕一文總括了認知文體學的起源、進展和現狀，並提出認知文體學視角下的翻譯研究框架。具體而言，作者認為文本世

界理論、前景化理論及識解運作這三個概念對於解釋翻譯作品中的地域特徵、考察譯者的翻譯策略及其背後的認知因素大有裨益。龍明慧則探討了在當今這個數位化時代，如何採用融合語言、圖像、動畫、音視頻的多模態方式來翻譯典籍，並提出了多模態譯本的構建原則和方式。可以預見，若此新穎的多模態翻譯模式能夠運用於中國典籍外譯之中的話，必定能夠給外國讀者帶來更直觀、更生動的閱讀體驗。

本期的書評欄目則有覃斌健介紹由張旭所著的《心田的音樂：翻譯家黎翠珍的英譯世界》一書。黎翠珍教授是香港久負盛名的翻譯家，在戲劇翻譯方面貢獻良多。此書對黎教授眾多各種體裁的譯文進行細緻分析，對其精妙之處娓娓道來，展現了譯者的匠心所在。

李德超

二〇一九年十二月



目錄 CONTENTS

iv 編者的話

論文 Articles

- 1 作為政治行為的國家翻譯實踐：楊譯 陳向紅、黎昌抱  
魯迅小說研究
- 19 Mediation and Reception of Political *Li PAN,*  
Metaphor in Media Discourse: A *Jinying LI,*  
Case Study of President Xi's Most *Chuxin*  
Quoted Anti-Corruption Metaphor *HUANG*
- 45 A Multimodal Approach to the Study *Wenhao CHEN*  
of Literary Translation: Visual *and Bo LI*  
Representation through English  
Translations of Shen Congwen's  
Biancheng
- 66 認知文體學視角下的翻譯研究：回顧與 邵璐、游嵐燕  
展望
- 84 論數位化時代典籍翻譯的多模態模式 龍明慧

## 書評 Book Review

- 103 中華文化“走出去”的雙語譯家模式：《心田的音樂：翻譯家黎翠珍的英譯世界》評述 覃斌健
- 112 通告 Announcement
- 114 稿約凡例 Guidelines for Contributors
- 118 徵求訂戶啟事 Subscribing to *Translation Quarterly*
- 120 訂戶表格 Subscription and Order Form

# 作為政治行為的國家翻譯實踐： 楊譯魯迅小說研究

陳向紅 黎昌抱

## National Translation Program as a Political Act: A Study on Yang Xianyi and Gladys Yang's Translation of Lu Xun's Short Stories (*Xianghong Chen & Changbao Li*)

### **Abstract**

*As part of the strongly politically-driven national translation program, Yang Xianyi and Gladys Yang's translation of Lu Xun's short stories has ever played a vital role in shaping China's national image since 1949. Their version is usually famed for its faithfulness and reliability. However, through a close analysis of the text, some deviations from the original works can still be found. On the one hand, there are some modifications on the textual level such as the correction of cultural mistakes in the original text and the considerations of propriety regarding the presentation of swear words. On the other hand, paratextual apparatus such as the preface, postscript and footnotes are incorporated and combined with the translated text to make for rewriting and manipulation.*

**Keywords:** Lu Xun's short stories; fiction translation; paratextual features

## 一、前言

楊譯魯迅小說是1949年建國之初秉承國家意志的中國現當代文學對外譯介的重要文化工程，其譯介從1950年代一直持續到1980年代初。期間，楊譯魯迅小說除了在《中國文學》(Chinese Literature)上連載，還以各種單行本或合集形式在外文出版社(以下簡稱外文社)推出。其中，尤以《魯迅小說選》(Selected Stories of Lu Hsun)影響最大，曾接連推出1954、1960、1963、1972等不同版本。楊憲益和戴乃疊夫婦投入大量精力和時間，保證了譯文的品質。楊譯魯迅小說得到英語世界學術同行的推崇，被視為“經典”和“標準”譯本，鄧騰克(Denton 1993: 174)認為楊譯本素以“精確、流暢著稱”，何穀理認為楊譯本“忠實可靠(solid)”(Hegel 2003: 217)，稱之為“標準”(standard translation)譯本(Hegel 2002: 220)。事實上，作為國家贊助和發起的翻譯實踐，楊譯魯迅小說具有極強的政治目的，肩負著維護國家利益和對外塑造國家形象的重要使命。仔細審讀譯文，發現楊譯本並非絕對的完全“忠實”於原作：在微觀層面上，楊譯本修正了原作的差錯謬誤、冒罵詞存在降(增)調處理等；在宏觀層面上，通過添加副文本對譯作進行整體操控。本文將楊譯魯迅小說放回歷史脈絡中加以梳理和考察，試圖通過探討其譯介狀況，呈現國家翻譯實踐的政治功利性以及對翻譯活動的影響。

## 二、1949年之後的國家翻譯實踐

國家翻譯實踐是指“主權國家以國家名義為實現自利的戰略目標而自發實施的自主性翻譯實踐”。(任東升，高玉霞，2015: 93)國家翻

譯實踐與“國家戰略、國家行為、對外塑造國家形象、強化對內意識形態等維護國家利益的國家行為密切相關”(同上, 93)。由此可見, 國家翻譯實踐是以“國家”作為翻譯活動的策動者、贊助人和主體, 由國家統籌規劃, 在翻譯選材和翻譯策略上以塑造國家形象和維護國家利益為主要目的, 具有很強的政治性。

1949年新中國成立後遭到美國為首的西方國家在政治、經濟、文化等方面的全方位圍堵封鎖, 並利用各種媒體進行歪曲性甚至是非顛倒的報導, 同時, 美國還以香港和臺灣作為遏制新中國的前沿哨所。面臨如此惡劣的國際局勢, 中國政府迫切需要主動發聲向世界宣傳報導中國, 介紹新中國的真實現狀和取得的成就, 爭取國際社會輿論, 塑造正面國家形象。於是1949年10月成立中央人民政府新聞總署國際新聞局, 1952年改為外文出版社, 它是“為編譯出版我國對外宣傳之外文書刊的統一的事業機構”(周東元, 亓文公, 1999: 46), 由中宣部直接領導, 首要任務是“廣泛地並多方面地介紹新中國的建設成就, 中國共產黨與中央人民政府的政策, 中國革命和建設經驗”(戴延年, 陳日濃, 1999: 24)。顯然, 外文社的翻譯活動是由國家贊助和發起, 是國家翻譯實踐的組成部分, 出版的刊物和圖書均服務於國家的統一對外宣傳方針, 尤其重視政治效果。因此, 外文社推出的外文書刊曾一度被視作進行國際階級鬥爭的工具之一, 在國際思想戰線上作戰的兵種之一(周東元, 亓文公, 1999: 352)。

外文社很早就意識到文學作品發揮著對外塑造國家形象的重要功能, 主要通過《中國文學》和發行單行本對外譯介中國古典和現當代文學。建國後確立的以“魯郭茅巴老曹”為現代文學經典的格局, 為文學外譯選材提供了重要依據, 在所有現代作家中, 以上幾位被譯介的作品數量最多, 其中尤以魯迅為最。據統計, 《中國文學》從創刊至1984

年，共刊載魯迅雜文、小說等譯作115篇（林文藝，2014: 137）。此外，《魯迅小說選》、《魯迅作品選》、《阿Q正傳》、《吶喊》、《彷徨》、《故事新編》、《野草》、《中國小說史略》均以單行本多次再版重印。另外還有郭沫若的《屈原》和《女神》；茅盾的《春蠶集》和《子夜》；巴金的《家》；老舍的《駱駝祥子》；曹禺的《日出》和《雷雨》等。從外文社早期推出的譯作看，現代文學史上的經典作家均有單行本發行，而且在裝幀上體例統一，體現了當時國家翻譯實踐的系統性和組織性。

作為一種政治行為，國家翻譯實踐對翻譯的操控不僅體現在作品的選擇上，還體現在具體譯介策略上。建國後主流翻譯界以“信”作為譯事圭臬，強調譯作要“忠實”傳達原作的意義，“原汁原味”地傳達中國文化。當然，在翻譯過程中倘若語言因素與意識形態或詩學因素發生衝突，後者往往會占上風（Lefevere 2004: 39）。國家翻譯實踐以鞏固政權、加強對外交流以及塑造國家正面形象為主要目的，為服務這一目的，翻譯過程中難免進行改寫。作為建國後對外塑造國家形象的重點工程，楊譯魯迅小說總體忠實，但文本內不乏個別偏離原作之處。對於魯迅這樣重要而富有聲望的作家，不便通過刪改原作的明顯手段來修正與國家意識形態不能完全相容的內容，因此，不同版本的楊譯魯迅小說中通過添加不同的“序跋”、“注釋”等副文本，對譯本進行宏觀層面上的操控，從而達到國家翻譯實踐的政治目的。

### 三、楊譯魯迅小說研究

作為國家翻譯實踐，楊譯魯迅小說的譯介目的從根本上決定了其譯介策略。建國之後，“忠實”是翻譯界的主流觀點和公認標準，外文社對文學外譯活動有明確規定，要求嚴格忠實原文文字和精神（周東

元，元文公，1999: 63)。楊譯魯迅小說一向以“忠實準確”而著稱，但這並非意味著逐字逐句的對應原文，不允許出現任何偏差。事實上，通過仔細的文本比較發現，楊譯本也有違背“忠實”原則的現象，有些明顯是故意偏離，對原作進行操控和改寫，主要表現為：修正原作謬誤、詈罵詞降(增)調處理、添加副文本等。

### 3.1 修正原作謬誤

例1：……，而文豪迭更司也做過《博徒別傳》這一部書，……  
(魯迅，2015：68)

1) ..., the famous author Conan Doyle nevertheless wrote Rodney Stone;\*...  
(Yang & Yang 1972: 66)

(Note: \*In Chinese this novel was called Supplementary Biographies of the Gamblers.)

魯迅在創作《阿Q正傳》時犯了個錯誤，把陳大澄等譯的《博徒列傳》誤記為迭更司（今譯狄更斯）的作品，實際上譯自柯南·道爾的Rodney Stone。之後，魯迅意識到自己的錯誤，曾在寫給韋素園的信中提及此事。1926年魯迅寫信給《阿Q正傳》最早的英譯者梁社幹，指出英譯時可以改正原來的錯誤，或者照原誤譯出，加注說明。<sup>[1]</sup>楊譯本修正了魯迅的錯誤，王宏志（1999: 51）認為這種做法是“出於政治考慮，不讓現代中國聖人的完美形象在外國讀者心目中受到損害。”這種說法不無道理，楊譯本在正文中直接修正了魯迅的錯誤，並添加註腳給出柯南·道爾的原作，但未提及魯迅犯的錯誤，極有可能是刻意回避。

### 3.2 淡化詈罵詞語

詈罵通常是使用侮辱對方或對方親人的詞語或者把人們最厭惡的

詞語強加到對方身上，目的是宣洩或表達強烈情緒。作為一種語言藝術，文學作品中的詈罵可以更好地表現人物的身份地位，揭示人物之間的怨恨仇怒，塑造栩栩如生的人物形象。在魯迅小說中最为典型的便是阿Q的國罵，處於社會底層的阿Q在遭遇到各種侮辱之後，唯有通過“媽媽的”宣洩自我，達到一種所謂的精神勝利。通過檢索，發現《阿Q正傳》中該詞共出現九次，楊譯本是如何處理這些詈罵詞語呢？請看表1。

表1 《阿Q正傳》中詈罵詞的英譯

原 文	1972楊譯	1953楊譯	萊譯	藍譯
阿Q，妳的媽媽的	Curse you	you son of a bitch!	motherfucker	Damn you
妳的媽媽的	Curse you	you son of a bitch!	mother	Damn you
媽媽的	Curse it	Son of a bitch...	Shit	Damn
非常“媽媽的”的事情	“cursed” state	a “son of a bitch” state	“shitty” state of affairs	confounded nuisance
記著罷，媽媽的	curse you	you son of a bitch!	You fucker!	省略
媽媽的，記著罷	curse you	you son of a bitch!	You fucker!	省略
舉人老爺實在太“媽媽的”了	“turtle’s egg”	a “son of a bitch”	“fuckin”	a pain in the damn neck
革這夥媽媽的命	Finish off the whole lot of them... curse them!	Put an end to all these bastards	the sorry bastards	the whole rotten lot of them
媽媽的假洋鬼子	Curse you, you Imitation Foreign Devil	You son of a bitch Imitation Foreign Devil	fuckin’ Fake Foreign Devil	Damn you, you Fake Foreign Devil

顯然，在翻譯“媽媽的”這一詈罵詞語時，楊戴夫婦、賴爾（William A. Lyell）和藍詩玲（Julia Lovell）採用了不同策略。首先，萊譯和藍譯的選詞變化較多，避免因重複同一詞語而導致的單調乏味。楊譯則保持了一貫的原作取向，1953版僅有一處稍作調整，譯為“bastards”，其他都譯作“son of a bitch”；1972版一處譯作“turtle's egg”，其他譯作“curse”。其次，總體看，萊譯充分性最高，楊譯和藍譯可接受性較高。萊譯使用“motherfucker”、“fucker”、“shit”等充分傳達原作語義，再現阿Q通過詈罵追求精神慰藉的可悲形象。藍譯除兩處略去，基本譯作“damn”，頗有淨化原文的傾向。楊譯1972版譯成“curse”，實際上對詈罵詞語做了降調處理，相較萊譯的“fucker”和藍譯的“damn”，楊譯要委婉得多。比較楊譯的其他版本發現，除1953年《阿Q正傳》，其他版本均與1972版譯法相同。1953年楊戴譯為“son of a bitch”，明顯比之後版本中的“curse”侮辱性含義強些。

魯迅小說中的詈罵詞語主要集中在《阿Q正傳》、《離婚》和《風波》三篇。汪寶榮（2015: 182-195）曾考察《風波》和《離婚》中紹興方言類詈罵詞語的翻譯，發現楊戴對這二篇小說中的詈罵詞語同樣做了降調處理。他認為這是由於贊助人和傳統道德規範的雙重制約，為防止魯迅筆下的“髒話”損害魯迅的名聲，楊戴被責令或建議淡化處理原作中的詈罵詞語。

雖說如此，如何解釋1953年和之後版本中詈罵詞語譯法不同的現象呢？1953年《阿Q正傳》早在1940年代已經譯就，出版之際儘管國內各種運動已初見端倪，外文社受到的波及並不明顯，總體氛圍相對寬鬆，楊戴翻譯活動未受到太多幹擾。此外，當時外文社的文學外譯仍處於摸索階段，尚未制定具體條例來規範外譯活動。1955年外文社

出臺“一九五三至一九五四年圖書編譯工作總結”，對兩年來的圖書出版工作進行總結和反思，其中提到外譯文學作品中存在“過分說教、粗野罵人和過分殘忍的描寫詞句”（周東元，亓文公，1999: 112）等缺點，並指出以後要予以改進。該“工作總結”隨後在文化部出版事業管理局局務會議上討論通過，實際起到外文社編譯工作指導文件的作用。據此推測，1953年之後的版本中，楊戴對《阿Q正傳》中詈罵詞語做出降調處理，很可能是贊助人外文社的干涉或建議，這種技術性處理估計是出於對魯迅作為中國現代“聖人”的聲譽考慮，同時也為塑造正面的國家形象。

有意思的是，楊譯本對詈罵詞基本採取淡化處理，但有時為突出人物形象，也不乏增調處理現象。請見下例：

例2：“誰的？不就是夏四奶奶的兒子麼？那個小傢夥！”……“這小東西不要命……”

“……這小東西也真不成東西！”……

“他這賤骨頭打不怕，還要說可憐可憐哩。”……（魯迅，2015：29-30）

“Who? Son of Widow Hsia, of course! Young rascal!”……

… “The rogue didn’t want to live…”

“…That young rogue was a real scoundrel!”……

“The rotter was not afraid of being beaten. He even said how sorry he was.”

（Yang & Yang 1972: 29-30）

上例是《藥》中茶館裡的閒人談論被處死的革命者夏瑜，他們使用“小傢夥”、“小東西”、“賤骨頭”等相對中性，但語氣上略偏貶義的詞彙。楊譯本譯為“rogue”、“rascal”、“scoundrel”、“rotter”等貶義色彩較強的詞彙，這種增調處理與楊戴慣常淡化詈罵詞語的方式有所不同。通過增調處理強化茶館閒人對革命者的污蔑，突顯夏瑜民主革命

思想的光彩(王爾齡等, 1981: 163)。換言之, 楊譯本通過醜化茶館中的閒人, 達到美化革命者的目的。總之, 對冒罵詞語的不同處理方式反映了當時國家意識形態對翻譯活動的操控, 冒罵詞語無論增調還是降調處理, 都是為了與國家意識形態保持一致。

事實上, 這種被建議或被迫對譯作進行修改的做法並非偶然現象。在當時“政治標準第一, 藝術標準第二”的文藝規範指導下, 譯介選材和譯介策略都要求服務國家意識形態並主動靠攏, 與之相悖的內容直接被刪改或模糊處理。相較其他的大幅度刪改(楊憲益, 2010: 225-226), 《阿Q正傳》等作品中冒罵詞語的處理方式只能算小幅調整。

### 3.3 增添副文本

副文本(paratext)是指在文本與讀者之間起協調作用、環繞、拓展和呈現文本的一切語言或非語言材料(Genette 1997: 1), 旨在營造一種歷史現場, 可被視作文本的特定場域或文學生態圈(金宏宇, 2014: 10)。副文本有助於“正確”解讀文本, 是作品不可或缺的組成部分。在各種形式的副文本中, “序跋”和“注釋”最具普遍性和代表性。外文社的早期譯作基本沒有譯者序跋, 但通常會添加“出版說明”(Editor's / Publisher's Notes)幫助讀者更好理解譯作。此外, 楊譯《魯迅小說選》1954、1960和1963等版本還增補了由魯迅研究專家撰寫的長篇專題論文作為“代序”或“代跋”, 提供必要的背景知識, 但也可能淪為國家意識形態對文學外譯活動進行深度操控的途徑。下文通過對比分析楊譯《魯迅小說選》副文本的變遷(見表2), 呈現文學外譯與宏觀語境的互動關係, 為我們挖掘建國後文學外譯活動的深層動因提供一種視角。

(1) 序跋

表2《魯迅小說選》副文本變遷

版 本	副文本	內容摘要
1954	馮雪峰代跋 “Lu Hsun: His Life and Thought”	(1) 勾勒出魯迅思想發展脈絡，既看到早期魯迅的苦悶與彷徨以及在思想上表現出的虛無與絕望，也注意到魯迅在不停與這些負面情緒作鬥爭中最終成長為馬克思主義者； (2) 對歷史事實有所遮蔽，突出毛澤東對“五四”運動的領導，避而不談陳獨秀和胡適。
1960	葉以群代序 “Lu Hsun's Life and His Short Stories”	(1) 魯迅評價呈“左”的傾向，突出參加的政治活動，淡化文學活動，遮蔽早期思想上的掙紮和求索，強調瞿秋白等共產黨人對魯迅成長的作用；(2) 歷史事實的偏向性處理，強調魯迅與李大釗聯手反對胡適的改良思想，遮蔽陳獨秀和胡適在新文化運動中的作用；(3) 採用階級鬥爭的觀點分析作品，小說人物的評價取決於其階級出身，總體比較片面和教條。
1972	無	無

**1954版：建構與遮蔽。**1954年《魯迅小說選》選用馮雪峰的文章絕非偶然，建國後，馮雪峰任人民文學出版社社長兼魯迅著作編輯社總編輯，致力於新的魯迅全集的出版工作。馮雪峰不僅是魯迅研究的權威，也是建國初期魯迅思想官方化建構的主要執行者，他對魯迅及其作品的解讀和闡釋體現當時國家意識形態和觀點。

**1960版：偏離與扭曲。**1960年改用葉以群的文章作為代序，估計主要出於以下原因：一是1957年馮雪峰被錯劃為“右派”，其文章不適於再公開出版；二是隨著“左”的傾向越來越嚴重，對魯迅的認識和其作品的解讀更加教條，形勢的變化要求對魯迅做出新的解讀。葉以群早年任左聯組織部長，與魯迅相熟，建國後曾任上海市文聯副主席、上海市作家協會副主席等顯要職務，1958年受上級委派開始主持創作電影劇本《魯迅傳》，擔任創作組組長。葉的代序將魯迅及其作品

的闡釋置於當時政治需求之下，總體比較機械和教條，對歷史事實有所扭曲，反映了當時主流意識形態對魯迅及其作品的解讀。

**1972版：“空白”闡釋。**1972年中美關係開始緩和，外文社及時推出楊譯《魯迅小說選》第三版。該版既無“出版說明”又無“序跋”，刪除“序跋”是由於其作者和內容都不再適應當時政治氣候。葉以群受到迫害於1966年自殺，其文章不能再公開出版。此外，葉序突出瞿秋白對魯迅的幫助和引導，但“文革”期間認為瞿在獄中自首叛變了，他對魯迅的評價被認為是一種歪曲因此受到批判。“空白闡釋”體現“文革”期間文學生產在政治夾縫中的一種特有“保護性”生存方式。“空白闡釋”大概出於以下原因：第一，保證魯迅作品的永久“合法性”地位，不受意識形態變遷的影響；第二，不會因“出版說明”和“序跋”的“不合時宜”牽連出版者及編輯人員。通過考察這一時期外文社推出的為數不多的文學譯作發現，新出版譯作普遍沒有“出版說明”和“序跋”等副文本，早期譯作再版重印時基本刪掉了原有副文本。楊譯《魯迅小說選》副文本的變化折射出建國後國家意識形態對文學研究和文學外譯的影響。

## （2）注釋

“注釋”是翻譯中的一把“雙刃劍”，既可能是譯者或出版者在譯介過程中為把作者的“弦外之音”充分表達清楚，幫助讀者理解原文而添加的文字，也可能是譯者或出版者將時代話語和需求作為作者的“言外之意”而添加的文字，從而強行將讀者帶離原作者的真實世界。（盧玉玲，2011：60）楊譯魯迅小說中的多數注釋屬於前者。然而，個別注釋也會打上宏觀語境的烙印，反映當時歷史語境的影響和操控。外文社一向實行中文定稿制度，通常是譯者建議哪些地方需要加注，注釋的具體內容由外文社編輯撰寫。中文編輯撰寫的注釋未必

遵循跨文化交流的規律，也未必以滿足目的語讀者為訴求。考察楊譯本的注釋發現，個別呈現明顯的政治傾向和價值取向，有意識“遮蔽”或“扭曲”歷史事實，突出表現在某些有爭議的人物和事件上，在不同時期版本中對其注釋隨著國內意識形態的變化而改變。下文以《阿Q正傳》中“陳獨秀”（見表3）和“胡適之”（見表4）的注釋在各版本中的變遷為個案，展示國家意識形態對注釋的影響。

陳獨秀作為新文化運動和共產黨的早期領導人，由於大革命中在領導方針上犯了錯誤，使革命遭受嚴重損失，對其評價一直充滿爭議、幾經沈浮：1945年中共“七大”時，毛澤東提到陳獨秀犯的錯誤，但強調他領導“五四”新文化運動的功勞，認為他是“五四”運動的總司令。隨著1955年反右傾運動的展開，在《關於高崗、饒漱石反黨聯盟問題的報告》中毛澤東把陳獨秀視作黨內的大叛徒，是階級敵人在黨內的代理人。“文革”結束後，1980年鄧小平在與中央負責同志談《關於建國以來若干歷史問題的決議》中提到要還陳獨秀清白的計畫。1981年7月16日《人民日報》頭版頭條刊登毛澤東在中共七大預備會議上作的報告，題為《“七大”工作方針》，這篇報告的再次刊登顯得意味深長，標誌著對陳獨秀評價的再次轉折。

表3 “陳獨秀”詞條注釋

譯 者	出版時間	注 釋	出 處
楊戴	1953	無	<i>Ab Q</i> , p6
	1956	1880-1942. A professor of Peking University at this time, he edited <i>New Youth</i> , the monthly which <u>led the new Cultural Movement</u> .	<i>Selected Works</i> , p80
	1960	1880-1942. A professor of Peking University at this time, he edited <i>New Youth</i> , the monthly which <u>led the new Cultural Movement</u> .	<i>Selected Stories</i> , p98

1963	1880-1942. A professor of Peking University at this time, he edited <i>New Youth</i> , the monthly which <u>led the new Cultural Movement</u> .	<i>Selected Stories</i> , p94
1972	1880-1942. A professor of Peking University at this time, he edited <i>New Youth</i> , Later he became a <u>renegade</u> from the Chinese Communist Party.	<i>Selected Stories</i> , p68
1973	無	<i>Silent China</i> , p17
1981	Chen Duxiu (1880-1942) was then <u>chief editor</u> of <i>New Youth</i> , the magazine which <u>gave the lead in the movement for a new culture</u> .	<i>Complete Stories</i> , p69

讓我們再來審視不同時期楊譯本中“陳獨秀”注釋的變化：1953年《阿Q正傳》中沒有注釋，1956、1960和1963版強調他對新文化運動的領導，基本比較客觀。對於人物評價的變化會影響到文學史、文學批評和文學研究等各方面，但有時影響可能稍有滯後。儘管1955年陳獨秀已被定性為“大叛徒”，1960和1963年楊譯本中並未體現，1972版則修訂為“編輯《新青年》，後來淪為共產黨的叛徒”，1981版中再次修訂為“《新青年》的主編，新文化運動的領導者”。不難發現，國家意識形態始終左右著文學外譯活動。“文革”期間極左思潮嚴重幹擾了當時的文學譯介，儘管楊戴夫婦非常清楚這種注釋並不合適，但卻無能為力。我們可以參照同一時期（1973年）牛津大學出版社推出的戴乃疊主編的《無聲的中國》（*Silent China*），該集子的內容選自1956-60年《魯迅作品選》，但文中的“陳獨秀”注釋卻被刪除。

無獨有偶，“胡適之”詞條的注釋同樣折射出國家意識形態對翻譯的影響。胡適是中國近現代史上一位極其複雜而多面性的人物，其是非功過至今眾說紛紜。作為新文化運動的宣導者之一，胡適在學術界影響深遠。因此，建國之初，對胡適的批判成為全國範圍內思想文化戰線的大規模政治運動。胡適被帶上了各種政治帽子：“美帝國主義參

養的文化買辦”、“與封建主義沆瀣一氣的反動文人”、“反共、反蘇、反人民的資產階級右翼政治代表”等，嚴酷的階級分析使胡適成了中國歷史上最受人冷落的文化人物。(歐陽哲生，1988: 99) 自此之後，胡適在大陸學界的命運一直被這些政治稱號籠罩著，作為“反動文人”的胡適遭到全盤否定。這種現象在1980年代後逐步改觀，真正意義上的胡適研究開始起步，改變了以往對胡適全盤否定的態度，少數學者開始重新思考胡適在新文化運動中的作用、其階級屬性以及哲學思想等。1991年胡適誕辰百年之際，在安徽黃山舉辦首屆胡適學術思想研討會，會上提出對胡適學術思想的研究應“歷史地、客觀地進行實事求是的分析，以科學的討論還其本來歷史面目”(徐國利，1992: 59)。此後，大陸學界掀起了“重評胡適”的熱潮，胡適研究逐漸成為顯學。胡適一躍變為“二十世紀中國最具國際聲譽的學者、思想家和教育家之一”，是“五四”以來影響中國文化、學術最深的歷史人物<sup>[2]</sup>。

表4 “胡適之” 詞條注釋

譯 者	出版時間	注 釋	出 處
楊戴	1953	無	<i>Ah Q</i> , p7
	1956	This phrase was often used in self-praise by Hu Hsih, the <u>well-known reactionary politician and writer</u> .	<i>Selected Works</i> , p81
	1960	This phrase was often used in self-praise by Hu Hsih, the <u>well-known reactionary politician and writer</u> .	<i>Selected Stories</i> , p99
	1963	This phrase was often used in self-praise by Hu Hsih, the <u>well-known reactionary politician and writer</u> .	<i>Selected Stories</i> , p95
	1972	This phrase was often used in self-praise by Hu Hsih, the <u>well-known reactionary politician and writer</u> .	<i>Selected Stories</i> , p69
	1973	無	<i>Silent China</i> , p17
	1981	無	<i>Complete Stories</i> , p70

	2000	This phrase was often in self-praise by Hu Shi, <u>the well-known scholar</u> .	<i>Ab Q</i> , p12
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魯迅在《阿Q正傳》第一章的“序”中對那些有“歷史癖與考據癖”的先生們開玩笑，（周作人，2013: 85）並無惡意，但由於受到當時國家意識形態的影響，早期外文社譯本中的注釋對胡適做出負面評價，貶之為“反動政客和文人”，或者出於無奈索性不加注釋。讓我們對楊譯本的“胡適之”注釋展開具體分析：1953年《阿Q正傳》中無注釋，1956、1960和1972版本稱胡適為“反動政客和文人”，1973年《無聲的中國》中刪掉了注釋。1981年國內學界逐漸擺脫“文革”陰影，開始走向正軌，但在胡適問題上態度仍不明朗，故1981版該詞條注釋仍被刪除。隨後，大陸學界重新審視和評價胡適，逐漸消除意識形態的遮蔽，多了一份學理上的探討，因此，2000年新世界出版社推出的楊譯《阿Q正傳》中，“胡適之”詞條修訂為“著名學者”。對胡適評價的這一戲劇性轉變充分體現了國家意識形態對人物評價的影響。

作為文本之外的重要操控手段，“序跋”和“注釋”等副文本在宏觀層面上對文本意義進行整體操控，通過考察副文本可以讓我們更深入瞭解翻譯過程中的介入和操控。正如魯迅研究專家張夢陽（2005: 451）指出，“1949年後魯迅研究得到政府大力支持，對魯迅學的發展推動較大，但同時受到教條主義和庸俗社會學的鉗制和扭曲。”這一論斷同樣適用於魯迅作品的外譯，魯迅被“聖化”是其作品得以不斷翻譯出版的主要動因，如何“正確”闡釋魯迅體現著各種勢力的爭鋒。鑒於魯迅的地位和名聲，在文本層面不便進行較大改動，於是通過添加各種副文本左右對魯迅的評價及其作品的解讀。

## 四、結語

楊譯魯迅小說是建國後原語系統發起的國家翻譯實踐，其外譯本身必然受制並服務於當期國家主流意識形態，以塑造國家形象和維護國家利益為主要目的。鑒於魯迅在中國現代文學史上的崇高地位，魯迅作品的譯介最早、數量最多，其中尤以楊譯魯迅小說版本數量最多，影響最大。楊譯本總體上以原作為取向，精確可靠。然而，一向以“忠實”為取向的楊譯魯迅小說也有偏離原作的情況。在微觀層面上主要表現為：修正魯迅原作謬誤、淡化詈罵詞語等，通過這種小幅調整，對原作中與主流意識形態相悖或不能完全相容的內容進行刪改或模糊處理。在宏觀層面上，最為明顯的是添加意識形態色彩鮮明的“序跋”以及評論性的“注釋”等副文本，試圖從整體上操控對於魯迅及其作品的解讀。通過對楊譯魯迅小說副文本的歷時考察發現，建國後的文學外譯與宏觀語境保持互動，並服務於當期的國家意識形態。總之，通過對楊譯魯迅小說的研究發現，作為建國後對外譯介的重要文化工程，楊譯魯迅小說的對外譯介本質上是一種政治行為，採用的譯介策略無不反映出國家翻譯實踐中意識形態對翻譯活動的影響和操控。

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## 注 釋

[1] 梁社幹直接改正了魯迅的錯誤。

[2] 北京大學出版社對《胡適文集》（第2版）的介紹，見2013年第6期《北京大學學報》（哲社版）。

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# **Mediation and Reception of Political Metaphor in Media Discourse:**

## **A case study of President Xi's most quoted anti-corruption metaphor <sup>[1]</sup>**

*Li Pan, Jinying Li and Chuxin Huang*

### **Abstract**

*Metaphors in political discourse, especially novel ones, have constantly been quoted by the media in their coverage of related events. How political metaphor is accommodated in the news media for different purposes has so far not been sufficiently researched. Focusing on one of the most frequently quoted Chinese political metaphors in English news reports on China's anti-corruption campaign, “老虎”、“蒼蠅”一起打 (literally “‘tigers’ and ‘flies’ will both be hunted”), the present study examines the ways the major American news media translate the metaphorical expression in quoting the Chinese president's political speeches. An on-line questionnaire survey is carried out to investigate the American reader's reception of the metaphor quoted in the reports by Voice of America and The New York Times. While tracing the correlation between modes of mapping deviations and mediation of political metaphor in media, it is hoped to reveal the usually invisible link and interaction between media framing and the translation and quotation of political discourse.*

**Keywords:** political metaphor; media mediation; reception; anti-corruption discourse.

## **1. Introduction:**

Metaphors have been constantly used in political discourse, dominantly for persuasion and sometimes for illumination. In China, the metaphors used by the Chinese President Xi Jinping in his political speeches have often been applauded by the public and attracted media attention at home and abroad. While Xi's prevailing use of metaphors in speeches helps the general public make good sense of the complex political issues in the Chinese political context, the English versions of most of Xi's catching metaphors in the English news reports vary so much that it is not sure whether the metaphors in those reports hinder or improve the English readers' accessibility to and their impression of the images embedded in Xi's metaphors and his political notions. Given the rising status and influence of China and the Chinese president in the world, it would be significant and interesting to find out the differences and similarities in translating Xi's political metaphors into English and examine how they are quoted in the major English media and received by the English readers.

In this study, political metaphors are understood as the linguistic expressions likening political notions or concepts with concrete images. Focusing on the analysis of media mediation and reception of political metaphor, we will examine one of Xi's many well-quoted metaphors in his calling for anti-corruption campaign. The far-reaching campaign against corruption launched by President Xi Jinping since his inauguration in 2013 has become one of his emblematic achievements and received intensive media coverage at home and abroad. In his anti-corruption speeches, his most frequently used metaphor is “老虎”、“蒼蠅”一起打 (literally “‘tigers’ and ‘flies’ will be hunt”). However, the English media tend to use varied translations in quoting this metaphor to report the anti-corruption fights in China. Therefore, this research, adjusting the approach of critical metaphor analysis (henceforth CMA; Charteris-Black 2011, 2014), develops an analytical model to carry out a critical cognitive analysis of the translation, mediation, and reception of the political metaphor in media discourse. Specifically, the critical cognitive analysis of media mediation of

metaphor (MMM) is proposed to examine mediation of Xi's metaphor “老虎”、“蒼蠅”一起打 (literally “‘tigers’ and ‘flies’ will be hunt”) in 31 news articles disseminated by the American news media Voice of America (VOA) and The New York Times (NYT) during 2012-2018.

In seeking the answers to the question of how the Chinese president's political metaphors are translated, cited, or adapted for the international audience, the critical analysis of the media mediation and (re)framing of political metaphors aims to reveal the usually invisible link and interaction between media framing and the media translation and quotation of political speeches. An on-line questionnaire survey has been conducted to investigate the reception of the metaphors quoted in VOA and NYT among the American audience. It is also expected to find out the roles of cultural values and social cognition in rendering the metaphor apart from the ways that translation mediation is related to the possible intention of news text producer, the cognitive difference that the English readers might have as well as Xi's political notions embedded in the metaphors.

## **2. Literature Review**

### **2.1 Metaphor and political metaphor: critical and cognitive perspectives**

The last three decades have witnessed the speedy development and application of conceptual metaphor analysis (CMA) (Lakoff and Johnson 1980) and critical metaphor analysis (CMA) (Charteris-Black 2011, 2014), with political metaphor as the frequent focus (Bulut 2012; Abdel-Raheem 2014; Musolff 2011, 2016). In the early 1980s, Lakoff and Johnson (1980) proposed that metaphors were constructed when the brain conceived abstract concepts from physical experience; with metaphors, abstract ideas were expressed by embodied physical experience (Ritchie 2003; cited in Charteris-Black 2014). Such conceptual metaphors consist of two independent domains corresponding with each other (Kövecses 2003: 4),

namely source domain and target domain.

From a cognitive perspective, the domains of a metaphor can be viewed as two entities connected with overlapping qualia (Zhang 2008). The attributes or qualia of an entity can be categorized into four types of qualia: the qualia concerning the configuration, the appearance, the function and the origin (Pustejovsky 1991, 1995). Thus, an entity (either the source entity or the target entity) is represented by a domain (the source domain or the target domain) constituted with certain qualia. When readers identify and explain a metaphor, they find out certain qualia of the source domain that the metaphor user intends to reveal. As source domain maps onto target domain, these qualia would be highlighted as the attributes of the target domain. Furthermore, these qualia would come to the foreground and other latent qualia of the two domains would be obscure in the metaphor. (Zhang 2008).

Critical analysis of political metaphor has been one of the focuses in the research of metaphor (see e.g. Charteris-Black 2011, 2014; Musolff 2011, 2016; Abdel-Raheem 2014; Arrese 2015; Sun 2018). According to Charteris-Black (2011: 49), political metaphor is exploited as a major rhetorical strategy that entails persuasion in political speeches in combination with other rhetorical devices. The cognitive dimension of political metaphor indicates that the metaphor users employ the cognitive models based on universal human experience and conceptual systems in order to explain or communicate the meanings implied in the political metaphors (Musolff 2011). While the cognitive aspect of political metaphor plays a critical role in the success of persuasion and illumination in political communication, it has not been addressed with sufficient attention in research in this regard. Political metaphor has been previously studied mainly from the perspectives of ideological transfer in interpreting political interview, multimodal manifestation, and political cognition (Bulut 2012; Popa 2013; Abdel-Raheem 2014). The attitudinal meaning and positioning of political metaphors translated and quoted in media discourse have so far rarely been taken into consideration.

## 2.2 Cognitive studies of metaphor translation and reception

The studies of metaphor from a cognitive linguistic perspective are believed to be crucial for producing successful translation of metaphors (Liu 2007). It is noted that people vary in their awareness of metaphors in texts due to their difference in their awareness of the primary sense of the metaphorical expressions (Charteris-Black 2014: 177). In this sense, cognitively, the interpretation of the same metaphor varies between the readers of two languages since their perception of two entities (a precondition of the awareness of metaphor) is likely to be different. There is also “individual psycholinguistic variation in the images and associations aroused by metaphor, depending on personal experience” (Charteris-Black 2014: 178).

Metaphor translation is thus in need of abundant research to find out whether the translator has managed to render the meaning of the original metaphor and to reproduce the metaphorical effect and image in the target text. Liu (2007) proposes that a successful translation of metaphor relies on establishing a mapping between the image in the source language (as the source domain) and that in the target language (as the target domain). The two images and their overlapping qualia shall be commonly recognized by the readers (Liu 2007). Theoretically, those criteria can be helpful in assessing how well the original metaphor is conveyed in the translation. They are therefore followed in the distinction of various mappings in the English versions of Xi's metaphor in this study.

However, the actual success of the translation largely relies on how well it is received by the target reader. Although research on readers' reception has been noted for its significance in assessing metaphor translation (Yin, 2016), there are so far scarcely sufficient studies in this regard.

In fact, the target audience's reception of translated metaphors has not yet seen enough attention in Translation Studies in general, even rarely in the study on media translation of political metaphor. Questionnaire surveys have been found in investigating metaphor processing in sight translation (Zheng and Xiang 2013) and the reception studies of innovative

subtitling (Künzli and Ehrensberger-Dow 2011), film dubbing (Fernández-Torné and Matamala 2015) and audiovisual translation of humor (Fuentes Luque 2003), while rarely has survey been carried out on how the English target audience perceive and understand the varied translations of a Chinese political metaphor produced by English media.

As for political metaphor, while faithful translation has been advocated as the basic strategy in rendering Chinese political discourse by both the practitioners and scholars (Cheng 2003; Wang 2008) in an effort to help the foreign audience to understand China, there remain difficulties in translating the culturally and politically loaded metaphors into English. Various solutions have been proposed to address the difficulties, including reproducing, replacing, or retaining the metaphorical images (Li 2015; Sun 2018). Even so, none of those solutions for political metaphor translation has been assessed with empirical survey of target audience's reception.

### **2.3 Media mediation and framing**

Lucid and memorable metaphors tend to attract media attention, especially those used by the leader of a major country. Given the possible threat and damage of severe corruption to a country, anti-corruption campaigns and speeches have always been of great concern and interest to the international media. Media, as the major channel to familiarize the public with corruption, bring about public debate on corruption and even guide people's understanding of corruption (Berti 2019: 2). Plus, media can be deployed as a political instrument in undermining the political rivalry (Mancini et al. 2017; cited in Berti 2019). This is also true in media framing and reporting of anti-corruption campaign. Based on framing analysis, Berti (2019) finds that media have different word choices for metaphors to indicate whether the individual or the whole political system should take the blame for the corruption case.

Metaphorical expressions, particularly the translated and quoted versions, play a crucial role in media framing of the news stories or political issues in question. Previous studies have paid attention to metaphors as

framing devices in media coverage based on content analysis, such as the Ukrainian political crisis (Baysha and Hallahan 2004) and the French suburban crisis (Peeters 2010). Some scholars have also focused on certain types of metaphors used in media framing of current events. For instance, the disease metaphors used in the UK media framing of the 2003 SARS epidemic (Wallis and Nerlich 2005), and the analysis of economic metaphors employed in reporting the European sovereign debt crisis by the Spanish newspapers in order to investigate the frames converging or diverging between various publications with different ideological and editorial nature but based in the same country (Arrese 2015). While there have been studies centred on the media framing through news translation (Baker 2006; Van Doorslaer 2009; Valdeón 2014; Pan 2014, 2015), so far there is insufficient study on metaphor translation as a framing device in media reporting.

Entman (1993) explores framing as the exertion of power which mainly consists of selection and salience; framing means that certain aspects of reality are selected and foregrounded in a text, which aims to “promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described” (52). He emphasizes the role of framing in news texts as “really the imprint of power - it registers the identity of actors or interests that competed to dominate the text” (55). Through synthesizing various framing approaches to the study of political communication, Scheufele (1999) develops a process model of framing in the area of media effects. Baker (2006) defines framing as “an active strategy that implies agency” and involves conscious participation in constructing reality (106), which can be realized in translation as an interpretive frame (107). In our study, media mediation and framing refers to the conscious and purposeful selection and highlighting of certain aspects of the anti-corruption metaphor in media translation, which can activate particular interpretation of the reality and in turn motivates evaluations of the selected and highlighted contents while obscuring other elements.

## 2.4 Theoretical framework

To analyze the translation of political metaphors in news media, the study adjusts Charteris-Black's four stages of CMA (Charteris-Black 2014), which draws on Critical Discourse Analysis (hereafter CDA) (Van Dijk 2008). With the main focus on political metaphors, CMA is intended to identify metaphors and their patterns, research their usage, and explore their user's purpose and their influence on the receptors (Charteris-Black 2014: 174). Its four stages are: 1) contextual analysis, 2) metaphorical identification, 3) metaphor interpretation, 4) metaphor explanation (Charteris-Black 2014: 175).

Metaphor explanation in CMA is most relevant to the exploration of media mediation. Two concepts "purposeful metaphor" and "social cognition" are distinguished for metaphor explanation (Charteris-Black 2014: 196). Purposeful metaphor is identified according to seven purposes, and the following three are most relevant to the study of media mediation and framing: (1) *heuristic purpose* is namely framing issues so that they are intelligible in a way favorable to an argument (Charteris-Black 2014: 202-204), (2) *predicative purpose* refers to framing issues for implicitly evaluating political actors and their policies (Charteris-Black 2014: 204-206) and (3) *ideological purpose* is to offer a "world view" (Charteris-Black 2014: 213). Social cognition refers to the universal belief of a society which stems from "social representation" rather than personal experience (Van Dijk 2008; cited in Charteris-Black 2014). While social cognition emphasizes the reception of metaphor, purposeful metaphor stresses its production (Charteris-Black 2014: 199).

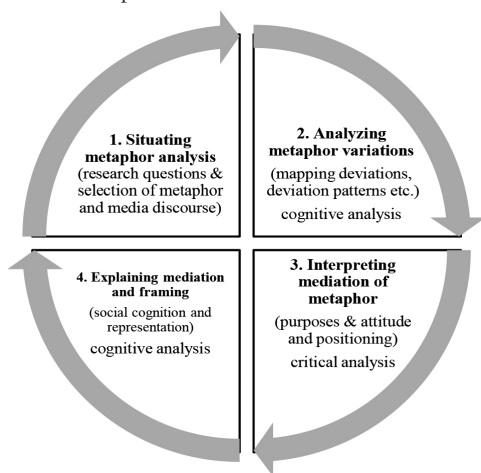
In CMA, the interaction between the purposes of the text producer and the specific set of speech circumstances is taken into consideration for the analysis of the metaphors in question. The present study, from a perspective in line with CMA, endows metaphors with "both a cognitive and a social-cultural dimension". That is, the interpretation of metaphor use draws both upon unconscious emotional associations to the words used (the *cognitive* dimension) and values rooted in the cultural and historical knowledge related to the metaphor (the *socio-cultural* dimension).

### **3. Media mediation of political metaphor: A cognitive critical model**

This part describes the cognitive critical model for analyzing media translation and mediation of metaphor. Comparison is first carried out between the Chinese metaphor and its English versions produced by NYT and VOA before analyzing the degree of reception of different mapping modes in the translations of the metaphor. It is widely acknowledged that NYT has long been regarded as a national “newspaper of record” where nearly half of its China-related contents are found negative (Chen 2010: 3). VOA serves as a government-funded multimedia agency and influences public opinions for the interest of the United States. In recent years, with direct and severe criticisms on China, VOA tends to misguide its audience by demonizing China in an indirect way with biased rhetoric (Pei 2016: 137).

Specifically, this research adapts the primary stages of CMA to develop a critical cognitive analysis of media mediation of metaphor. The analysis is conducted in four stages: 1) situating metaphor analysis, which includes assessing the potential impact of the metaphor to be researched, designing research questions, categorizing the metaphor to be analyzed and collecting metaphorical expressions in media discourse; 2) analyzing metaphor variations, focusing on examining corresponding English expressions in media texts in terms of mapping deviations and the distribution of the mapping deviations in news discourse and readers’ reception of the deviation patterns; 3) interpreting mediation of metaphor, in which the use and positioning of metaphors in media discourse and the target reader’s reception of the different versions of the metaphor in American media are discussed in relation to each other; 4) explaining mediation and framing, which is based on the concepts of “social cognition” and “purposeful metaphor” and is to explain the mapping mediation and media framing from the perspective of social representation while the reception survey is integrated into the explanation of the differences in terms of social cognition.

Figure 1 presents the analytical model of critical cognitive analysis of media mediation of metaphor.



**Figure 1. Critical Cognitive Analytical Model of Media Mediation of Metaphor**

### **3.1 Situating metaphor analysis**

To situate the analysis of media mediation of metaphor, two steps are taken, firstly to assess the potential impact of the data to be researched and design research questions accordingly and secondly to select the metaphor(s) and media discourse to be analyzed.

#### **3.1.1 Potential impact and research questions**

The potential impact of researching media mediation of Xi's political metaphor first of all lies in the fact that President Xi's political discourse has been attracting worldwide attention in the last few years with the international recognition of China as a rising power in the present international arena. Unlike most Chinese political discourse usually loaded with abstract political terms or ideas, Xi Jinping's speeches are lucid, vivid and down-to-earth, often loaded with metaphorical language accessible to the Chinese general public. His metaphors have actually constantly made

news headlines not only in China but also in the foreign media. In terms of the anti-corruption purge, it is found in our self-built corpus that the two most cited metaphorical images in foreign media are “老虎” and “蒼蠅”, quoted from Xi's metaphor (“*tigers' and flies' shall both be hunted*”). This anti-corruption metaphor, typical and representative as it is, is therefore focused in this study. In examining how this metaphor is translated, adapted and quoted in the foreign media, we attempt to seek answers to the following questions: 1) How is Xi's metaphor quoted in the English reports? 2) What is the readers' reception of the quotations? 3) Why is it quoted in the English media? The last question is to be answered in exploring how the ways of quoting the metaphor in the reports are related to media framing of the reported events.

### **3.1.2 Metaphor selection and discourse collection**

Charteris-Black proposes the source-based and topic-based approaches for metaphor classification (2014: 186-187). The source-based approach refers to the source domain of the metaphors while the topic-based one is based on the topic that the metaphors describe. This study applies the topic-based approach to the selection of anti-corruption metaphor and the collection of the media discourse concerned. First, we collect and analyze the Chinese news reports containing the anti-corruption metaphorical images *tigers and flies* released by the Chinese mainstream media so as to trace the patterns of the Chinese variations of the metaphor in question. It is necessary in the research of English media's mediation of the metaphor since some Anglo-American media tend to trans-edit such Chinese news reports. With 31 English media reports containing the selected metaphor, 20 from NYT and 11 from VOA, altogether 35 instances of English variations of the Chinese metaphor are found in our data.

## **3.2 Analyzing political metaphor in media quotations**

### **3.2.1 Mediation of political metaphor in the media**

This stage compares the metaphorical images and their linguistic

manifestations in both Chinese and English reports so as to identify the mapping deviations in the English variations, i.e. to what extent the mapping of an English version deviates from the Chinese one. As revealed in our data, the metaphor has three Chinese variations in circulation and 35 corresponding English expressions. Mapping deviation, based on Liu's proposal of the criteria of metaphor translation (2007), concerns the change of the original mapping in its source entity, qualia and target entity. Accordingly, four types of change or mapping deviations are identified: 1) mapping retention, 2) mapping adjustment, 3) mapping replacement, and 4) mapping adjustment. The mapping deviation types are illustrated one by one below with the metaphors quoted and translated by VOA and NTY before the analysis of the reception of the metaphorical expressions.

*Mapping retention* means reproducing the mapping in metaphor translation where the source and target domains remain unchanged in terms of the entities and their qualia. As shown below in the quoted expressions in Example 1 and 2, the original metaphorical images *tigers* and *flies* are completely reproduced.

Example 1: take down both “**tigers**” and “**flies**” will continue, a reference to elite officials and ordinary bureaucrats (VOA, 2017/10/25)

Example 2: “slay **tigers** and swat **flies**” - a metaphor for targeting all kinds of corruption, big and small (NYT, 2015/06/04)

*Mapping elimination* is the use of a non-figurative expression in the translation which retains only the target domain and thus reveals the implied meaning of the metaphor, as in the case of turning “老虎” and “蒼蠅” into “*high and low-level graft*”.

*Mapping adjustment* refers to the adjustment of the original source or target domain by altering either the qualia of the source or those of the target domain. In this case, some qualia of the original entity are clarified and amplified in the translated expression while others are obscured. In target domain adjustment, characteristics of the target entity of the target

domain are clarified and amplified by explaining the concrete meanings of the metaphor. Example 3 and 4 are two cases in point.

Example 3: “tigers” and “flies”, the **big and small officials** who are **victims** of President Xi Jinping’s anticorruption-campaign-cum-political-purge that is taking down hundreds, possibly thousands of people, as he consolidates power (NYT, 2014/08/14)

Example 4: sidelined many **key political rivals**, or “tigers”, and punished tens of thousands of lower officials, or “flies” (NYT, 2018/02/26)

In both examples, the qualia of the target entity in the English reports are conveyed in such a way that the qualia of the target domain in the Chinese metaphor are totally changed. Example 3 clarifies “big and small officials who are victims of President Xi Jinping’s anticorruption-campaign-cum-political-purge” as the qualia of the target domain of “tigers” and “flies” while the attribute of being “corrupt” and other qualia are eliminated. Example 4 stresses “key political rivals” as the qualia of the target domain of “tigers” and “lower officials” as “flies”, but again conceals the qualia of being “corrupt” of those “tiger” and “flies”. Although the Chinese metaphor does not specify the target domain (corrupted officials of high and low ranks) of “tigers” and “flies” (source domain), the Chinese president indicates clearly in his anti-corruption speeches what “tigers” and “flies” refer to is senior and junior officials of corruption. Such mapping adjustment manages to lead to totally different interpretations of the Chinese president’s campaign.

Another way of mapping adjustment is amplifying the qualia of the source domain of the metaphor in such a way that the qualia of the target domain are clarified. For instance, “powerful” and “lowly” in Example 5 explains the ranks and power of the target domain.

Example 5: go after **powerful** “tigers” as well as **lowly** “flies”.  
(VOA, 2015/07/14)

Example 6: attack corruption root and branch, tigers and **fleas** as he would call it. (NYT, 2015/01/30)

In *mapping replacement*, the original source domain is substituted with a new one which might bear similar or dissimilar qualia. One such case is Example 6. Figure 2 illustrates the distribution of mapping modes identified in the English expressions in media texts.

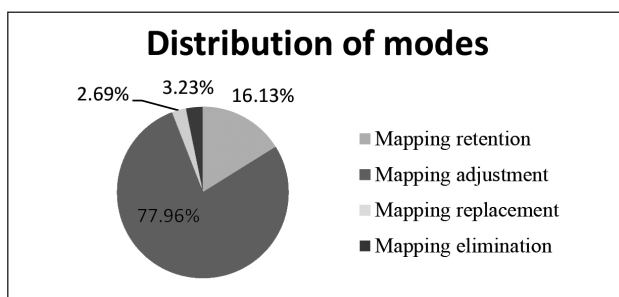


Figure 2 Distribution of mapping deviation modes

### 3.2.2 Reception of the mediated metaphor

The analysis of different modes of mapping deviations shows that the original metaphor has been mediated to different extent by the American media. It would be interesting to investigate how the American audience perceive and interpret the English variations of the Chinese metaphor. Drawing on the result from a questionnaire survey conducted by the authors in 2018, reception analysis is carried out in this part in relation to the American media's preference of mapping modes.

The questionnaire, disseminated on SurveyMonkey, an on-line survey platform, is used to inquire the American readers' reception of the American media's English versions of the Chinese president's metaphor in question. The survey hinges on four metrics to measure the reception: intelligible, intriguing, concise and metaphorical. The metric of being "intelligible" is used to discover how effective the reader finds the metaphor is in communication; "intriguing" metric is intended to

find whether the reader feels the expression is interesting; “concise” is to assess the reader’s view of the linguistic expression being clear and simple or not; “metaphorical” indicates whether the reader can identify the metaphorical characterization from the expression. The four mapping deviations are assessed on a 5-point scale and 55 native English speakers have been invited to fill the questionnaire.

The survey results reveal readers’ reception of the media mediated English versions of the Chinese metaphor. Firstly, results of intelligibility indicate that culturally-embedded and novel metaphors as such do not gain popularity outside the country, probably because the metaphorical images do not bear the same representations in the Western context. Participants still find it hard to understand the text even when the metaphorical images are replaced (e.g. *fleas* replacing *flies*). As for “concise”, the questionnaire subjects score both mapping retention and replacement the lowest. The English readers tend to associate “clear” with “concise”. When the versions are intelligible expressions, it appears more concise to them. For “intriguing”, the English versions of the metaphor seem to fail to attract attention and arouse emotions, which may contradict what the media intend for.

The result gives insight into media mediation of metaphor in terms of readers’ reception. As a whole, mapping adjustment is the most well received, which is also in line with the American media’s preference in resorting to mapping adjustment of the Chinese president’s metaphor. Particularly, adjustment with explanation, which is most favored by the media in question, is better received than adjustment with modifiers, as revealed in Table 1. It should be noted that mapping elimination turns out quite well in every metric except “metaphorical”. It is clear that media mediation is not in favor of this mode of deviations, very likely due to its lack of being “metaphorical”, although it is the most well received in the “intelligible” and “concise” metrics. Mapping replacement has the lowest reception among the readers. Very interestingly, for “intelligible”, it is scored as low as mapping retention, a mediation mode preserving a metaphorical

image novel to the reader without any explanation. Mapping retention, the second largest deviation, also ranks the second in readers' reception, regardless of its low scores for being "intelligible", "intriguing" and "concise". In other words, this mapping mode excels plausibly for nothing but being metaphorical. We can see that the findings of the distributions of mapping modes is strongly correlated with the results of readers' reception.

Table 1 American readers' reception of media mediation of metaphor

Mapping deviation		Distribution	Reception			
			Intelligible	Intriguing	Concise	Metaphorical
Mapping adjustment	Explanation	77.96%	3.42	3.25	3.07	3.09
	Modifiers		3.24	3.00	3.27	2.96
Mapping retention		16.13%	2.75	3.00	2.82	3.53
Mapping elimination		3.23%	3.48	3.00	3.38	1.87
Mapping replacement		2.69%	2.75	3.05	2.98	3.24

3.3 Interpreting metaphor mediation as media framing

Media coverage tends to foreground particular aspects of the reported event (Fairclough 1995). The selection of aspects to be foregrounded is usually in line with the media framing and intention to influence the audience's understanding and interpretation of the topic and event. The analysis of metaphor variations in the American news media suggests that the translation of metaphor in media can act as a kind of mediation and function as a framing device in media coverage. It shows that such mediation and framing in the media in question often mismatch Xi's original intention of using the metaphor. The reception survey also reveals that, instead of being able to facilitate the understanding and reception of his political notion of anti-corruption, some of the English variations of the metaphor in the reports disseminated by NYT and VOA fail to be tangible. In other words, although some of the English reports borrow Xi's metaphor to foreground the Chinese president's anti-graft efforts by keeping the

metaphor intact, the American readers find it difficult to understand and do not comprehend the way the media frame it. However, most reports are found successful in catering to their readers while manipulating their interpretation. As the analysis of the data and the results of the survey indicate, adjustment of metaphor is not only the dominant mode in the media's mediation of the Chinese president's anti-corruption metaphor but also the most well received mode for the target reader.

Media quotation of metaphor helps to realize varied purposes. Such purposes ultimately function to serve certain media framing. For instance, the media in question tend to resort to the *heuristic purpose* of metaphor. As revealed in the analysis, the American media in question prefer an explanatory translation of metaphor through using modifiers to explain the metaphorical images. Despite better intelligibility, they contribute to their intended framing by adjusting and foregrounding particular aspects of the target domain, as evidenced by Example 5, where "lowly" and "powerful" are spotlighted by VOA to explain the two animal images.

The media framing is also realized through the *predicative purpose* of metaphor. Framing activates evaluation of the initiator and target of the anti-corruption drive. The "reality" framed in Example 3 and 4 manages to lead to a negative evaluation of the Chinese president, who is framed by NYT as a dictator faking an anti-corruption campaign to root out political rivals. Media framing serves the *ideological purpose* of offering a "world view" (Charteris-Black 2014: 213). For instance, in the mediation of the metaphor, it continues to shape the same image by framing that the government earns good reputation hypocritically by launching an anti-corruption campaign which in essence is an intrigue to eradicate opposing power and centralize political power.

As for the reception of mediated metaphors, the reception analysis above shows that the *intelligibility* of mediated metaphor is most intimately related to the mediation effects of media-translated political metaphors. The survey results show that, although mapping elimination produces the most intelligible translation manifested in a non-figurative expression, it is seldom adopted by the media. On the contrary, mapping adjustment, with

adaptation or modification of the original anti-corruption metaphorical images, is the most frequent mode in media mediation of the political metaphor as well as the most well received one. The preference for mapping adjustment might lie in the framing effect of such mediation. A case in point is Example 4 extracted from a report by NYT, a trustworthy media in America which is traditionally biased against China. The quotation in the report frames tigers as key political rivals and thus misguides readers with the “reality” that the government is taking down the opponents of its agenda while the corruption campaign is framed as to remove political rivals. Additionally, in Example 3, the explanation of tigers and flies as victims of President Xi’s power-consolidation move also frames the “reality” of fighting corruption as to sideline rivals and strengthen control.

Therefore, it is suggested that quoting metaphor in media discourse has a dual role. At the first place, the quotation serves to preserve the original information and contribute to a seemingly convincing story. Most of the reports by NYT and VOA tend to introduce the connotations of tigers and flies used in the Chinese cultural context to the Western readers by retaining or adjusting the mapping with explanation or modification. For instance, Example 2 directly clarifies that the term is “a metaphor” and thus reminds the reader of a new connotation; and Example 1 explains what the two images refer to. As for the second function, metaphor as a rhetoric device can exert potential impact, influencing the audience’s understanding of an event in news coverage. Media exploit the duality of metaphor in framing issues that lead to certain argument or judgement, or convey a certain ideology as they wish.

### **3.4 Explaining metaphor in media as social representation**

From the perspective of critical analysis (Fairclough 1995; van Dijk 2008; Charteris-Black 2011, 2014), metaphor is used in discourse as part of discourse practice which is further embedded in social practice. In news media discourse, ultimately the framing function of metaphor is expected to be realized by social cognition, recognition, representation and reception of the constructed “reality” in the news stories. This section explores the

larger contextual factors, such as social and cultural as well as ideological differences in the various ways of mediating and framing the Chinese leader's metaphor in American news media.

### 3.4.1 Social and cultural difference

Social and cultural contexts can influence how a metaphor is interpreted and framed. The difference of the reader's interpretation of a metaphorical image is largely due to their own experience in the society and culture they immerse themselves in.

Tigers and flies are negative representations in Chinese literature and history. For instance, a Chinese household story in *Water Margin* (水滸傳) by Shi Nai'an tells that Wu Song (武松), a brave man, slays a fierce man-eating tiger with his bare hands. The Chinese idiom “蠅營狗苟” compares people to flies which do whatever they can for personal gain. Historically, there used to be an anti-corruption campaign named “打老虎” (fighting tigers) launched by Chiang Ching-kuo (蔣經國) in Shanghai in 1948, when he tried to eradicate corruption and called the powerful corrupt officials as tigers. Thus, it is easier for the Chinese readers to recognize the metaphor, which explains why no explanation is provided in its three Chinese variations. But for the Western culture, it is rare for Western readers to have similar association of tigers and flies. Tigers are usually viewed as “endangered” and “protected” in the Western society, the connotation of which is entirely inconsistent with the Chinese. It is not difficult to understand that retaining the original metaphorical image intact with literal translation of the metaphor is not welcomed by the target reader. It also explains that adjustment with explanation ranks top in both the distribution of mediation modes of metaphor and the reception by the American reader. The dominance of adjustment with explanation or modifiers and the least frequency or preference of elimination of the metaphor in both the data analysis and the survey results also suggest that the media in question favor citing the Chinese leader's metaphorical expressions while the American reader also seems to welcome such

expressions and find them intriguing when they are intelligible enough.

This also explains the results of questionnaire survey, in which mapping retention receives the lowest scores in terms of *intelligible* and *intriguing* despite the highest score it gains as *metaphorical*. It seems that the more *metaphorical* the translated metaphors, the less *intelligible* they are among the English readers. The lack of corresponding socio-cultural knowledge among the English audience seems to be able to justify the foreign media's use of explanation and modification to adjust the metaphor in translation. However, the media mediation of metaphor is intended more than just providing explanation for better comprehension of the quoted metaphor, as revealed in Example 3 and 4.

### 3.4.2 Ideological differences

The analysis of Example 3 and 4 indicates that adding explanation for the incomprehensible metaphor in quotation is not only a way of realizing the heuristic purpose of metaphors in media discourse but also means of ideological manipulation. The ideological differences between the Western society and the Chinese are the ultimate responsible factor for adjusting the metaphor with explanation so different from what the Chinese leader intends. The ideological conflict could account for aggressive expressions in Example 3. What's more, western media, rooted in different political ideologies, often point the finger at the government ruled by a Communist Party, for example, representing the Chinese government as dictating authorities infringing Chinese people's human rights (Pan 2015). Typically, Example 3 and 4 for mapping adjustment demonize the anti-corruption campaign and victimize corrupt criminals. In accordance with the media preference in mediation of the metaphor, mapping adjustment with explanation is considered the most *intriguing* by the subjects of the survey, which suggests that such mediation is the most effective in manipulating the audience's evaluation or emotions. This is possible because mapping adjustment allows more linguistic choices and framing practices in representing the political metaphor. In other words, metaphor representation through explanation or modification in mapping

adjustment increases the flexibility of constructing the social reality through framing news stories and the political issues in question in line with the intended metaphorical meanings.

## **4. Conclusion**

This study explores the field less traveled by, i.e. the media mediation of the political metaphor. Drawing on both critical and cognitive approaches, a model of critical cognitive analysis of media mediation of metaphor is introduced and applied in the case analysis. A questionnaire survey is conducted to investigate the reception of mediated metaphors among the English readers. Media framing realized through different linguistic manifestations of metaphorical images is supported by the questionnaire results concerning the mapping deviation patterns reflected in varied mediated metaphors. It is found that mapping adjustment is the most effective in media mediation and framing since the linguistic expressions of this mapping mode are consistent with both the expectations of most target readers and the media's intentions to framing through discourse practice. Media mediation favors the mapping deviation type that gives them more possibilities in framing the issues while retaining metaphorical characterization.

The analysis facilitated by both critical and cognitive analysis of a small corpus and survey results offers us a full view of the production and reception of the quoted metaphor in English news. Firstly, in terms of news production and translation, the heuristic purpose of metaphor is found much more in accordance with media mediation and framing of the selected metaphor in news reports than the other purposes. It also shows that, metaphor translation and mediation for framing in the news in the foreign media might be contradictory to the views and purposes of the political leader in using the metaphor. As we have seen, the quotation of a metaphor from the speech of another country can be a strategy of framing the realities and realizing the

media agenda of positioning the target reader to view the speaker and his policy in a negative light. That is to say, translating and quoting political metaphors in media discourse function in the same ways as framing does and involve conscious participation in constructing reality (Baker 2006: 106). In our study, the mediation of political metaphor is thus media framing in the sense that it resorts to the selection and foregrounding of certain metaphorical images with respect to the stance adopted in the media texts. It generates particular interpretation and in turn motivates evaluations of the images while obscuring other elements which reflect the original speaker's value position and stance. It is worthy of notice that such mediation is most frequently realized with the adjustment of the metaphor, to which the media mostly resort as a means of constructing and framing the "reality" in media discourse while making the metaphorical expression more lucid and understandable by explicating the connotation and intention of the quoted or translated metaphors. This also matches the results of the reception analysis, in which mapping adjustment is found most favorable to the subjects' understanding and reception of the metaphorical meanings, which is in line with the way the issues and reality are framed in media texts and thus facilitates media's framing effects.

The research scale is relatively small with only two foreign media covered. Further studies on more metaphors and their quotations in more American media are likely to produce even more fruitful results. More kinds of empirical research, such as retrospective interview surveys, would help to validate the questionnaire results and reveal how much and in which ways the deviated social representations realized through the media's mediation and (re)framing of the metaphor(s) in the Chinese president's speech may influence the accessibility of the English readers to and their impression on Xi's political notions and images embedded in the metaphor(s).

## Notes

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# **A Multimodal Approach to the Study of Literary Translation: Visual Representation through English Translations of Shen Congwen's *Biancheng***

*Wenhao Chen and Bo Li*

## ***Abstract***

*Multimodality is a new research topic in the field of translation studies, and scholars have applied various methodological approaches to deal with different multimodal materials. While translations of non-verbal texts, namely multimodal texts per se, have gained increasing attention within the multimodally-oriented translation research, those of verbal texts have remained largely unexplored as they are not considered to be of multimodal nature. This paper aims to address this research gap by resorting to a multimodal approach, namely the specific parts of the visual grammar, including representational meaning, size of frame (interactive meaning) and salience (meaning of composition), to attempt a visual representation of mental images through English translations of the Chinese novel *Biancheng*. In this way, this case study will show the multimodality of literary text and the potential applicability of multimodal perspectives to examine the visual representation of literary translation.*

**Keywords:** Multimodality; literary translation; *Biancheng*; visual grammar

## Introduction:

The concept of multimodality has been generated since the discussion of Multimodal Discourse Analysis in the West. Kress and van Leeuwen (1996) extend the three metafunctions proposed by Halliday to study images and come up with the Visual Grammar in their book *Reading Images: The Grammar of Visual Design*. Multimodality has received increasing academic attention since then.

Although it has been widely applied to researches of discourse analysis, with teaching discourse accounting for a dominant part, multimodality is still a fresh perspective to the field of translation studies. Previous multimodal translation research largely looks into non-verbal text, i.e., multimodal texts themselves, mainly including still images and audiovisual materials. As Tuominen, Jiménez Hurtado and Ketola (2018: 3) point out, “the non-verbal mode that has so far sparked the most research interest in multimodally oriented translation research is probably the still image”, and “audiovisual translation has a prominent presence in studies on multimodal translation”. However, in fact, traditional verbal texts of literary works generally contain a substantial amount of description that involves multimodal interactions of characters, but they are only in the form of writing. Gu (2007: 4) defines this kind of situation as “multimodal content in the mono-medium”. Meanwhile, Kress (2010: 79) views “mode” as “a socially shaped and culturally given semiotic resource for making meaning”, such as writing, image, etc. Therefore, the reception of visual representation via literary translation can be considered as a meaning-making process accompanied by multimodal interaction of semiotic resources, during which readers inevitably conceive images projected by corresponding literary texts. Although there are some researches that observe literary translation from certain multimodal perspectives or image-related angles, the multimodal content they have studied is mainly existing physically rather than contained “in the mono-medium”. Thus, the translation of visual content in verbal text is worth an exploration with specific multimodal approaches. In other words, a point-by-point multimodal pattern is needed to read the images behind literary texts. In this study, some specific points in the

Visual Grammar will be tested as criteria to examine the translation of mono-medium literature that represents visual content.

## **Mode, mental image and visual representation**

Kress and van Leeuwen (2001: 21) define modes as “semiotic resources which allow the simultaneous realisation of discourses and types of (inter) action”, while Gu (2007: 3) regards it as “the way in which human interact with the external environment through their sensory channels”. These are the two most common definitions of modes. Although they are different, they can be applied simultaneously to help us understand the essence of the text and image in the translation.

The source text and target text in literary translation can be seen as both visual mode and writing mode since readers normally receive the written semiotic resources with their visual channel. The original image and represented image produced respectively by the source text and target text can be considered as mental mode and image mode. If the two kinds of modes are combined literally, it happens that they can form into “mental image”, “a cornerstone of psychoanalysis, experimental studies of perception, and popular folk beliefs about the mind (Mitchell 1984: 508).” The visual representation addressed in this study, therefore, refers to the process in which the translator transforms the mental image invoked by the source text into the target text, and the reception of visual representation is the audience’s conversion of target text into another (represented) mental image.

However, “mental” is not included in the five common senses of sight, sound, touch, smell and taste, and “mental image” is not presented as a visible semiotic resource materially. It is the actual reason why previous multimodal translation researches have ignored the image projected by verbal text. This study intends to cope with this special mode by resorting to multimodal methods that are originally used for analysis of real, physical, material images,

in particular, the Visual Grammar, and borrowing the idea of “mental image” as the working definition of the subject of this study. Thus, the purpose of the current work is threefold: (1) to compare original mental images and represented mental images in the case study by drawing upon selected points in Visual Grammar as criteria; (2) to observe how the textual rearrangement in translation will affect the visual representation of mental image; and ultimately, (3) to test the potential applicability of multimodal perspectives to examine the visual representation of mono-medium literary translation.

## Image-related studies on English translations of *Biancheng*

*Biancheng* (邊城) is a well-known Chinese novel written by one of the greatest modern Chinese writers Shen Congwen (沈從文1902-1988), telling about the rural life and romance of the adolescent country girl Cuicui (翠翠). First published in 1934, it has had four English versions so far, translated respectively by Emily Hahn and Shing Mo-lei, Ching Ti and Robert Payne, Gladys Yang, and Jeffrey C. Kinkley.

As a successful literary work, *Biancheng* contains a lot of explicit visual information. However, the visual representation in translation has received less attention, although a large number of studies on these translations have been carried out with regard to both linguistic and extra-linguistic factors in translation.

There are only some researches that are partly related to image, such as the imagery (symbolic images for abstract conception) (e.g., Wang, 2012; Du, 2013), the representation of artistic conception (emotional setting that consists of imageries) (e.g., Feng, 2013; Shi and Mo 2017), image representation (shape of characters) (e.g., Wang, 2018), etc. But these topics are different from the visualized “mental image” discussed in this study. Despite multifarious theoretical frameworks and viewpoints employed by translation studies on *Biancheng*, the multimodal perspective has not yet been applied.

## Studies on literary translation from multimodal perspectives

There are still a few studies that pay attention to literary translation from multimodal perspectives. For instance, Wang (2019) reflects on the translation of children's literature from the dual perspectives of semiotics and multimodality by reviewing Riitta Oittinen's *Translating for Children* (2000). Chen and Hu (2018) analyze the rhetoric features of Lu Xun's novels from multimodal translation perspective based on the corpora of text and image from the book *Lu Xun's Novel Series Illustrated*. Lu (2018) discusses translation strategies and methods of children's literature in a multimodal context from the perspectives of scope, tone and form of discourse. But the subjects of their studies still belong to multimodal text that consists of text and real images. Besides, Huang (2016) observes the translation of experiential words in literary works that describe sensory experience from a multimodal perspective, namely the phenomenal effect. Liu (2016) explores the imagery beauty of the English translation of Xin Qiji's poem *Tune: The Moon over the West River* from a multi-sensory perspective. Huang (2018) investigates poetry translation based on the integrated framework of multimodal discourse analysis, namely four levels including culture, context, content and expression. These researches attempt to go over the translation of mono-medium literary text from certain multimodal perspectives, but none of them put forward a systematic or specialized multimodal framework for literary translation studies.

Kress and van Leeuwen create Visual Grammar to examine the ways in which images communicate meaning, that is, "how these depicted people, places and things are combined into a meaningful whole in visual 'statements' "(1996:1). There are three major types of meaning: representational meaning, "the way images represent the relations between the people, places and things they depict"; interactive meaning, "the complex set of relations that can exist between images and their viewers"; and the meaning of composition, "the way in which the representational and interactive elements are made to relate to each other"(ibid: 181).

As both verbal text and image can convey these three types of meaning and meet the function of communicating meaning, we may employ some of the ideas in Visual Grammar to read images behind texts. But some perspectives of the Visual Grammar, for instance the framing, are too technical or specific to be used for analysis without a real image. Therefore, as the case study will show later, we choose part of points (see Table 1) and apply them to form a framework that are generally apt for analysis of mental images, rather than that of real images.

Table 1. Certain perspectives of Visual Grammar

The Grammar of Visual Design  (Kress & van Leeuwen, 1996)	Representational meaning	Narrative	Processes	Action
				Reactional
				Speech and mental
		Conceptual (processes)	Circumstances	Setting
				Means
				Accompaniment
	Interactive meaning	Size of frame	Classificational	
			Analytical	
			Symbolic	
	The meaning of composition	Salience	Close-up	
			Medium shot	
			Long shot	
			Placement	
			Size	
			Colour	
			Cultural factors	

Narrative processes serve to present unfolding actions and events, processes of change, transitory spatial arrangements (ibid: 56). Action process happens when an action is done, in which the vector is formed that starts from the Actor and aims at the Goal. Reactional process is achieved by eyeline. Speech and mental process are shown in the form of thought

balloons and dialogue balloons (ibid: 67). Setting is the locative circumstances that relate other participants to a specific participant (ibid: 71). The tools used in action processes are circumstances of means. If there is no vector to relate participants, the relation is circumstance of accompaniment (ibid: 72).

Conceptual processes represent participants in terms of their generalized, stable and timeless essence (ibid: 56). Classificational processes relate participants to each other in terms of a taxonomy (ibid: 81). Analytical processes relate participants in terms of a part-whole structure (ibid: 89). Symbolic processes are about what a participant means or is (ibid: 108).

As for the size of frame, the close-up shows head and shoulders of the subject and anything less than that. The medium shot cuts off the subject at the waist. The long shot shows the full figure and anything wider (ibid: 130).

Salience refers to elements that are made to attract the viewer's attention, as realized by placement in the visual field, relative size, colour contrasts, specific cultural factors, etc (ibid: 183; 212).

By viewing translations from the above multimodal perspectives, we can come up with a systematic and specialized multimodal framework for literary translation studies.

## **Visual representation in English translations of Biancheng: A Visual Grammar Analysis**

As a native-soil literature, Biancheng presents a large number of folk culture with both national and ethnic characteristics, especially scenes of traditional festivals and other local customs. For example, the following excerpt portrays the scenes of dragon boat race during the Dragon Boat Festival:

Source Text:

(1)大約上午十一點鐘左右，全茶峒人就吃了午飯，// (2)把飯吃過後，在城裡住

家的，莫不倒鎖了門，//(3)全家出城到河邊看划船。/河街有熟人的，可到河街吊樓門口邊看，/不然就站在稅關門口與各個碼頭上看。//(4)河中龍船以長潭某處作起點，稅關前作終點作比賽競爭。//(5)因為這一天軍官、稅官以及當地有身分的人，莫不在稅關前看熱鬧。//(6)划船的事各人在數天以前就早有了準備，分組分幫各自選出了若干身體結實手腳伶俐的小夥子，在潭中練習進退。//(7)船隻的形式，與平常木船大不相同，形體一律又長又狹，兩頭高高翹起，船身繪著朱紅顏色長線，平常時節多攔在河邊乾燥洞穴裡，//(8)要用它時，拖下水去。//(9)每只船可坐十二個到十八個槳手，一個帶頭的，一個鼓手，一個鑼手。//(10)槳手每人持一支短槳，隨了鼓聲緩促為節拍，把船向前劃去。//(11)帶頭的坐在船頭上，頭上纏裹著紅布包頭，手上拿兩枝小令旗，左右揮動，指揮船隻的進退。//(12)搥鼓打鑼的，多坐在船隻的中部，船一劃動便即刻蓬蓬鏗鏘把鑼鼓很單純的敲打起來，為劃槳水手調理下槳節拍。//(13)一船快慢既不得不靠鼓聲，故每當兩船競賽到劇烈時，鼓聲如雷鳴，加上兩岸人吶喊助威，//(14)便使人想起小說故事上樑紅玉老鸛河時水戰搥鼓。//(15)牛皋水擒楊麼時也是水戰搥鼓。//(16)凡把船劃到前面一點的，必可在稅關前領賞，一匹紅，一塊小銀牌，不拘纏掛到船上某一個人頭上去，皆顯出這一船合作的光榮。//(17)好事的軍人，且當每次某一隻船勝利時，必在水邊放些表示勝利慶祝的五百響鞭炮。//(18)賽船過後，城中的戎軍長官，為了與民同樂，增加這個節日的愉快起見，便把綠頭長頸大雄鴨，頸脖子上縛了紅布條子，放入河中，//(19)盡善於泅水的軍民人等，下水追趕鴨子。不拘誰把鴨子捉到，誰就成為這鴨子的主人。於是長潭換了新的花樣，水面各處是鴨子，同時各處有追趕鴨子的人。

(Shen 1934: 26-28)

This source text offers a detailed description of the activities of the local people on the day of Dragon Boat Festival. Although it is narrated in the form of verbal text, it clearly shows the images of folk life to readers. Hence, the multimodality does live within the mono-medium literary work.

The Visual Grammar examines a single still image at a time. But images depicted by text are continuous and dynamic. Therefore, one or more clauses that can form (i.e., be converted into) a single complete mental image will be seen as a unit. Sentence segment is needed before employing those ideas from Visual Grammar to observe each sentence (or clause) group one by one.

In this way, the scenes of dragon boat race can be reasonably divided into nineteen groups and thereby generating nineteen serial mental images (one of the ways of dividing the whole scenes, see the division in the above source text and Table 2). Based on the multimodal framework established above, this excerpt will serve as a case study on visual grammar analysis of literary text and its translations to show the different ways that textual translation impacts on visual representation. The analysis goes as follows:

Table 2. Visual Grammar analysis of the source text of the excerpt *Dragon Boat Race*

Original Mental Images	Visual Grammar Analysis		
	Representational meaning	Interactive meaning (Size of frame)	The meaning of composition (Salience)
1	Narrative process (Action)	Medium/Long shot	午飯[lunch] (Placement)
2	Narrative process (Action)	Medium/Long shot	門[door] (Placement)
3	Narrative process (Action)	Long shot	河[river] (Placement, size)
4	Circumstance (Setting)	Long shot	長潭[Changtan, i.e., the river] (Placement, size)
5	Narrative process (Reactional)	Medium/Long shot	軍官,稅官[military officers, customs officials] (Placement)
6	Narrative process (Action)	Long shot	小夥子[young men] (Placement)
7	Circumstance (Means)/ Conceptual process (Analytical)	Long shot	船[boat] (Placement, colour, size, cultural factor)
8	Narrative process (Action)	Medium/Long shot	它(船)[it (boat)] (Placement)
9	Circumstance (Accompaniment) /Conceptual process (Classificational)	Long shot	槳手,帶頭的,鼓手,鑼手 [oarsmen, leader, drummer, gonger] (Placement)

10	Narrative process (Action)	Medium/Long shot	槳手/槳[oarsmen/oar] (Placement)
11	Narrative process (Action)	Medium shot	帶頭的[leader] (Placement, size)
12	Narrative process (Action)	Medium shot	敲鑼打鼓的[drummer and gonger] (Placement, size)
13	Narrative process (Action)	Long shot	兩船[two boats] (Placement)
14	Narrative process (Action)	Medium/Long shot	梁紅玉[Liang Hongyu] (Placement, size, cultural factor)
15	Narrative process (Action)	Medium/Long shot	牛皋[Niu Gao] (Placement, size, cultural factor)
16	Narrative process (Action)	Close-up/ Medium/Long shot	某一個人[someone] (Placement, size, colour)
17	Narrative process (Action)	Long shot	軍人/鞭炮[soldiers/ firecrackers] (Placement, cultural factor)
18	Narrative process (Action)	Long shot	鴨[drakes] (Placement, colour)
19	Narrative process (Action)	Long shot	長潭[Changtan] (Placement, size)

In each mental image projected by the source text, the category of representational meaning is defined, and size of frame and salience are indicated. Then parallel visual grammar analyses of the four target texts are performed and thus to compare different effects on visual representation caused by textual changes. By doing so, we can summarize seven major types of effects on visual representation, namely adding and deleting images, combining and dividing images, changes of representational meaning, changes of circumstance, changes of size of frame, changes of salience, and deviations of detailed content, which are caused by four different changes in textual translation, that is, gain and loss of information, sentence rearrangement, wording, and changes of information. The sentence

rearrangement includes combining and dividing sentences, changes of relationship between sentences, etc. Changes of information is not to be confused with gain and loss of information as the former is to exchange one thing in the text for another while the latter is to add and delete content when processing the text. As the case shows, the interrelationship between these causes and effects is diverse:

Gain and loss of information results in changes of salience. If the image 3 is subdivided into three shots, the salience of the second shot should be the specific cultural factor “吊腳樓(Stilt House)”. The four translations render it differently. Hahn and Shing and Kinkley retain the salience and translate it into “hanging rooms” and “houses on stilts overhanging the river” respectively, while Ching and Payne and Yang do not preserve the salience and freely describe it as seeing “from windows” and “on the waterfront”. The original image is represented intangibly in the last two versions. Some information can be the salience of the original image. If the key information is not preserved well in the translation, the salience will be lost.

Sentence rearrangement influences combining and dividing images, adding and deleting images, and changes of size of frame and salience. As the connective word “因為(Because)” shows, there is a causal relationship between image 4 and 5 in the source text. The image 5 explains why the Revenue Office was set as the finishing line. Hahn and Shing keep the same logical relationship in their translation. The only difference is that the sentence beginning with “because” in the target text is a subordinate clause, while they are independent sentences in the source text. Yang reverses the order of cause and effect, and Kinkley does not retain any logical relationship. However, none of these three renditions make much difference from the original images because they all keep basically the same separation of sentences. By contrast, Ching and Payne adopt attributive clauses introduced by “where” to connect the two sentences. Due to this rearrangement, the image 4 and 5, a long shot and a medium or long shot respectively in the source, combine to form an overall view from the top, which is a long shot and belongs to the setting of circumstance.

The image 10, 11 and 12 are respectively detailed description of oarsmen, the leader, and the drummer with the man playing the gong. While the other three translations follow the original parallel pattern of the source text, Yang employs a “while” sentence to connect the description of oarsmen and the leader, namely the content of image 10 and 11, and therefore changes these two medium shots into a long shot. The saliences in each image weaken in this way as their sizes become smaller. In addition, Yang also puts the information of image 12 and 13 into a whole sentence. Again, the image 12, a medium shot, and the image 13, a long shot, merge into one. The rearrangement of sentence structures influences dividing and combining images, and thereby changes the amount of images, the size of frame as well as salience.

Wording determines the representational meaning of an image. In the image 5, “看熱鬧(Watch the bustle)” is a reaction in visual narrative process. Hahn and Shing and Yang represent the image by using the faithful verb “watch”. In comparison, variations are raised when Ching and Payne as well as Kinkley change the expression by other verbs, “wait” and “gather” respectively. These two verbs are relatively static, but more likely to be actions, rather than the reaction, in visual narrative process.

Gain and loss of information results in adding and deleting images. The image 8 is an action process and is retained in all translations except Yang’s version. But, in fact, the information of image 8 is implied from the opposite side when Yang depicts the image 7: “They are stored in dry caves by the river for the rest of the year” (1962: 13). Hence, in Yang’s translation, the original image 8 is totally deleted. The amount of images can be influenced by gain or loss of information, namely the way information is processed.

The image 14 and 15 illustrate the climax of the dragon boat race by analogy to two river battles in the history. Kinkley retains the two images, while the other three translations completely delete them. Deletion of text will lead to deletion of corresponding images.

Gain and loss of information leads to deviations of detailed content. The image 13 depicts the two boats at the height of the competition. Ching and Payne as well as Yang do not refer to the specific number of the boats.

Thus, the images their translations present are more likely to be seen as pictures of a single boat, which deviates from the original image.

Changes of information bring about changes of size of frame and deviations of detailed content, which can be shown in representations of image 16:

Source text: 一匹紅，一塊小銀牌，不拘纏掛到船上某一個人頭上去。

(Shen 1934: 28)

Target text 1: [...] a roll of red silk and a little silver medal, this last was pinned upon the breast of any member of the crew.

(Hahn and Shing 1936: 105)

Target text 2: [...] a roll of red silk and a little silver medal pinned on the turban of one of the members of the crew.

(Ching and Payne 1982: 204)

Target text 3: [...] red silk and a small silver badge to be sported by one of the oarsmen.

(Yang 1962: 13)

Target text 4: All who rowed their boat to victory were rewarded [...] with red silk and a little silver badge.

(Kinkley 2009: 25)

In the image 16, the salience is the only person who is awarded as a representative. Therefore, the shot of this image can be a close-up if it only focuses on the person's head. Alternatively it can be a medium or long one. Other three translations are of the possibilities. However, Kinkley's translation indicates that a multitude of people were awarded together, which is not consistent with the original image. It could not be a close-up in this way. If we consider the image 16 as a close-up, the other three translations also vary in their representations of the body parts involved.

In the original image, a roll of red silk is tied around one's head and a small silver medal with a ribbon hung around one's neck. Hahn and Shing do not represent clearly where the roll of red silk is put, and use another verb "pin" instead of "掛(hang)" with the description of another body part

“breast”. Ching and Payne introduce the “turban”, a head covering, which does not exist in the original image. They also use the verb “pin” and both the two objects are “pinned” at the same place. The images represented by the two translations are different from the original one in terms of the detailed content of this image. Yang just deletes the details and does not mention any specific body parts. Again, the change of information of the text can result in deviations from the original image.

Gain and loss of information causes changes of circumstance. In the image 17, “在水邊” is the setting of circumstance. Yang preserves it by referring to “at the river’s edge”, while the other three translations lose this point. On the other hand, when depicting the image 19, Ching and Payne place the information of the following text in advance, that is, “dusk covered the sky”, and therefore add a new setting of circumstance into this image. The gain or loss of information of text may provide new circumstances or delete original circumstances of images.

In summary, the case indicates that different ways of handling the mono-medium literary piece will produce different multimodal effects on visual representation. However, there exist exceptions when original mental images presented by source text are fuzzy in some cases. In this situation, the four textual factors will not impact on the representation of images. In design research, “imageability” is defined as “the facility to evoke a mental image by a referent” (Leblebici-Başar and Altarriba 2013: 298). Therefore, this kind of cases can be regarded as those of low degree of imageability. Three kinds of such situation are found in translations of Biancheng:

(i) Some objects are described in general terms in the source text. In other words, these are not presented vividly in the original images. Therefore, their representations tend to make no distinction even though different expressions are adopted in translations. For instance, “宵夜(midnight snack)” is translated differently into “supper”, “refreshments”, “meal” and “midnight meal” by the four translations; however, in this situation, different choices of words will not have a great impact on the conversion from text into images. On the contrary, those items whose images are more specific and clear are

influenced considerably by the different ways of representation. For example, “灶邊(beside the kitchen range)” is a specific setting of circumstance and the four translations convey this image by different choice of words. Hahn and Shing avoid directly referring to it and express the setting by describing as “in the kitchen”. Hence, the setting becomes less precise. Ching and Payne use “oven”, Yang chooses “stove”, and Kinkley employs “hearth”. In terms of foreignization, that is, considering a closest mental image to the original setting of Cuicui’s house, “stove” may be the best wording. Because “oven”, as the part of a cooker, is more likely to be a container or case, while “hearth” is the area around a fireplace, but fireplace is not used for cooking.

(ii) Some intratextual gloss, which is added in the translation to explain some items, would not produce new images. For example, when translating “唱‘王祥臥冰’的事情·唱‘黃香扇枕’的事情(sing songs about Wang Xiang, who lay on top of ice, and Huang Xiang, who fanned the pillow)”, Ching and Payne provide an additional explanation “both songs from the ‘Famous Twenty-four Filial Sons,’ an ancient Taoist book”, and Yang notes that “two songs from the ‘Twenty-four Acts of Filial Piety’”. This kind of extra background information neither forms a new single picture nor becomes a part of the original image as it is not an element and content of the image.

(iii) Sometimes, the image of a speech or mental process seems not to contain any specific imagined image indicated by the text. This kind of image only shows the speaker or the thinking person, and what they say or think will be shown in the form of subtitles, dialogue balloons or thought balloons. As no new images will be produced in this situation, the four factors including sentence rearrangement, gain and loss of information, changes of information and wording in the translation will not impact on the representation of images.

Literature sometimes does not provide a pure description of things and scenes or what really happens in the story. Some content may belong to the characters’ imagination, for instance, the source text in *Biancheng* that describes the two brothers’ conversation about their plan of pursuing Cuicui and Cuicui’s dream in which she heard the boy’s song. The speech and mental process is

the most typical and dominant type of narrative process for this situation. We can also apply the Visual Grammar to examine the images that are converted from text describing imagined information. Sometimes the image of a speech and mental process may not be clear and contains nothing concrete. Therefore, two situations should be taken into account for visual analysis of this kind of process according to whether the text indicates any specific imagined image:

(1) When there is no specific imagined image indicated by the text, the narrative process should only be the speech or mental process, namely the image mainly shows the speaker or the thinking person with the text serving as the subtitle of the image and presenting what is said or thought by the character. Because no new images will be produced in this situation, the four textual factors will not impact on the representation of images. Here is an example:

Source text: 你要去做竹雀你就趕快去吧，我不會撿馬糞塞你嘴巴的。

(Shen 1934: 123)

Target text 1: "If you want to, go and be the nightingale yourself. Don't be afraid I'll try to stop your mouth with dirt!"

(Hahn and Shing 1936: 291)

Target text 2: "You can go and sing like a nightingale as long as you like."

(Ching and Payne 1982: 252)

Target text 3: "If you want to be a song-bird, go ahead. I won't stuff horse-dung in your mouth."

(Yang 1962: 41)

Target text 4: "If you want to be a song sparrow, hurry up and get to it. I won't stuff your mouth with horse manure."

(Kinkley 2009: 100)

Yang and Kinkley adopt the literal translation by mentioning "horse-dung" and "horse manure" respectively. Hahn and Shing replace it with "dirt", while Ching and Payne avoid the expression by saying "as long as you like". We can imagine that if the novel *Biancheng* is made into a film, this sentence will only be a line for the character and is never going to be

taken as a real shot that Tianbao stuffs horse-dung in his brother's mouth. It should be shown in the form of thought balloons or dialogue balloons in pictures or subtitles in films. Therefore, the difference of the text has no effect on representation of this image.

(2) When the text indicates specific imagined images, the narrative process can be regarded as a speech or mental process as a whole, but can also be subdivided into other processes, most of which are action processes. This situation can be understood as those shots of characters' reminiscence or imagination in a film. The following passage is an example:

Source text: 兩人把事情說妥當後，算算日子，今天十四，明天十五，後天十六，接連而來的三個日子，正是有大月亮天氣。//氣候既到了中夏，半夜裡不冷不熱，穿了白家機布汗褂，到那些月光照及的高崖上去，遵照當地的習慣，很誠實與坦白去為一個“初生之犢”的黃花女唱歌。//露水降了，歌聲澀了，到應當回家了時，就趁殘月趕回家去。//或過那些熟識的整夜工作不息的碾坊裡去，//躺到溫暖的穀倉裡小睡，等候天明。

(Shen 1934: 125-126)

The paragraph is actually what is said or thought by the two brothers and therefore belongs to a speech or mental process. However, the text describes vividly how they will do for the girl. In this way, it is no longer the lines for characters but produces more specific images that present in details how to materialize their plan to sing for Cuicui and their imagination of how those nights will be. Thus, the images become action processes in visual representations.

A similar situation is the description of characters' dreams in novels. Dreams are different from the content of a mental process as they are not what are thought or imagined consciously by characters. Hence, this kind of text cannot just be shown in the form of thought balloons in pictures or subtitles in films as they also indicate more specific imagined images.

In conclusion, the above three conditions, that is, objects that are described in general terms, intratextual gloss, and speech or mental process

that contains no specific imagined image, can be considered as the cases of low degree of imageability.

## Concluding remarks

Some criteria of the Visual Grammar, namely representational meaning, size of frame (interactive meaning) and salience (meaning of composition), can help to set up a multimodal formula for analyzing the translation of mono-medium literary text that contains multimodal content. To be specific, they can be used to evaluate different translations in terms of the degree of their visual representations and “imageability”.

The analytical process can be concluded as follows:

- (i) Sentence segment for source text;
- (ii) Visual Grammar analysis of each original mental image produced by source text;
- (iii) Comparative visual analysis of each corresponding mental image represented by the target text.

The case study shows that the closer the textual translation is to the source, the closer the mental image it represents is to the original, and that changes raised in textual translation will have various effects on visual representation. The major seven effects together with their four causes are summarized in Table 3 based on more cases besides the one this study presents.

Table 3. Types of effects of changes in textual translation on visual representation

Type	Effects on Visual Representation	Changes in Textual Translation
(i)	Adding and deleting images	Gain and loss of information; Sentence rearrangement
(ii)	Combining and dividing images	Sentence rearrangement
(iii)	Changes of representational meaning	Wording; Sentence rearrangement; Gain and loss of information

(iv)	Changes of circumstance	Gain and loss of information; Wording; Sentence rearrangement
(v)	Changes of size of frame	Sentence rearrangement; Changes of information
(vi)	Changes of salience	Gain and loss of information; Sentence rearrangement; Changes of information
(vii)	Deviations of detailed content	Gain and loss of information; Changes of information; Wording

However, the application of criteria of Visual Grammar in literary translation may have its limitations as the analysis of source text is hard to be standardized. For one thing, it is a subjective process to read images behind texts. “People may report experiencing images in their heads while reading or dreaming, but we have only their word for this; there is no way (so the argument goes) to check up on this objectively” (Mitchell 1984: 507). Audience read the same text but conceive images in their minds differently. For example, they may have different interpretations of representational meanings of the same image and different possible sizes of frame for the same image. Thus, “mental images don’t seem to be stable and permanent the way real images are, and they vary from one person to the next” (ibid). For another, there are variations in the way sentence groups are divided to form corresponding images.

In addition, as limited cases have been analyzed, the findings can be more comprehensive with more cases to be covered in the future studies. There may be other types of effects on visual representations in addition to the seven types proposed in this study, and some effects may be caused by other ones among the four changes in textual translation. Therefore, the discussion of multimodality in literary translation is still worth a further exploration. The current work only takes certain perspectives of Visual Grammar as an example to observe the applicability of multimodal perspectives in literary translation appraisal. Future research can proceed with multimodal frameworks for the study of literary translation to enrich the field of translation studies.

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# 認知文體學視角下的翻譯研究： 回顧與展望

邵璐 游嵐燕

## Translation Studies as Seen from Cognitive Stylistics: A Retrospective and Prospective View (*Lu Shao & Lanyan You*)

### **Abstract**

*Translation studies undertaken from the perspective of linguistics, cultural studies and traditional stylistics tend to emphasise the translated text over the translation process. Translation studies from the perspective of cognitive stylistics, mainly based on cognitive linguistics, incorporate bottom-up interactions between text and its reader/translator in traditional stylistics on the one hand and top-down cognitive projections on the other hand. Thus, such studies break through traditional frameworks and help arouse people's attention to the value of the process of translation. Among many important theories related to cognitive stylistics, the current paper probes into the issue of translation studies from the perspective of cognitive stylistics by discussing the value of its three analytical frameworks, namely Text World Theory, foregrounding theory, and construal operations.*

**Keywords:** cognitive stylistics; translation studies; Text World Theory; foregrounding; construal operations

## 一、引言

自上世紀50年代以來，國外翻譯研究先後經歷了“語言學轉向”和“文化轉向”。前者得益於索緒爾的語言學理論，後者將翻譯活動置於社會、文化語境之下加以考察。除語言學以外，翻譯學還借助哲學、美學、文學批評、文體學等理論不斷豐富自身，從而印證了Toury所言“翻譯研究中的理論構建永無止境”(1988: 11)。傳統文體學視角下的翻譯研究關注文本的語言特點對讀者(譯者)的影響，是一種“自下而上”的互動。自然而然，該視角下的文體分析便圍繞著闡釋語言選擇和表達效果之間的關係展開。即作者(譯者)個人的語言選擇可以凸顯其創作(譯作)風格，而該風格亦將影響文本的表達效果。然而，不論語言學派、文化學派還是文體學派，其相關的翻譯研究大多注重分析和對比“翻譯結果”——譯文，卻未給翻譯過程相應的重視(王寅 2014: 2)。

翻譯“很可能是整個宇宙進化過程中迄今為止最複雜的一種活動”(Richards 1953: 250)。既然最為複雜，必定涉及翻譯主體的思維活動和認知過程。於是，認知文體學(cognitive stylistics)對於研究翻譯過程的作用逐漸凸顯。從字面意思來看，它是從認知角度研究文體學的學科，“將具有典型文體學特徵的文學文本的明確的、嚴密的、詳細的語言學分析與語言產出、接受過程背後的認知結構和認知過程的系統、理論考察相結合”(Semino and Culpeper 2002: Foreword)。與傳統文體學不同，認知文體學既包括“自下而上”的文字與讀者之間的互動又涵蓋“自上而下”的認知投射，所以關注閱讀(翻譯)過程中讀者(譯者)在接觸文本語言時的思維情況是認知文體學題中應有之義，它使翻譯研究跳出“重翻譯結果、輕翻譯過程”這一傳統思路。本文在回顧認知文體學的

產生、梳理認知文體學研究現狀和研究內容的基礎上，提出認知文體學視角下翻譯研究的分析框架，並對未來的翻譯研究方向做出展望。

## 二、認知文體學的產生

文體學通過不斷借鑒語言學的研究方法和術語壯大自身，於是形成了以下子學科：形式文體學、功能文體學、文學文體學、批評文體學、語用文體學、認知文體學等。文學文體學幾乎只關注語言、風格和其他形式的語言加工層面，而認知文體學將語篇中所體現的風格和作者思維的認知過程相關聯，挖掘的不只是文本或語篇的表面意義，還包括作者個人選擇和思維風格。蘇曉軍（2008：114）、胡壯麟（2012：163）認為“認知文體學”這一術語最早見於Weber所著《文體學讀本：從羅曼·雅各森至今》，然而使這一學科的研究得到廣泛認可和應用的是Semino和Culpeper主編、彙集12位作者的《認知文體學：語篇分析中的語言和認知》一書。該書論述了認知語言學的相關概念在語篇分析中的運用，如概念整合理論（blending theory）、圖形和背景理論（figure and ground）、思維風格（mind style）等。

在學術界中，有的學者採用認知文體學這一稱呼，如Semino & Culpeper（2002）、Attardo（2002）、Boase-Beier（2006）、Burke（2010）、Ghazala（2011）等；有的學者則稱其為“認知詩學”（cognitive poetics），如Tsur（1992）、Stockwell（2002）、Gavins & Steen（2003）、Freeman（2007）等。Boase-Beier（2006：72）認為認知詩學和認知文體學是同義詞；Stockwell（2007：137）進一步指出在強調“語言模式的細節”（prominent micrological linguistic patterning）時，認知詩學和認知文體學可以通用；Burke（2010：42）則更加詳實地解

釋了認知文體學和認知詩學本質上的一致性。此外，申丹（2009: 1）認為認知詩學與認知文體學都可以用來探討讀者對文體的認知。胡壯麟（2012: 165）則承認認知文體學和認知詩學的同源性。因此我們認為，雖然認知詩學和認知文體學名稱不同，但國內外大多數學者均將二者視為同一學科。

認知詩學的研究先驅是Reuven Tsur，他於上世紀70年代首次提出“認知詩學”一詞，後於1992年出版了認知詩學領域的權威著作《走向認知詩學理論》。Tsur在該書中闡明了認知詩學的相關概念並對詩歌文本的結構、文學性展開豐富、詳細的認知過程分析。Tsur於2008年將此書進行改版和擴充，增加了兩項內容：一是近些年他在詩歌的韻律和節奏方面做的實證研究；二是關於認知語言學與其代表作中所闡述的認知詩學之間的對比研究。Stockwell、Gavins和Steen緊接著Tsur步伐，前者於2002出版了《認知詩學導論》（以下簡稱為《導論》），後兩位於2003年合編了《認知詩學實踐》（以下簡稱為《實踐》）。《導論》側重於理論介紹，每章均借用不同的認知語言學框架分析文學文本，並將文學閱讀過程中的關鍵概念（如：語調、文學性、人物、情節、敘述等）和相關的認知模型結合用以解釋認知詩學對文學研究的作用。《實踐》注重認知詩學方法和技巧的具體實踐應用，可與《導論》配合使用。在此書中，Gavins和Steen（2003: 5）將認知詩學視角下的文學研究分為兩類：一是與認知語言學相關，二是與認知科學相關。此書中的絕大多數作者從第一類研究視角入手，與目前國內的認知詩學研究現狀相符。

除了認知詩學，美國文學批評家Stanley Fish在上世紀70年代還提出“感受文體學”（affective stylistics），申丹（2009: 2）稱其為“認知文體學的先驅之一”。感受文體學專注作品語言分析和文體學批評，強調讀者原始的、瞬間的反應對構成話語意義的重要作用。它讓人們更加深

刻地認識了文學活動，強調重視讀者反應及讀者閱讀心理的重要性。從這兩點來看，Fish確實可以視為認知文體學的先驅，但他過分誇大了讀者原始反應的地位（很多情況下讀者的原始反應毫無意義），而認知文體學是對讀者思維的認知過程展開研究，並不單純研究讀者的原始反應。Fish之後，人們對研究讀者情感方面的興趣逐漸消退，直至近年來在認知文體學或認知詩學的刺激作用下，才重新燃起對情感或感受作用的興趣（Nørgaard et al 2010: 22）。

### 三、認知文體學的研究現狀

賈曉慶、張德祿（2013: 6）認為國外認知文體學研究成果主要集中在以下幾個方面：1. 認知文體學基本理論研究；2. 認知詩學相關理論研究；3. 認知語言學理論以及更廣義的認知科學視角下的研究。通過分析論文發表數量，我們可以發現第3種研究成果最多。近年來，除了認知語言學相關理論和廣義的認知科學，認知文體學在從前景化這一文體學理論角度展開研究方面也收穫頗豐，如Emmott等（2007）借鑒前景化概念，結合文體學和認知心理學科視角證明了文本的文體特徵確實能引起讀者的關注；Jensen等（2018）將定性定量方法、認知文體學及語料庫文體學結合，分析Virginia Woolf小說*Mrs. Dalloway*並展示前景化理論在突出這部小說中“花”主題的作用。據此，筆者嘗試將前景化理論研究角度整合到賈、張二位學者所述的研究成果，以期能更加完整地呈現國外認知文體學的研究現狀。國內認知文體學研究方向與國外基本一致，即除了圍繞認知文體學和認知詩學基本理論和概念展開研究以外，絕大多數成果集中在認知語言學、心理學或前景化理論下的文體特徵研究上。

基於以上國內外認知文體學研究現狀的闡述，筆者對認知文體學研究現狀作出兩方面總結。一方面，注重對文本的文體分析卻較少論證讀者的認知過程。認知文體學既傳承了傳統文體學的研究模式又強調分析作者的心理結構或讀者的認知過程，這是認知文體學優於其他文體分析方法之處。然而，學者們一味強調文本修辭手法，讀者的感受或印象就被當成是理所當然的 (Emmott et al 2007: 204)。換言之，文體學家們認為各種文體修辭方法在引起讀者關注方面的效果毋庸置疑，但是缺少驗證過程。所以，目前的認知文體學術界亟需借鑒相關理論，如前景化、文本世界和語境框架理論，深入論證文本的文體特徵是否並如何引起讀者關注、喚醒讀者的認知機制。另一方面，研究方法更加科學。認知文體學是一門跨學科理論，綜合了認知語言學、傳統文體學、認知心理學等理論。為了彌補有些理論的主觀性，越來越多的學者借助語料庫、實證方法以及認知科學等對文本展開研究。誠如 Stenfanowitsch & Gries (2006: 1) 提到的，“在過去15年裏，語料庫分析法已成為語言學研究中一個重要的實證範式，推進了辭彙和語法的深入研究，幾乎被用於分析語言結構的各個層次”。

除了學者們發表的專著、期刊以外，相關國際會議的召開及協會的成立也在不同程度上促進了認知文體學的發展。自1989年國際認知語言學研究會 (ICLA) 成立後，各國協會也相繼成立，如中國認知語言學研究會 (2006)。ICLA每兩年組織舉辦一次認知語言學國際會議 (ICLC)，截至目前這一認知語言學界最高層次的學術會議已舉辦了十四屆，其影響力主要體現在知名專家學者的參會和會後整理發表的論文集。這些論文集集中反映了當代認知語言學的研究現狀和發展趨勢，深受認知語言學和認知文體學研究者熱捧。類似的會議還有認知詩學國際學術研討會及文體學國際研討會，例如最新召開的

第七屆文體學國際研討會暨第十一屆全國文體學研討會邀請了Elena Semino、Jonathan Culpeper和Dan McIntyre等知名文體學研究學者參加，這些學者在會上的發言展示了認知文體學發展現狀，促進了相關領域的研究不斷深入。

## 四、認知文體學之於翻譯研究

### 4.1 研究內容回顧

上文已經提過，認知文體學主要運用認知語言學、認知心理學等相關認知科學的研究成果分析文本的文體或風格。同理，認知文體學視角下的翻譯研究就可以視為運用認知語言學等相關認知科學分析譯文的文體特徵和譯者的風格。Boase-Beier是將認知文體學理論與翻譯研究結合的集大成者之一。在《翻譯文體學研究》一書中，她以文體在翻譯中的地位為中心，考察了歧義、前景化、隱喻、象似性等認知文體學相關概念在翻譯研究的應用，並輔以大量精彩的案例分析（2006: 71-110）。《翻譯研究批評導論》是Boase-Beier又一力作。此書分為兩部分，第一部分以理論介紹為主，從認知詩學視角討論了翻譯定義、可譯和不可譯性、忠實性與創造性、譯文的文本類型等翻譯基本問題；第二部分提出了翻譯學的認知詩學（認知文體學）研究路徑，並通過譯例展示認知詩學在文學翻譯的應用。此外，Halverson（2007）從認知語言學和識解運作視角論述了翻譯轉移（translation shifts），並通過實例將翻譯研究中的各種轉移類型和識解運作之間建立聯繫。Halverson（2010）還探討了認知學科的理論發展及翻譯過程研究，指出雙語概念表徵（bilingual conceptual representation）模式對於理解語料庫翻譯現象和概念（如過度表徵、表徵

不足、引力假設)的意義以及實證和語料庫研究方法對於翻譯研究的重要性。緊隨其後，Ghazala (2011)另闢蹊徑，以認知文體學視角下的譯者為焦點，闡述了文體學和翻譯的最新理論和實踐應用，並從認知角度探討了文體學、翻譯和譯者的關係。

近年來，國內也有不少知名學者以認知文體學為視角對翻譯展開研究。有的學者側重於研究譯文的文體特徵，如譚業升(2013)在認知文體學分析框架內對《紅樓夢》兩個譯本進行研究，並批判地分析了譯者的認知處理策略及其帶來的不同文體效果；有的學者選擇研究翻譯策略，如盧衛中(2011)在梳理了概念轉喻理論的認知基礎及其研究現狀之後，分析了轉喻的幾種翻譯策略，蘇沖和文旭(2018)基於認知語言學和格式塔心理學探討了格式塔意象的翻譯策略；還有學者傾向於研究翻譯的認知過程或認知機制，如王寅(2014)詳細介紹了歐洲發展起來的十數種研究翻譯過程和翻譯能力的實驗方法，並闡明這些方法的優缺點，極大地啟示了中國認知翻譯學的研究方向，推動了認知翻譯學的發展。上述提到的國內外學者一同構成認知文體學視角下翻譯研究的主力軍，他們以廣闊的學術視野和敏銳的洞察力為認知文體翻譯研究注入了源源不斷的生命力，也為後來者的研究指明了方向。

## 4.2 研究框架

探討一部譯作的文體特徵或譯者的翻譯風格不僅需要從語言或文本的角度進行對比分析，而且離不開理論框架的指導。譚業升(2009: 168-169)曾指出，“翻譯的認知文體分析就是要以翻譯中的認知結構和認知過程為基礎，對原語文本和譯語文本之間的關係，對譯者的選擇和譯文的效果之間的關係提供一種更加明確的、更加系統的解釋”。由此可見，認知文體學視角下的翻譯研究不但關注源

文本和目標文本的語言特徵對比，而且注重揭示譯者和讀者的認知過程。下文將圍繞這兩大任務，提出認知文體學視角下可行的翻譯研究框架。

### (1) 文本世界理論

認知文體學觀照下的譯者既是源文本的讀者又是目標語文本的作者，所以研究讀者或譯者加工文本的認知機制是認知文體學視閥下翻譯研究的重點之一。Burke (2011: 9) 認為文本世界理論 (Text World Theory) 是20世紀末極佳的認知文體學模型。文本世界理論屬於認知語法範疇，由Werth首次提出，該理論對我們在閱讀時記錄敘事資訊的方式提供了一種原則性解釋 (Jeffries & McIntyre 2010: 156)，為分析話語參與者如何從概念上構建和交涉話語提供整體框架。該理論強調閱讀是一項創造性極強的活動，可用於理解文本生成與接受背後的認知過程。在閱讀過程中讀者利用自己已掌握的背景知識構建關於虛擬世界的心理表徵，即“人類處理和理解所有話語都是通過在頭腦中構建該話語的心理表徵進行的”(蘇曉軍，2008: 117)。因此，文本世界理論框架在具體應用到翻譯研究時，應該從整體上考慮目標文本和語境在讀者腦海裏植入的“世界”，而不是只著眼於分析源文本和目標文本在單詞、句子、段落層面上的對應關係。

Werth將文本世界分為三類，即話語世界 (discourse-world)、文本世界 (text-world) 和次級世界 (sub-world)。話語世界指現實世界情景，由作者和讀者共同參與構建，人們的聽、說、讀、寫活動就發生在話語世界的語境中，例如話語可以發生在房間、公園甚至是電話線的任一端。在分析某一譯文時，作者和讀者(譯者)可以通過話語世界這個紐帶建立話語交流。人們在面對面交流時往往共用同一時空語境，但是讀者(譯者)在閱讀文本時和作者處於不同的語境，因

為讀者（譯者）閱讀（翻譯）行為和作者創作行為是在分開的時間和地點進行。這一現象就是 Gavins 所說的“話語世界分離”（split discourse-world；2007: 26）。在話語世界中，話語參與者的實際環境、個人意識形態、記性、共有知識在文本世界構建方面起著重要作用，所以不同讀者（譯者）在理解同一話語世界時會產生不同的心理表徵，通過分析不同讀者的心理表徵我們就可以觀察讀者（譯者）的情感、認知反應。

文本世界是概念情景，通過話語裏包含的指示和指代成分界定（Werth 1999: 51），其心理表徵在“世界構建成分”（world-building elements）和“功能推進命題”（function-advancing propositions）的基礎上產生。世界構建成分和功能推進命題是文本世界的兩個空間組成部分，前者包括時間、地點、人物和物體四個成分，後者指推動敘事的過程和事件。時間成分可以通過時態、時間副詞和時間狀語從句體現；地點成分則通過地點副詞、名詞短語和地點狀語從句體現；人物和物體可由名詞和代詞體現。讀者（譯者）的經歷各不相同，所構建的文本世界也各不相同。因此，我們在分析某一譯文時，關注這四個成分可以激發我們構建文本世界所需要的背景知識。

次級世界產生於對文本世界的偏離，Gavins 將其稱為“世界轉換”（world-switches；2007: 47-52）。當讀者對原文本的注意力偏離時，世界轉換就發生了，引起讀者注意力偏離的有以下因素：新的敘事角度的引入、隱喻的出現、否定和假設。在敘述性小說和詩歌中，世界轉換通常以倒敘、預敘以及場景或觀念變化的形式呈現，這些倒敘和預敘構成了一個個主文本世界中的次級世界，在倒敘及預敘內容結束後，讀者的注意力又繼續回到原先的主文本世界。所以我們進行翻譯研究或者閱讀譯文作品時，要注意那些能引起我們暫時偏離主文本從而關注次級世界文本的因素。綜合以上分析，構成文本世界理

論的三個層次世界對我們解釋語言事件和語境、分析文本中的世界構建、譯者的心理表徵或讀者的情感反應具有指導作用。

## (2) 前景化理論

前景化指作品中偏離常規的現象，目的是引起讀者對語言的特點或功能的注意。前景化理論是文體分析的重要理論之一，當文學作品運用前景化成分（foregrounded elements）時，作者就偏離了作品的常規，使作品中的語言（聲音、短語、句子、文本、話語、意象）在語境中得以突出。這種突出和普通語言常規相較而言，“可表現為對語法、語義等規則的違背或偏離，也可表現為語言成分超常量的重複或排比”（賈曉慶，張德祿 2013: 7）。換句話說，這一理論的研究物件是文學語言和日常使用語言之間的差異（如語音、語法、語義、語用等層面），因為這種差異會影響我們的認知過程。

前景化概念是由布拉格學派代表人物 Mukaovský 首先提出，是“自動化”（automatization）的反義詞，是“非自動化”（deautomatization）的結果（Mukaovský 1970: 43）。自動化和語言的常規使用有關，它包括在某一語境或情景下正常使用的形式和結構，這種情況下不會引起讀者的注意。與自動化相反，前景化和語境中修辭手法的偏離、突出使用有關。二者之間的衡量標準是相對的，取決於語境，例如科技領域內使用的專業辭彙屬於語言的自動化，但如果這類辭彙在日常生活中使用則屬於前景化。Mukaovský 指出，前景化現象可以發生在類似口語這樣的日常語言中，具有隨機性。然而，在文學文本中發生的前景化卻具有系統性和層次性，相似特徵會重複發生，如半押韻模式或隱喻群。根據 Mukaovský 的說法，韻律、重複、老式的外來語會使標準用語“非自動化”成為文學語言。對於詩歌而言，這些特徵卻是詩學語言的慣例，所以詩人總是要尋找機會“違反”這些慣例從而凸顯自己的個

人風格。Leech 和 Short 對前景化提出不同見解，他們認為前景化是“artistically motivated deviation”(Leech & Short 2007: 23-24)，是一種新的、創造性的表達方式。Van Peer (1986) 則從新的角度對前景化展開研究，證明了讀者在解讀文本時前景化成分能增加讀者的情感反應，開創了將前景化理論應用於認知研究的先河。Van Peer 的研究貢獻之一在於使研究人員意識到前景化理論和認知文體學的共同點就是它們都關注讀者情感或認知反應，此後愈來愈多的學者在前景化理論框架內展開讀者的認知過程和文本的文體分析。

前景化理論對於翻譯研究有重要的指導作用。以我國地域性特征突出的作品為例，方言是一種前景化的文體特徵，是構成整部作品文體特徵的不可分割的一部分。原作者使用方言的目的是為了使讀者感到陌生 (defamiliarize) 從而引起讀者的注意，方言的英譯是整個翻譯過程的重點和難點。正如上文所述，前景化是一種可重複發生的模式，當方言重複出現時，讀者會習慣於這一前景化成分並產生“再熟悉感”(refamiliarization)，閱讀過程中讀者理解方言所用的時間即由“多”到“少”。前景化理論可用於對比研究源文本和目標文本中方言的文體效果，從而能夠檢驗源文本的地域性在目標文本中是否得到體現，或者用於探究目標文本的讀者在理解譯文中的方言時的情感反應。基於這點，我們認為前景化理論可以指導學者們展開對作品中某一突出主題的分析或地域性特徵強的作品英譯分析。

### (3) 識解運作

認知文體學觀照下的譯者是源文本的第一讀者。像原作者一樣，譯者也有自己的思維風格和認知過程，這種風格主要通過譯者個人的文體選擇在譯文中體現出來。在解釋譯者選擇之前，首先要解釋譯者採取某種特定語言運算式的原因。認知語言學視角認為語言運算式的不同主要

通過“識解方式”(construal)體現。識解是人類認知的主要方式，指“人類從不同角度理解、描述同一情景的能力”(Langacker 1991: 294)。語言來源於人類對真實世界的觀察和體驗，真實世界中的事物往往展示出不同的層面，在不同的觀察者或體驗者眼中有不同的解讀，所以人們可以從不同角度觀察、理解和描述同一事物或情景。如此一來，不同的識解方式將導致不同的語言運算式，從而可以體現出譯者的不同文體選擇。

Langacker (同上: 4) 將人的識解能力分為五類，即詳略度 (level of specificity)、轄域 (scope)、背景 (background)、視角 (perspective) 和突顯 (prominence/salience)。詳略度是指人們對現實世界描述的具體化程度，可以體現在辭彙層面 (動詞或名詞)，也可以體現在句子層面。譯者的認知能力將影響其對源文本的描述詳細程度，可以通過“詞量改變”，如增加、刪減、重複等體現其語言運算式。當譯者詳述或細化了源文本的資訊時，源文本的資訊在目標文本中則呈現得更加詳細；反之，目標文本則趨於簡略和抽象。除了譯者本身擁有的認知能力外，目標文本讀者的接受和認知能力也會影響譯者描述源文本時的詳細程度。因此，在比較、分析源文本和目標文本的文體特徵差異時，我們可以著眼於譯者對源文本的詳略處理方式。

轄域基本相當於認知域 (cognitive domain)，主要包括百科知識、級階 (scale：指事物所涉及的轄域的大小) 和背景這三個內容。如果譯者在翻譯過程中擁有相應的百科知識，他/她不但能把握原文的字面意思還能正確推斷出原作者的隱含之意，進而準確地將原作者的意圖傳達給目標文本讀者。另外，人的大腦中最早形成的語義具有轄域性，通過隱喻轉折則可衍生出與之相關聯的、邊緣的語義。所以就轄域和背景而言，我們應深入挖掘原作品中社會現實、文化因素、歷史背景、地域特性對於隱喻形成和解釋的作用以及譯者在翻譯隱喻過程中

所涉及的認知機制。除了譯者自身擁有的百科知識外，其成長經歷、個人體驗或教育背景的差異也會造成識解方式的不同，影響對源文本的認識與解讀。從這個角度來看，我們有必要對比分析本國譯者獨譯、中外合譯以及外國譯者獨譯的目標文本之間的不同，從而探究適合本國經典文學作品“走出去”的翻譯之法。

視角涉及觀察者和事物之間的相對關係，即觀察者從什麼角度考察某一事物。眾所周知，不同視角下的事物會呈現不同狀態，詩句“橫看成嶺側成峰”將視角的相對性體現的恰如其分。翻譯過程中，譯者經常通過詞類、句式、人稱、成分、語態等轉換體現其不同的觀察視角。因此，譯者在翻譯源文本時需仔細揣摩原作者的創作角度或立場，這樣翻譯出的作品才能成功地體現原作的風格和特點。而我們在考察譯者的選擇和譯文效果的時候，一定要注意對比源文本和目標文本，並據此分析譯者所處的視角和原作者的視角是否發生了轉換，進而深入探究譯者轉換視角的原因以及分析轉換視角後譯文的效果是否最佳。

上文提過，認知主體可以從不同視角理解和考察同一事物，最終會出現不同的語言運算式，而不同的運算式則突顯這一事物的不同側面，突顯和背景、視角密切相關。因此在研究譯者的文體選擇時，考察譯者所選擇的突顯物體就可以解釋其背後的認知機制，特別是對於地域特徵明顯的文本，突顯機制顯得尤為重要。綜上所述，識解方式對於翻譯研究具有較強的解釋力，有利於考察譯者的個人選擇和譯文效果之間的關係。

## 五、認知文體學視角下的翻譯研究展望

國內認知文體學視角下的翻譯研究起步較晚（多集中在2005年之後），成果較少，還有待深入挖掘。因此，我們認為認知文體學視角下

的翻譯研究可在三個方面深入。第一，應更加重視翻譯過程的研究。譯學界普遍注重研究譯文，輕視研究翻譯過程。翻譯活動離不開譯者認知機制的作用，譯者在翻譯過程的心理狀態、認知結構尤其值得我們研究。認知科學可以為翻譯過程研究提供指導，如：有聲思維法（TAP）、擊鍵記錄法、眼動跟蹤實驗、功能性磁共振（fMRI）、正電子斷層顯像技術（PET）、事件相關定位（ERP）等。這些認知科學領域內的方法可以為洞察譯者的翻譯過程提供科學的指導。第二，應更加注重非文學文本和數字文本的翻譯研究。縱觀國內外，認知文體學視角下的翻譯研究大都圍繞文學文本展開，非文學文本的翻譯研究長期遭受忽視，數字文本的翻譯研究更是屈指可數。數位化時代背景下，數字文本（如視聽翻譯）的翻譯研究有助於中國軟文化向外輸出，提升中國軟實力，應該引起學者們的重視。第三，應關注地域特徵明顯的文本。受經濟、地理和語言本身等因素的制約，中國中西部欠發達地區、民族融合區域的作品英譯研究鮮有人問津。我們應充分認識到認知文體學在這些作品的英譯研究方面具有較高價值，如借助上述的前景化理論、識解方式解釋這些作品中的地域性特徵，借鑒文本世界理論透視譯者的翻譯策略及其背後的認知過程和情感反應。總而言之，我們可以通過平行文本對比或者借助語料庫比較不同母語的譯者所譯的同一源文本的不同譯本，並從不同的語言特徵中折射出譯者風格的差異，尤其是譯者在處理本民族或本地域文化專有詞時所呈現的風格差異，以探討民族或地域特徵性及其對譯者辭彙、文體或風格選擇的影響。

## 六、結語

認知文體學既關注文本的語言特徵，又注重剖析讀者的認知過

程，為翻譯研究帶來新的活力。本文探討了認知文體學視角下的翻譯研究，著重論述了文本世界理論、前景化理論和識解運作方式這三種研究框架對於翻譯研究的意義。我們認為文本世界理論在解釋讀者或譯者的心理表徵方面具有強大功能；前景化理論不僅能突出源文本和目標文本體特徵，而且能突顯譯者翻譯風格；而識解運作可以考察譯者的文體選擇進而透視其背後的認知機制。這三種研究框架各有針對、頗具價值，從不同角度契合了認知文體學視角下的翻譯研究任務。同時，我們對認知文體學視角下的翻譯研究方向做出展望，特別是應用認知文體學相關理論研究民族性、地域性強的作品英譯，以期為目前的認知文體學翻譯研究拋磚引玉。

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# 論數位化時代典籍翻譯的 多模態模式

龍明慧

## Multimodal Translation of Ancient Works in the Digital Age (*Minghui Long*)

### ***Abstract***

*For a long time, the translation of verbal texts in one language into verbal texts in another language has been the only center of interest in translation studies. However, in the digital age, communication more and more relies on the text that combines verbal and nonverbal resources like images and sounds, which brings new opportunities for the translation of ancient works which have long been frowned upon for their difficulties in both being represented in another language and understood by readers from different cultures. This article explores how nonverbal resources can be applied to the translation of ancient works to make multimodal versions. Based on the relationship between verbal and nonverbal resources in a multimodal text, the principles and methods of merging verbal and non-verbal resources in the target text are probed with a hope to provide some reference for the translation of ancient works.*

**Keywords:** translation of ancient works; non-verbal resources; multimodal versions

## 一、引言

說起翻譯，我們首先想到的便是“用一種語言再現另一種語言所表達的資訊”，這可謂是對翻譯最典型的認知。一直以來，學界對翻譯的研究，“不管是歷時還是共時的翻譯研究，關注的中心都只是語言的翻譯，考慮的只是語言維度，不管何種類型的文本，都是如此”

（Kaindl 2013: 257-270）。然而，語言只是傳遞資訊的一種模態。特別在數位化時代，文本已經不再局限于單一語言模態呈現，數位技術和新媒體的發展使得語言、圖像、動畫、音視頻等多種模態融合的文本日益成為資訊傳播的主流。而這種同時調動讀者視覺、聽覺系統的多模態文本無疑能使讀者更好地理解文本意義。

翻譯，特別是典籍翻譯，一直以來存在的最大問題就是缺少源語文化背景的目標讀者在理解譯本意義時存在較大的困難。另一方面，譯者僅僅使用目的語言傳遞原文資訊也存在諸多局限。由於翻譯涉及兩種語言、兩種文化的差異，有時源語表述的資訊，單單使用譯文語言未必能表述充分，即使表述出來，也很難引起目標讀者在大腦中產生對所描述物件的具體化想像，傳達典籍中目標讀者幾乎從未接觸過的古代事物和意象，讓目標讀者產生比較清晰的認知就更困難。而採用多模態的翻譯模式則在很大程度上有助於改善這一困境，因為生動形象的圖片、動畫、音視頻不但能夠輔助、補充、強化譯文語言所表達的資訊，還能彌補譯文語言所不能傳達的原作意境，使整個譯本顯得更為豐滿，降低譯本理解難度，給讀者帶來不一樣的閱讀體驗，提升譯本傳播效果。因此，本文擬探索數位化時代典籍翻譯的多模態模式，分析多模態手段用於典籍翻譯的必要性可行性，提出多模態譯本的構建原則和方式，對典籍翻譯實踐提供借鑒，拓展典籍翻譯研究範圍。

## 二、多模態資訊傳播

多模態 (multimodality) 指“在設計符號產品和事件時使用多種符號模態”(Kress & Van Leeuwen 2001: 20)，而模態 (mode) 是“社會形成的、文化賦予的構建意義的資源”(Borodo 2015)，“是交流的管道和媒介，包括語言、技術、圖像、顏色和音樂等符號系統”(朱永生，2007)。

構建意義傳播資訊，並不只依賴語言一種模態。圖像、聲音、顏色、動畫、排版等都可以構建意義，實現資訊傳播。語言雖是意義最重要的載體，但並非唯一載體。用多種模態表達資訊古已有之，而在數位化時代，隨著數位、網路和多媒體技術的廣泛使用、讀圖時代來臨、人們閱讀習慣的視覺轉向，融合語言、圖像、動畫、音視頻的多模態資訊傳播更是成為主流的資訊傳播方式。在這樣的情況下，“視覺符號以及其他傳統習慣中被人們認為是副語言的圖像、音樂、顏色等符號，越來越多地處於突出、甚至優勢和中心地位”(韋琴紅，2009)。

多種模態結合往往能達到單一模態無法達到的效果，實現更快捷高效的資訊傳播。如陳星宇(2011)指出“與語言傳播和文字傳播相比，圖像傳播更具直觀性、生動性，能夠全面、快速、準確地反映客體”。“有插圖的文本更容易理解”(Ketola 2016)。圖像可以突出文本重點，吸引讀者注意，使文本更簡潔、更具體、更連貫、更易理解，能幫助將陌生的文本與讀者的先驗知識產生聯繫，使文本更易於識記。文本越難理解，圖像提供的幫助就越大(Carney & Levin 2002)。此外，多模態文本還能讓讀者對文本的理解更全面。因為，“一種模態是對事物一方面的描述，其描述是不完備的。而不同模態的有機組合會對事物有更全面的表述”(王改娣、楊立學，2013)。以視覺圖像模態為例，

“圖像可以通過對文本進行延展、擴充、完備實現對文本意義的補充和支撐”(Mateo 2015)。如在繪本中，圖像可以說明構建場景、界定人物、拓展情節、提供不同視角、促進語篇連貫、強化文本內容(Fang 1996)。

### 三、多模態在典籍翻譯中的應用

由於多模態在資訊傳播中的重要作用，多模態研究日益受到重視，但“大多數多模態研究都還沒有關注翻譯問題”(Taylor 2016)，而“翻譯研究主要關注的仍然是語言文本”(Oittinen 2008)，即使物件是多模態文本，口筆譯研究也依然是運用各種方法和途徑考察文本中的語言轉換(Ricoy 2012)。但從實踐來看，“譯者的工作並非僅針對語言材料，還包含用於資訊傳播、與資訊傳播相關的所有其他形式的符號”(Risku & Pircher 2008)。這種涉及多種模態符號的翻譯就可以稱為多模態翻譯。

對於多模態翻譯，在目前有限的研究中，大多集中在視聽類文本(Lee 2013)。然而，如Lee(2013)所指出的，多模態現象也存在於更多語類，比如文學、實驗小說就運用了排版設計、圖表、插圖等手段，將語言模態和視覺模態整合進文本中。而在典籍翻譯領域，也有不少多模態翻譯實踐。

例如，1974年，美國譯者Carpenter翻譯茶文化典籍《茶經》，就在譯本中配了不少插圖，獲得讀者高度認可。2015年，《國際茶亭》網路雜誌重新翻譯《茶經》，除了搭配精美插圖，還運用了不同字體顏色，突顯譯本內容。1997年，新加坡Asiapac Books出版社出版多人合作完成的《論語》漫畫英譯本*The Complete Analects of Confucius*。2013年起，現代出版社陸續推出臺灣漫畫家蔡志忠和美國學者Brian Bruya合作的

漫畫中國傳統文化經典系列，涉及文、史、哲各個領域的典籍。

對典籍翻譯而言，融合文字、圖像的多模態翻譯往往能比單一語言模態翻譯更能得到普通讀者的接受和認可，獲得更好的傳播效果。首先，相對於其他類型的文本，典籍文本所描述的古代事物、意象對讀者而言存在更大的理解困難，而利用圖像等非語言模態的直觀性、生動性無疑能大大降低譯本的理解難度。因為“圖像可以更有效地將意義與真實世界的事物或概念相連，成為跨越語言障礙的便捷橋樑”（Finch & Song 2013），即使是全然陌生的事物意象，譯文讀者也可借助圖像獲得完型感知。正如負責《大中華文庫》外文版裝幀設計的吳壽松談到《紅樓夢》翻譯時提出的：

首先必須為英譯本《紅樓夢》精選一組具有高水準的插圖。因為曹雪芹雖然以他細膩的文筆描寫了18世紀中國封建貴族大家庭生活的各個側面，對眾多的人物形象、服飾道具、園林建築以及日常習俗、婚喪喜慶等等無不刻畫入微，但是對不熟悉中國當時生活背景的國外讀者來說，還是不易引起具體形象的聯想。只有插圖以它造型藝術形象化的特點和功能才可以輔助讀者的想像和理解，也會大大增進讀者的閱讀興趣。（吳壽松，1999: 608-610；陳述軍，2015）

此外，結合語言和圖片、音視頻的多模態譯本更切合當今普通讀者的閱讀習慣。翻譯的成功與否很大程度上要看讀者是否接受，而讀者對文化產品的接受受其閱讀習慣影響。“數位媒體技術的發展，在很多方面迅速改變了資訊傳播和人們獲取資訊的方式”（Kress & Selander 2012）。相應地，讀者閱讀習慣也發生了很大變化。其中一個變化就是出現了視覺轉向（iconic turn），“他們更願意接受直觀的形象，讀圖模式已成為受眾最喜歡的閱讀方式”（張伶俐，2013），因此融合圖片、音視頻的多模態文本更受讀者偏愛。如 Risku & Pircher 研究科技翻譯時指出：

科技資訊傳播者和譯者有責任創造最適合其意向讀者的文本，這樣的文本可能是語言文本、圖表、資料、繪圖和照片的組合。他們需要選擇最合適的媒介傳遞資訊，並根據所選擇媒介的要求設計文本。(Risku & Pircher 2008)

典籍譯者，作為跨文化傳播者，也需要選擇最適合目標讀者的媒介以及相應的文本構建方式。而在數位化時代，最適合普通讀者的就是依託網路媒介的多模態譯本。

## 四、典籍翻譯的多模態模式

構建融合圖像、動畫、音視頻的典籍多模態譯本，模態的運用並非越多越好，如過多的圖像有可能會影響文本意義的深度，且“可能導致接受者注意力分散，只注意到有趣而不實質的內容”(王改娣，楊立學，2013)。此外，各種模態也不是簡單堆積到一起，而是要進行有機協調、合理佈局，如此才能使典籍譯本成功展現豐富含義。對譯本中各種模態進行有機協調、合理佈局，需要考慮語言和非語言模態之間的關係以及它們各自在文本中的作用，遵循一定的原則，採用合適的模態整合方式。

### A 語言模態和非語言模態的關係

從90年代起，就有不少學者對圖像和文字在文本中的關係 (relationship of the verbal and visual) 以及圖像在文本中的作用進行研究，其中比較全面，也比較適合典籍翻譯的是Schriver提出的五種圖文關係模式，即：冗餘 (redundant)、互補 (complementary)、增補 (supplementary)、並置 (juxtapositional) 和佈景 (stage-setting)。“冗

餘”指通過圖像與語言兩種不同的再現方式來表達同樣的資訊。“互補”指圖像和語言表達不同的內容，但兩者共同說明文本主要資訊。

“增補”指圖像和文本表達不同的資訊，圖片是對文本內容的擴充和進一步闡釋。“並置”，指圖像和語言表面毫無關係，但兩者能夠形成一種張力，達到特別的效果。“佈景”則是指圖像為語言內容提供語境框架（Schriver 1997；劉成科，2014）。

典籍皆為年代久遠之作，其撰寫之初的目標讀者是和作者同時代的人，因此，典籍對於當代本國讀者來說也存在較大理解困難，對外國讀者而言就更難。在此情況下，典籍翻譯中冗余資訊就非常必要，用圖像、動畫等非語言模態呈現冗余資訊又能進一步降低理解的難度。典籍描述的都是古代事物，對國外普通讀者而言，對於這些他們完全陌生的事物，不管語言描述得多麼詳細，也很難讓他們產生直觀印象，這時就需要互補型圖像幫助其實現對陌生事物的認知，如中國古代服飾、建築、食物、器具、人物形象等，再多的文字也比不上圖像清楚。此外，典籍往往涉及大量歷史、文化、地理等背景資訊，這些資訊本國讀者耳熟能詳，無需出現在正文中，但對譯文讀者而言非常陌生，缺乏這些資訊的認知，讀者將很難理解文本真正的涵義。這時就需要增補資訊。這些增補資訊除了文字表述外，也可用圖片、動畫、視頻等多模態手段表示。圖文並置的情況則適合於烘托原文氛圍。比如茶典籍《茶經》兩個帶插圖的英譯本中就出現多幅山林茅舍的圖片，而正文描述的卻是其他內容。圖文雖表面不連貫，但圖像能烘托氣氛，使讀者將茶與自然山林相聯繫，體會中國質樸天然的茶文化。最後，佈景的情況則適合原文中事件場景描述。因為“圖畫總是可以給文字添加其所不能呈現的資訊，能更好地展示故事的背景，如時間、地點、文化、社會、人物及人物之間的關係等”（Lewis 2001: 31-45；周俐，2014）。比如若是翻譯《桃花源

記》，網路流傳的《桃花源記》動畫片中桃花源景致部分就可作為背景插入，幫助讀者對桃花源美景產生直觀的認知。

在典籍譯本中插入圖像等非語言模態符號，輔助讀者理解文本內容的同時，還可避免對譯本產生誤讀。語言總是和歷史文化密切相連，同一個詞在不同時代、不同文化可能會令讀者產生不同的想像，而插圖、動畫等視覺模態則能通過直觀形象對讀者理解進行引導，避免誤解。

## B 多模態譯本構建原則

典籍翻譯可以利用非語言模態的優勢構建多模態譯本，但模態的選擇也不是隨意的，否則就很可能導致譯本臃腫雜亂，不僅達不到該有的效果，還可能干擾讀者閱讀，產生負面效應。因此構建多模態譯本還要遵循一定的原則。

劉成科（2014）在分析多模態語篇時提出多模態語篇應考慮圖文意義生成的經濟性、圖文意義消費的便利性和圖文意義之間的互動性。相應地，多模態譯本構建也可以基於這三個原則。不過，多模態譯本涉及跨文化傳播，因此除了經濟性、便利性、互動性以外，還需考慮目標語文化適應性。

（1）經濟性。經濟性指多模態譯本中不同模態之間通過相互作用、相互協作、共同生成意義（劉成科，2014）。構建多模態譯本時，要充分發揮語言模態符號和非語言模態符號各自的特長，取長補短，共同表達豐富的語篇意義。比如，作為視覺符號的圖片，具有形象性、直觀性、結構性等特點，可用於描寫場景，或是將抽象概念具體化；而動畫則適用於呈現操作過程。此外，經濟性還指非語言符號模態使用的必要性。也就是說，只有在真正需要的地方，才加入圖像、動畫等模態內容。隨意添加只會干擾讀者閱讀。

(2) 便利性。便利性是針對讀者理解而言。構建多模態譯本時，譯者要考慮譯本讀者群體的特點，選擇合適的非語言模態符號輔助語言翻譯，盡量減少讀者理解譯文時所需要付出的認知努力。由於“人們對語言和其他符號的理解不僅受其他符號的影響，還受到早期‘多媒介’經驗以及與之共現的圖像、人物和整個環境的影響”(Risku & Pircher 2008)，選擇非語言模態符號時，有必要選擇目標讀者熟悉的非語言模態符號。這也是為什麼《天路歷程》早期中文譯本所配插圖全都改成了中國場景。

(3) 互動性。互動性指語言和非語言模態符號的互動。構建多模態譯本時要把語言和非語言模態符號看成動態的有機整體，非語言符號所傳遞的資訊要和語言傳遞的資訊一致，兩者互相融合，共同構建譯本意義。比如，若是文本中插入了插圖或是有超連結動畫、視頻，插圖、動畫、視頻可以明白表述的資訊，語言描述便可進行適當刪減、簡化，若是插圖、動畫、視頻中出現讀者理解困難卻又有意義的資訊，也可在語言描述中增加適當解釋。

(4) 文化適應性。文化適應性指非語言模態符號要能夠適應目標語文化，盡量不與目標語文化衝突。比如帶有引申聯想意義的動植物、顏色、圖片中各元素的位置關係、文本結構佈局，要盡量切合目標語文化規範，符合目標讀者的審美觀。這是由於，“我們設計語篇時某一模態在文本中行使何種功能，使用何種模態都取決於語用和文化因素”(Kaindl 2013)，也就是說，對於同樣的意義，不同文化不僅用不同的語言表述，也可能傾向於用不同的非語言手段表示。因此，進行多模態翻譯，我們除了考慮語言的差異，也要考慮不同文化非語言符號使用的差異，比如顏色在不同文化中的涵義，高語境與低語境中對於文化等非語言環境的不同依賴程度；不同文化間視覺元素

的組合方式等(魏姝, 2013)。此外, 還要注意避免圖像在目標語國家是否是文化禁忌(culture taboos), 比如日本武士道精神中不能左手拿劍, 設計圖像時就要考慮目標國家的文化慣例。總而言之, 視覺傳播, 和任何其他形式的傳播一樣, “不是透明的, 能夠普遍為人所理解的, 而是有著文化特殊性”(Kress & Van Leeuwen 2006: 4; Stoian 2015)。

### C 多模態譯本構建方式

在數位化時代, 可用於輔助構建譯本意義的非語言模態越來越豐富。使用這些非語言模態符號時, 除了要考慮所選擇模態符號的經濟性、便利性、互動性以及文化適應性, 也要考慮這些模態以何種方式出現在譯本中, 使用了非語言模態符號, 語言層面的翻譯又需進行什麼樣的策略調整, 才能使多模態譯本真正實現其不同于單一模態文本的資訊傳播效果。

#### 1. 同一平面共現

如當前出現的多模態典籍譯本, 語言和非語言模態符號可以出現在同一平面。文字的字體、大小、顏色、佈局自然和文字不可分割, 輔助文字的圖片也可以直接插入正文不同位置。但圖片的插入也不應是隨意的, 圖片具體插入哪個位置也是有意義的。是位於所指語言資訊之前還是之後? 左邊還是右邊? 上面還是下面? 頁面中間還是邊緣? 占多少篇幅? 是否需要語言標注? 這些都是我們要考慮的問題。若是圖片插入不當, 也會給讀者帶來困擾。如《茶經》美國譯者Carpenter的譯本加入了不少插圖, 但讀者對這些插圖表示歡迎的同時也指出該譯本應該多關注下書中插圖問題。比如, 亞馬遜上一位讀者指出“這本書很不錯, 但作者應該更注意一下插圖。陸羽列出的很多

茶具都沒有配圖，這些茶具我們很難想像出具體的樣子。另外，插圖也沒有配上標注”。<sup>[1]</sup>

## 2. 超連結的使用

前面我們提到過，文本正文中太多的非語言符號會干擾讀者的注意力，太多視覺圖像也會影響讀者對文字內容的深度思考。不過若是以超連結形式呈現這些多模態符號資訊，就可避免這樣的問題。另一方面，圖片可以和文字同一平面共現，但音訊、動畫、視頻若要參與譯本構建，就只能以超連結形式出現。而當前的數位技術為我們使用超連結提供了很大便利。

超連結可以為典籍譯本拓展提供無限的空間。首先，超連結可以是語言文本的連結，如原文中對普通讀者而言意義不大，但對研究型讀者可能有價值的資訊，可在譯本正文中省略，但作為超連結文本置於和譯本正文不同的層面。此外，譯文注釋、拓展閱讀資訊也可以放在超連結中。而圖片、音訊、動畫、視頻也可以超連結形式和譯本正文相聯繫。

使用超連結可以壓縮譯本正文篇幅，避免譯本正文雜亂厚重，同時又能容納大量資訊，讀者可以自主選擇是否點擊查看超連結內容，如此譯本便可同時滿足不同讀者的需求。

## 3. 語言翻譯策略調整

在典籍翻譯中，使用多模態手段是為了輔助語言翻譯。而非語言模態符號的使用要體現其價值，需要實現與語言模態的有機整合。是否使用非語言模態往往也會影響文本語言的使用。因此，構建多模態譯本，語言層面的翻譯也需要根據插入的非語言模態進行相應的策略調整。例如著名漫畫叢書 *Thorgal* 的波蘭語譯本，譯者就因為書中非語言模態的運用對原文進行了不同層面的調整，包括：壓縮原文語言

和非語言重合的資訊以及對原文進行進一步闡釋加工，如刪除圖文不一致的資訊，對某些情節進行重新解釋 (Borodo 2015)。一般說來，根據插入的其他模態類型和功能，語言層面的翻譯可以對原文進行增加、刪減或簡化。本部分主要以《茶經》最新英譯本，即《國際茶亭》網路雜誌推出的多模態英譯本為例<sup>[2]</sup>，說明若使用其他模態傳達資訊，語言層面的翻譯可以進行的調整。

#### a. 增加內容

翻譯典籍時，若是為了使讀者更好地理解文本增加圖片或視頻，而增加的圖片或視頻本身又可能傳達出多方面的資訊，這時譯者便需結合圖像，在語言翻譯中適當增加對圖像的描述，引導讀者以合適的視角關注理解圖像。

例如，在《國際茶亭》的《茶經》譯本中，譯者除了用簡潔的英語翻譯原文內容，還配了不少插圖幫助讀者更好地理解語言描述的物件，並根據所配插圖對語言層面的翻譯進行了調整。如在第二章“之具”介紹“簾”時：

簾，一曰“籃”，一曰“籠”，一曰“宮”。以竹織之，受五升，或一鬥、二鬥、三鬥者，茶人負以採茶也。

該段譯文和所配插圖如下：

#### *Baskets*

There are many names for the baskets used in tea picking. *Ying*(簾), *lan*(籃), *long*(籠) and *lu*(宮) refer to the baskets made of loosely woven bamboo strips with capacities from one to five dou (鬥). Tea pickers carry these bamboo baskets on their back. They have relatively large gaps in the weaving to keep the leaves well ventilated while peaking.



這段譯文有兩處資訊增加。一是翻譯“以竹織之”時，增加了副詞 *loosely* 說明竹編細節資訊。其次是最後一句 “They have relatively large gaps in the weaving to keep the leaves well ventilated while peaking.” 原文並沒有這句話，但從所配插圖來看，這種竹籃的確編得很松，有較大空隙，不明就裡的西方讀者看到圖可能會覺得奇怪，因此譯者增加了 *loosely* 和最後一句話對其進行解釋。如此圖文結合，讀者對這一採茶器具便有了非常形象、完整的認知。

## b. 刪減內容

就如在談到影視字幕翻譯時，Chuang指出“譯者不需要將對話中所有內容都要在字幕中翻譯出來，他可以選擇忽略掉其他模態符號已經體現的資訊”(Chuang 2006: 375)。“在多模態語境下，壓縮原文並不一定意味著該譯本不那麼準確，不那麼貼切，因為有時圖像可以補償對原文的省略或調整”(Borodo 2015)。因此，典籍譯本中若是插入可以充分表達原文部分資訊的非語言模態，這部分資訊便無需語言贅述。如《茶經》中的茶器茶具介紹，若是添加圖片，對這些器物的一些細節描述在譯文中就可以刪掉。如對“碾”的介紹：

碾(含拂末)：以桔木為之，次以梨，桑、桐、柘為之。內圓而外方。內圓，備於運行也；外方，制其傾危也。內容墮而外無餘木。墮，形如車輪，不輻而軸焉。長九寸，闊一寸七分。墮徑三寸八分，中厚一寸，邊厚半寸。軸中方而執圓。其拂末，以鳥羽制之。

《國際茶亭》的《茶經》譯本中所配插圖和譯文如下：



*Grinders for tea.*

### *Grinder*

A grinder called a “nian(碾)” is used to grind the roasted tea into powder. The best material for the bottom part of the grinder is mandarin orange timber, or pear, mulberry, paulownia, or Tricuspid cudrania timber. The bottom part is a rectangle on the outside for the sake of stability and the inside is a concave oval shape to ease the gliding motion of grinding. Inside the center sits a wooden roller with a diameter of three and three-fourths inches. The roller is one inch thick at the center where there is a square hole, and only half an inch thick at the rim. The spindle that goes through the hole of the roller is nine inches long and one and seven-tenths inches thick. The ends of the spindle tend to become rounder after a long period of usage, while the central part remain square. The residual tea powder is collected with a feather brush called a “fumo(拂末)”.

從插圖中已經可以很清楚看出“碾”的樣子，因此用英文翻譯這一段時，譯本省略了對“碾”比喻性的描述“墮，形如車輪，不輻而軸焉”，詳細描述了“碾”的大小材質等插圖看不出來的資訊。

### C. 簡化

進行多模態翻譯時，除了刪除非語言符號可以充分表述的資訊，還可以對語言資訊進行簡化。如描述中國複雜的服飾、建築、器具所涉及的一些西方讀者無法理解的細節，讀者通過圖像已經可以對其產生直觀印象，因此語言方面便可簡單描述，不必如原文一般詳細。例如《茶經》中介紹“鍤”時：

鍤以生鐵為之。今人有業冶者，所謂急鐵，其鐵以耕刀之起煉而鑄之。內抹土而外抹沙。土滑于內，易其摩滌；沙澀於外，吸其炎焰。方其耳，以令正也。廣其緣，以務遠也。長其臍，以守中也。臍長，則沸中；沸中，末易揚，則其味淳也。

翻譯這段介紹時，若是配上下圖，原文中對“鍑”具體外形的詳細語言描述便可簡化處理，如《國際茶亭》譯本對“鍑”的描述。不過《國際茶亭》的譯本在這裡並未搭配插圖，因此其簡化的譯本對這一器具的描述便顯得不夠清楚。

（裘紀平，2015：66）



### *Cauldron*

A fu (鍑) is a cast iron kettle with square handles, which is an aesthetically pleasing blend of round and square. The best cauldrons are made of pig iron (鑄鐵), though blacksmiths nowadays often use blended iron, too. They often make kettles out of broken farm tools. The inside is molded with earth and the outside with sand. As a result, the inside is smooth and easier to clean while the outside is rough and heats up faster. It has a wide lip so it is more durable. Since it is wider than it is tall, heat is more concentrated in the center. As a result, the tea powder can circulate in the boiling water more freely and the tea is much better.

在譯文中，譯者將原文對“鍑”外形的描寫“方其耳，以令正也。廣其緣，以務遠也。長其臍，以守中也”進行了簡化。若是配上上面插圖，這樣的簡化基本不會影響西方讀者獲得對這一茶器的完整認識。

## 五、結語

科技的發展正改變著人們生活的方方面面。在典籍翻譯領域，我

們也完全可以利用現代科技的發展改變典籍翻譯理念，創新典籍翻譯模式。多模態翻譯便是一個很好的嘗試。不管是哪種類型的典籍，只要文中涉及讀者理解困難或是用語言無法表述充分的事物、意象、或是操作流程，都可利用多模態文本傳遞資訊的優勢提升翻譯的有效性。

在數位化時代，隨著互聯網和新媒體的發展，我們已從語言文化主導的時代進入視覺文化主導的時代。作為一種傳播活動，典籍翻譯要取得良好的傳播效果，就需要考慮這種傳播環境的變化，借助數位新媒體技術的優勢，構建融合文字、圖片、動畫視頻的典籍多層級多模態譯本，為大眾帶來更生動直觀，更富趣味性的閱讀體驗和資訊獲取過程。但構建多模態譯本，要真正實現其傳播價值，還需考慮非語言模態在譯本中發揮的作用，遵循經濟性、便利性、互動性、文化適應性原則，同時根據所使用的非語言模態調整語言翻譯策略，對原文內容進行增加、刪減或簡化。

在數位化時代將多模態應用於典籍翻譯，增加了典籍翻譯的複雜性，也給典籍翻譯研究和翻譯教學帶來了新的挑戰。一方面，典籍翻譯研究範圍大大拓寬，跨領域跨學科性更趨明顯。另一方面，多模態翻譯所要求的圖像識解能力也對翻譯教學和譯者培養提出了新的要求。

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## 注釋

- [1] 此評論來自亞馬遜購物平臺上讀者對Carpenter《茶經》英譯本的評價，具體評價連結如下：[https://www.amazon.com/Classic-Tea-Origins-Rituals/dp/0880014164/ref=sr\\_1\\_1?ie=UTF8&qid=1493583998&sr=8-1&keywords=The+Classic+of+Tea%3A+Origins+%26+Rituals](https://www.amazon.com/Classic-Tea-Origins-Rituals/dp/0880014164/ref=sr_1_1?ie=UTF8&qid=1493583998&sr=8-1&keywords=The+Classic+of+Tea%3A+Origins+%26+Rituals)

- [2] 本部分案例主要來自《國際茶亭》雜誌網路出版的《茶經》譯本，因為該譯本是目前典籍翻譯中多模態手段使用特別充分，且語言和非語言模態真正實現密切結合的譯本，能夠為其他典籍多模態譯本構建提供很好的借鑒。雖是網路雜誌，但該雜誌主編是著名茶藝大師和茶文化學者Aaron Fisher。Aaron Fisher修習茶道多年，撰寫了多部茶文化專著，在全世界開設茶藝課程，在民間茶學界享有盛名。在他組織下的《茶經》譯本，不管從譯文表述深度，內容的專業性準確性還是語言的地道流暢性來看，都不遜於任何其他公開出版的典籍譯本。該譯本連結為<https://www.globalteahut.org/resources/sept15elec.pdf>。

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## 書評



# 中華文化“走出去”的雙語譯家模式： 《心田的音樂：翻譯家黎翠珍的英譯世界》評述

覃斌健

## 一、引言

講好中國故事，傳播好中國聲音，實現中華文化“走出去”相當不易。文化走出去很重要，但“文化能否真正走進去更為重要”（張旭，2019: 61）。要做好這項工作，翻譯是必不可少的環節。文化外譯“不僅是語言的轉換，而且是在兩種文化之中進行交流的深層次思想轉換，是高層次的智力再創造”（黃友義，2013: 12）。香港著名翻譯家黎翠珍作為中西方文化交流的使者，長期致力於將中華文化譯介到英語世界，建構中華文化身份，讓優秀的中國文化走進英語讀者的心靈，形成了中華文化外譯獨特的雙語譯者模式（張旭，2018）。

由張旭教授所著，清華大學出版社出版的《心田的音樂：翻譯家黎翠珍的英譯世界》一書（下稱《心田》），從大處著眼，小處入手，圍繞黎翠珍英譯所營造的“言語的音樂美”，運用文本類型概念，通過個案分析，探討了黎翠珍不同文本類型的英譯，展現了黎翠珍傳譯中華文化的高超之處，體驗文本閱讀的樂趣。同時，該書也證明了中華文化能夠成功地從“他譯”走向“自譯”，中國譯者可以在世界文化舞臺上發出自己的聲音，向世界講述好中國自己的故事。

## 二、《心田》的主要內容

《心田》全書由緒論及六章內容構成，主要分析戲劇、小說、詩歌、散文、外宣材料等不同文體的英譯，從現代翻譯理論的視角評析黎翠珍英譯音韻之美，建構中華文化“走出去”的雙語譯者模式。在緒論中，作者以敘事的手法，回顧了黎翠珍的譯路歷程，向讀者解釋了黎翠珍為何能在翻譯中呈現“言語的音樂美”，使中國文化從“通事”走向“通心”，真正走入英語讀者的內心深處。黎翠珍在青少年時期接受了良好的中英文教育，熟練地掌握了中英雙語音韻的特點，為其以後通過翻譯傳遞文字的音樂美打下了良好的基礎；隨後，黎翠珍遠涉重洋，負笈英國。域外學習生活使黎翠珍熟知西方文化，瞭解西方讀者接受期待，使得其日後在翻譯時對西方文化的審美追求了然於心，在傳譯中國傳統文化時能夠用嫺熟的英文，“運用自己的‘生花妙筆’進行重寫”（張旭，2018: 117），確保其譯作被英文讀者接受。在返港後，黎翠珍成立海豹劇團，用粵語翻譯了一系列劇本。由於劇本必須兼具可朗誦和可表演雙重屬性，因此黎翠珍在翻譯中更加注重譯文所呈現的音樂美感。黎譯劇作在港大量上映，改變了香港戲劇表演界的格局，用潛移默化的方式擺脫英國當局在精神上的統治，凸顯中華文化的特色。到香港浸會大學從事翻譯教學工作後，黎翠珍組建了優秀的教學團隊，培養了大批優秀翻譯人才；她還大力扶持翻譯研究，其創立的浸會大學翻譯學研究中心極大推動了翻譯學研究的發展。

本書的第一章題為“表演性文本之翻譯——以黎翠珍英譯《原野》第二幕為例”。在本章中，作者對黎翠珍英譯曹禺劇作《原野》進行了詳細的文本分析，從傳遞聲音節奏、傳譯通俗話語風格和重現人物個性化語言三方面進行探討。在處理原劇聲音節奏時，黎翠珍秉持“讀

者順眼，觀眾入耳，演員上口”（余光中，2000: 127）的原則，在譯文中借助字音的輕重產生節奏，形成“言語的音樂美”。在對原著通俗話語風格的處理層面，黎翠珍依然是在譯文中凸顯“言語的音樂美”，並且遵循“文化典故服從於節奏再現”的原則，將“翻譯的重心落到讀者與聽眾身上”（Bassnett, 2002: 31）。但其在傳遞語言節奏與保留文化內涵之間巧妙地找到了平衡點，將原劇中帶有地方特色的內容移植到譯文中，給目標語讀者或觀眾帶去陌生化的感覺。在翻譯人物個性化語言的過程中，黎翠珍著眼於通過翻譯人物對話來刻畫典型人物性格，將劇中人物內心世界進行充分地描寫，讓目標語讀者感受到原作中典型人物複雜的性格與靈魂。黎翠珍的英譯實現了可表演性和可誦讀性統一，將言語的音樂美視為譯文的核心。通過重視傳達原作的語言風格和思想內涵，黎譯表演性文本往往能夠將原劇作的“陌生化”傳遞到英語世界中，打破西方所謂“普世性”的翻譯規範。

第二章題為“鄉土氣息的再現——細讀黎翠珍英譯《一把酒壺》”。作者在這一章中以黎翠珍英譯崔八娃自傳體小說《一把酒壺》為例，指出譯者通過直譯的翻譯策略，再現了原作的口語化風格，充分傳遞了原著中粗俗語體風格和鄉土氣息的形象，從整體上把握原著風貌。黎翠珍的譯文反映了其對中英文語言規範和詩學規範的良好把握，確保了譯文的充分性（張旭，2018）。但這種充分性翻譯策略仍然是建立在“言語的音樂美”的基礎之上，注重傳遞原文言語風格、氣勢，保留了中國鄉土氣息特有的美感特質，讓西方讀者在閱讀中獲得一種“異樣的閱讀體驗”（Venuti, 1995: 20）。這是一種既弘揚民族文化又兼顧西方讀者審美情趣和接受效果的“自譯”模式，使中國文學進入到世界文學多元系統中。

第三章題為“異樣的視角——細讀黎翠珍英譯《禪宗語錄一百則》”。在本章中，作者探討了黎翠珍如何帶著異樣的眼光，通過異樣

的解讀將中華禪宗文化譯介到西方世界，重構自身的文化身份。從雅各遜（Roman Jakobson）翻譯三分法來看，黎譯《禪宗語錄一百則》可分為語內翻譯和語際翻譯：先由文言文譯成現代漢語，再由現代漢語翻譯成英語。在語際翻譯過程中，黎翠珍與著名翻譯家張佩瑤合作，前者負責正文以及部分注釋和提示語的翻譯，後者主要負責編輯添加若干英文注釋和提示語。在此過程中，黎翠珍並非一味遵循“忠實”原則，而是採取異樣視角對禪宗關鍵字進行獨到的闡釋。《禪宗語錄一百則》的英譯一方面很大程度上保留了原文的風貌，另一方面也照顧了英語讀者的接受心理，在形式與內容的抉擇之間巧妙地取得了平衡，以特殊的譯文形式將中國傳統的禪宗文化譯介到英語世界中。

第四章題為“言語的音樂美——黎翠珍英譯現代漢語詩歌研究”。作者從翻譯詩學規範的角度出發，探討了黎翠珍漢語詩歌英譯的選材傾向性，發現其譯作多為現當代香港詩人的作品，體現了黎翠珍反抗後殖民思想統治，樹立自身文化身份的客觀行為。對於詩歌翻譯，黎翠珍認為“譯者要十分忠實於原作，更要深入瞭解原作者的情感，程度就像原作者‘上身’一樣”（張旭，2018: 98），而達到這種心有靈犀的方法便是挖掘詩歌語言中的音樂美，在傳譯中營構聲音的美感。在翻譯漢語新詩時，音韻的協調並不是黎翠珍追求的唯一目標，她更多地是協調譯文的節奏和詩行字數與排列方式的講究。在詩歌“形”與“質”的二元張力之間，黎翠珍選擇從詩歌語言層面的“形”入手，再現原詩的聲音特徵，從而傳遞出其中的精神與意蘊。黎翠珍重視詩歌“形”的傳遞，並非等同於她忽視“質”的重構。黎翠珍英譯現代香港漢語詩歌注重詩中意象的重構，著重樹立譯者的文化身份，力求展現香港特色的都市文化。黎翠珍對於漢語詩歌“質”的重視，還體現在其再現現代新詩精神方面。黎譯現代漢語詩歌著重捕捉原詩的情感和意蘊功能，

實現“形”與“質”的有機統一。黎翠珍通過在現代詩歌翻譯，展現了香港本土文化意象，凸顯了中華文明的多種元素，在英語世界建構了立體、多元、真實的中國形象。

第五章題為“從‘通事’到‘通心’——細讀黎翠珍英譯《香港禮賓府1997—2005》”。作者從文本類型和翻譯規範的角度，分析了黎翠珍英譯《香港禮賓府1997—2005》，探討黎翠珍如何在翻譯中協調中西文化傳統和讀者期待規範。在本章的開頭，作者首先引入“通事”和“通心”兩個概念，前者指的是在翻譯中傳達事物資訊，後者指譯文走進目的語讀者的內心並留下烙印。黎翠珍的外宣翻譯突破了“通事”的藩籬，達到“通心”之境。在本章中，作者首先在充分性原則的關照下探討了黎翠珍英譯策略，分析了原文資訊如何在文化負載詞、小句、段落等形式層面得到複現；此外，作者從翻譯的接受性原則出發，考察了黎翠珍作為東西方文化的協調者，在英譯時採取的變通策略，運用增添法、省略法和改譯法。作者認為，無論從翻譯的充分性還是接受性考察，黎翠珍英譯《香港禮賓府1997—2005》畫冊都能夠以地道的英文，用詩意的方式，將畫冊中濃郁的東方文化淋漓盡致地展現。黎翠珍對翻譯充分性和接受性規範進行了合理地協調，靈活選取翻譯策略，遵循了外宣翻譯的“三貼近”原則：貼近中國發展的實際、貼近國外受眾對中國資訊的需求、貼近國外受眾的思維習慣（黃友義，2004: 27），實現交流中“通心”之目的，使得中國文化走進英語讀者的心中。

第六章題為“文本的快樂——細讀黎翠珍英譯《鳥人》”。在本章中，作者探討了黎翠珍如何基於舞臺劇本演出和文化欣賞特點，發揮自己雙語優勢，在翻譯中做出詩學上的選擇。作者首先介紹了《鳥人》一劇的主要人物和情節，進一步引伸出黎翠珍處理劇中多位主角風格各異話語元素的方法，並再現原作風格。黎翠珍在翻譯該劇雜糅

話語時，充分遵循了原文的風格、語調和節奏，將劇中不同類型的人物的對話傳神、地道地翻譯出來。大量使用京劇行話是該劇語言特點之一，在翻譯這類行話時，黎翠珍能夠做到忠實原文，並在此基礎上，從中西文化差異的角度著眼，對某些文化負載詞在翻譯時添加了解釋性說明，或者用意譯的策略將京劇元素以通俗易懂的方式進行傳譯，具有現代感，讓英文讀者能夠更好地理解京劇特色。在處理劇中的京劇唱段時，黎翠珍重現了《鎖五龍》唱段的腔調、板式、旋律，始終遵循她所宣導的“音樂美”，使得譯文取得和諧動聽的舞臺效果。知識份子言語是劇中話語體系的重要組成部分，黎翠珍運用學術性文風來對譯劇中知識份子術語連篇的對話風格，再現了劇中知識份子的群像，充分傳譯了劇中反諷的意味。滑稽、幽默、諷刺、髒話等民間話語風格也是該劇言語層面突出特點。黎翠珍在處理《鳥人》劇中民間語言風格時，做到了通俗化、性格化、簡潔化，消除了東西方文化差異所造成的理解障礙，在文本可讀性和保留劇本文化特徵之間保持了平衡，既減少了英語讀者的理解負擔，又保留了原作的精髓。

### 三、《心田》的特色

《心田》一書以香港著名翻譯家黎翠珍英譯不同文本為研究對象，在現代翻譯理論關照下，展現黎翠珍在其翻譯中所追求的“言語的音樂美”，建構了中國文學外譯的雙語譯者模式，為中國文化“走出去”從“他譯”到“自譯”提供了經驗借鑒。具體而言，本書有以下特色：

第一，本書選材類型廣泛，分析譯例豐富。黎翠珍英譯作品繁多，並且有“隨譯隨丟”的習慣（張旭，2018: 211），因此，儘管黎翠珍在翻譯領域取得了巨大的成就，卻甚少有人對其譯本進行系統研

究。張旭教授在《心田》一書收集了大量的一手材料，包括戲劇、小說、宗教文本、漢語詩歌以及外宣材料等不同文體類型。值得指出的是，這些選材之間並非孤立存在，而是相互聯繫，從不同的方面充分呈現黎翠珍在翻譯活動中所倡導的“言語的音樂美”原則。此外，本書附錄中詳盡地列出了黎翠珍已刊和未刊譯著目錄，成就了一部全景式展現黎翠珍譯路歷程的大全之冊。當下譯者研究呈日益興盛之勢，但內地學者甚少關注港澳臺地區的譯者。張旭教授新著不僅為黎翠珍翻譯的進一步研究提供了寶貴的資料，打下了堅實的基礎，也為港澳臺譯者研究開拓了新的領域與途徑。

第二，宏觀微觀並重，理論實例結合。《心田》一書遵循了自上而下的分析途徑。張旭教授首先從大處著眼，在現代翻譯理論視角的關照下建立切合的框架，探討源文本的風格特點，梳理黎翠珍整體翻譯策略；隨後又從小處著手，通過豐富的譯例，深入分析黎翠珍文本處理的具體細節。這種在恰切理論視角關照下宏觀微觀有機結合的分析途徑，避免了“傳統的依靠直覺、感悟、靈感的評點式的文學翻譯研究模式”（藍紅軍，2018: 113）。張旭教授針對不同文本類型與研究問題，選取了文本功能理論、翻譯詩學、文本類型理論、翻譯規範理論等視角，對黎翠珍的英譯進行“向心式審視和跨文化解讀”（張旭，2018: 212），從始至終都在探尋黎翠珍英譯所呈現的“言語的音樂美”，旨在以不同理論為工具，向讀者展現黎譯的獨到與精彩之處。這種理論與實踐結合，整體與個性兼顧的分析方法，避免了《心田》的分析流於主觀膚淺，也使整體研究免於空洞之嫌。此外，通過現代翻譯理論視角對黎翠珍英譯作品進行審視，本書建構了中國文學外譯的雙語譯者模式，為中華文化“走出去”的戰略構想提供了豐富的研究視角和有效的借鑒。

第三，本書的文字充滿了“溫度感”。《心田》一書應用大量的一手研究材料，從不同的理論角度發掘了黎翠珍英譯“言語的音樂美”，建構了中國文學外譯的雙語譯家模式。無論是理論解釋、譯例分析，還是模式建構的過程中，作者張旭教授都能夠深入淺出，用通俗易懂的文字娓娓道來，讓讀者仿佛身臨其境感受黎翠珍高超的譯技，享受其譯文中音樂之美。作為黎翠珍指導的博士生，作者張旭教授在後記中回顧了跟隨黎老師讀博期間的點滴，點評了黎翠珍譯劇在香港的巨大反響及深遠意義。本書的“溫度感”也獲得了黎翠珍本人的認可，她與作者的個人通訊中寫道“我知你向來治學精微，但今次真是令我感動了。更可喜的是，你拿來詳細分析的譯作，都是我翻譯時特別喜好的。你怎麼知道？你看那些譯作時，真的是霎眼間看見我翻譯時那個開心的鬼臉？”，師生之情躍然紙上。

#### 四、結語

《心田的音樂：翻譯家黎翠珍的英譯世界》一書收集了豐富的文本資料，透過多種現代翻譯理論視角，分析了香港著名翻譯家黎翠珍多種文體的英譯，向讀者展示了黎翠珍翻譯作品中“言語的音樂美”，並在此基礎上探討了中華文化“走出去”的雙語譯者模式，對中國文化外譯的實踐與研究都有深刻的指導意義。

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### 基金項目

廣西民族大學2019年度引進人才科研啟動項目“中美媒體對南海爭端的新聞敘事重構研究”(2019SKQD17)。

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# 通告 Announcement



## Martha Cheung Award

The Award is established in honour of the late Professor Martha Cheung (1953-2013), formerly Chair Professor of Translation at Hong Kong Baptist University. Professor Cheung was an internationally renowned scholar whose work on Chinese discourse on translation made a seminal contribution to the reconceptualization of translation from non-Western perspectives. For a brief biography and a list of her most important publications, see Professor Martha Pui Yiu Cheung's Publications.

The Martha Cheung Award aims to recognize research excellence in the output of early career researchers, and to allow them, like Professor Cheung herself, to make their voices heard in the international arena and play a role in charting the future directions of research in the discipline. The restriction of the award to articles published in English is also intended to ensure consistency in the assessment process.

### The Award

The award is conferred annually for the best paper published in English in the previous two-year period, and takes the form of a cash prize of 10,000 RMB. A certificate from the SISU Baker Centre for Translation and Intercultural Studies will also be presented.

### Eligibility

Applicants must have completed their PhD during the five-year period preceding the deadline for submission of applications, or be currently registered for a PhD.

Given the emphasis on early career scholars, the award is restricted to single-authored articles: co-authored articles will not be considered.

The scholarly article submitted must be already published. Work accepted for publication but in press will not be considered.

The term ‘published’ also covers online publication

The article must have been published in English, in a peer-reviewed journal of good standing. Book chapters and entries in reference works do not qualify.

The article does not have to have appeared in a journal of translation or interpreting. Journals of media, linguistics, postcolonial studies, cultural studies, etc. all qualify, as long as the article engages with translation/interpreting in a sustained manner.

Submissions will be assessed solely on their scholarly merit, as judged by a panel of established scholars; considerations such as formal journal ranking and impact factor will not form part of the judging criteria.

The article may present research relating to any area of translation, interpreting or intercultural studies, and may draw on any theoretical models or methodologies.

### **Submission**

Applicants may apply directly themselves for the award, or their work may be nominated by other scholars. A full copy of the article should be submitted in e-copy, in pdf format, together with the completed application/nomination form, downloadable here. Completed, typed applications should be sent to the Award Committee at this address: [ctn@hkbu.edu.hk](mailto:ctn@hkbu.edu.hk). The Committee will not consider handwritten applications.

### **Timeframe**

For the submission of articles published between 30 September 2018 and 30 September 2020:

Application closing date for the 2021 Award:	31 October 2020
Announcement of award winner:	31 March 2021

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