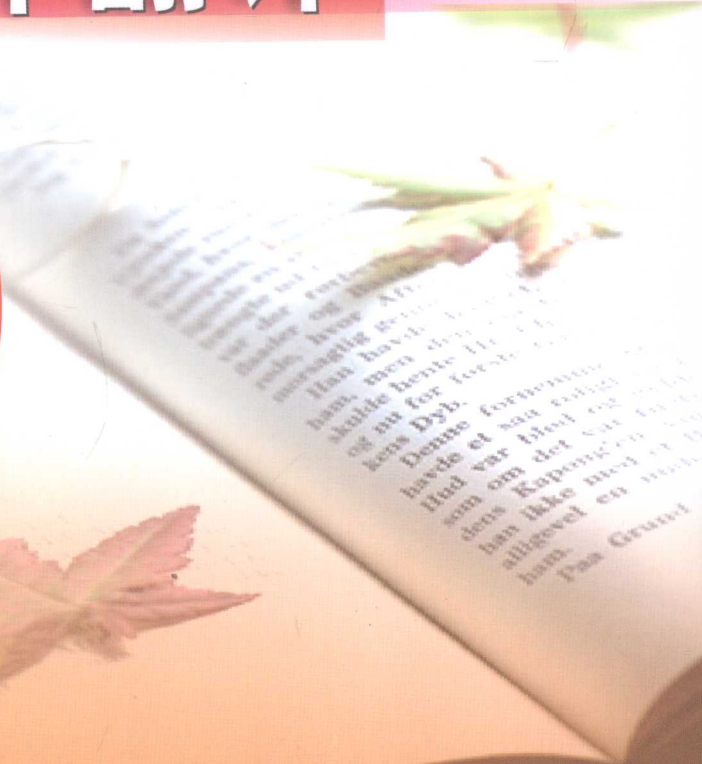
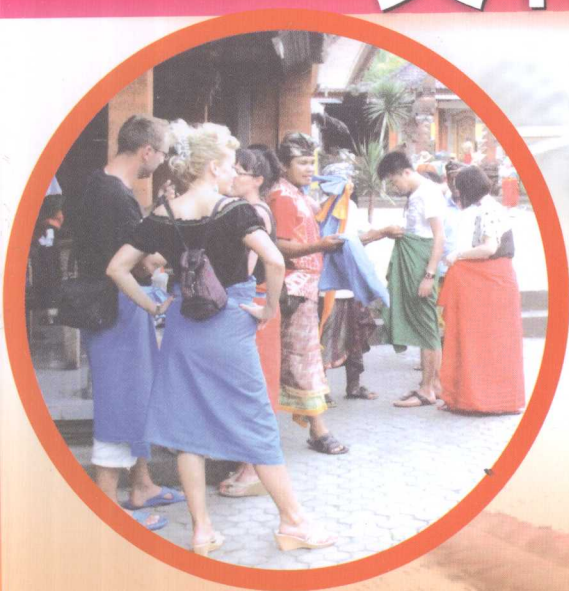


A Guide to Translation *of Stylistic Varieties*

主编 刘著妍

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前 言

传统的文体学主要分析文学家的文学风格和作家作品的语言特点。20世纪80年代,人们从语言功能的角度把各种传递信息的语篇划为实用文体。文体通常分为文学文体和非文学文体,非文学文体也称为实用文体或应用文体。非文学文体通常分为新闻报刊、广告、科技、法律、政论、经贸、旅游等,文学文体通常分为诗歌、散文、小说、戏曲等。翻译学是一门综合性很强的学科,是一个复杂的系统,涉及翻译中的每一个要素——原本、译本、译者、受众、经验、方法、技巧、原则、目的、条件、审美等。综上所述,一种文体的翻译可以同时借鉴不同的理论与翻译策略,文体翻译理论体系的不断创立与发展见证着其他学科及领域的科研的同步发展与创新,同时不同的翻译理论与翻译策略对一种文体功能的体现也不尽相同,其应用价值更不可小觑。要想成为一个优秀的译者,不仅要准确传递原文的基本信息,还要传达其文体风格和语言特色。译者在翻译时首先必须熟悉原文的文体特征,才能为忠实再现原文奠定基础。不同文体的语言表达方式十分不同。例如,应用文强调实用性,而文学作品的语言则偏重于创造性、形象性和象征性。即便在应用文类中,在翻译这些不同体裁的文字时必须牢牢把握其各自不同的特点,才能使译文在内容与形式两个方面尽可能充分地达到与原文等值。

本书涵盖了跨文化交际中经常碰到的常用文体类型,着重探讨了这类文体的突出特点以及英语与汉语在表达上的差异及互译方法。帮助学习者了解翻译所涉及的语言文体差异和翻译风格,增强文体意识,从而能够在翻译实践中根据翻译的既定目的与功能确定总体翻译策略,并运用恰当的翻译技巧,提高各种不同情况下进行翻译实践的能力。

为了改进翻译教学的现状,使教学与研究 and 翻译实践紧密结合起来,做到有的放矢,本书将重点转移到篇章的分析与研究上,并突出其“实用”性,精讲有关理论,精选素材并适量设置练习。在介绍各种文体类型时,努力探讨各种文体的突出特点,对比和介绍英、汉两种语言在文体类型上的具体差异和互译对策。本书在编写思路与方法上都进行了新的尝试:第一,观念新,更贴近于翻译教学的实用性与实践性;第二,角度新,从篇章的角度入手,将词句的翻译融入其中;第三,内容新,涉及翻译实践中可能遇到的各类文字的翻译;第四,方法新,强调精讲多练,讲练结合,以练为主,理论联系实际。

全书共分为九章,第一章为文体翻译总论,简要地阐述了翻译的基本理论、文体分类与特征、常用的翻译方法和技巧,使学习者对文体翻译这一学科有一个较系统、全面的认识;第二章至第六章分别介绍了科技、广告、新闻、商务、旅游文体的翻译,论述了各类文体的语言、篇章特点和翻译方法;第七至第九章为散文翻译、小说翻译与诗歌翻译。本书的各章又分成若干小节,分别论述各类文体的各种不同类别。在每一类别总的论述后,都附有一些翻译练习,并深入分析与评论,以帮助学习者通过翻译实例巩固所学内容。有些章节带有附录部分,此部分旨在帮助学习者对翻译中常出现的内容进行梳理。练习的答案按章节顺序集中附于书后。

由于翻译是一种再创作,同样的原文,不同的译者可能有不同的译法。其中确有过对之错之分,但在更多的情况下只具好差之别。练习答案所提供的译文绝非唯一或标准的版本,仅供参考。文学作品的译文若引自著名译者的译本,均注上了名字。其余大多为本书作者所译。

本书可作为高等院校文体翻译教材,也可供自学或翻译爱好者参考使用。由于内容涉及面较广,在使用本书时不必拘泥于章节的顺序,可根据学生的需要与教学的要求突出某些章节或略过某些内容,或浅尝即止。练习亦不一定全做,可根据学生实际需要适当选择。此书将在使用中不断完善,由于作者水平有限,加之时间紧迫,错误、遗漏和不妥之处在所难免,恳请各位专家、学者提出宝贵意见,以便再版时更正。此书的出版得到了刘常华老师的大力支持,在此表示衷心感谢。在此书的编写过程中,孙晓因、刘蒙蒙、石磊等在材料的整理方面做了很多工作,在此表示感谢!

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Chapter One

Theoretical Preliminary

总论

Three Principles of Tytler (泰特勒三原则)

Alexander Fraser Tytler is a famous Scottish translation theorist. His work *Essay on the Principles of Translation* is the first one among western translation theories. In this book, he put forward the three principles of translation.

(1) A translation should give a complete transcript of the ideas of the original works.

(2) The style and manner of writing should be of the same character as that of the original.

(3) A translation should have all the ease of the original composition.

It is from these three aspects that Tytler elaborates on “loyalty” to the source text. The advent of three principles of translation is a milestone. Before, dichotomy is dominant, which includes content equivalence and formal equivalence. Recently, the three principles of translation are often compared to Yan Fu’s translation criteria: faithfulness, expressiveness and elegance. Between the two sets of translation criteria, there are both similarities and differences.

关键词:三原则;忠实;译文应该完全传达原文的意思;译文的风格和笔调应与原文一致;译文应与原文一样流畅;严复:信、达、雅

1. Definition of Translation

Down through the ages, people’s definitions of translation are diversified. It differs from person to person. It evolves with time. Changes of the world also help to shape the connotation of translation. From the following definitions, you may have a glimpse of what translation is.

(1) Translating is both a craft and an art, that is to say, it involves an accurate and controlled manipulation of language, tempered by a degree of freedom, imagination and creativeness.

(2) Transferring the meaning of a stretch or unit of language, the whole part of a stretch or unit of language, the whole part of a text, from one language to another.

(3) Translation is like busy matchmakers: they sing the praises of some half-veiled beauty and extol her charms, and arouse an irresistible longing for the original. (Goethe)

(4) The replacement of textual material in one language (source text, ST) by equivalent textual material in another (target language, TL). (Catford)

(5) Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style. (Nida & Taber)

Exercise: Translate the following sentences.

1) A man may usually be known by the books he reads as well as by the company he keeps; for there is a companionship of books as well as of men; and one should always live in the best company, whether it be of books or of men.

2) A good book is often the best urn of a life enshrining the best that life could think out; for the world of a man's life is, for the most part, the world of his thoughts. Thus the best books are treasures of good words, the golden thoughts, which, remembered and cherished, become our constant companions and comforters. "They are never alone," said Sir Philip Sidney, "they are accompanied by noble thoughts."

3) Youth is not a time of life; it is a state of mind; it is not a matter of rosy cheeks, red lips and supple knees; it is a matter of the will, a quality of the imagination, a vigor of the emotions; it is the freshness of the deep spring of life.

4) It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness; it was the spring of Hope, it was the winter of Despair; we had everything before us, we had nothing before us; we were all going direct to Heaven, we were all going direct the other way.

5) 翻译是指把一种语言文字的意义转换成另一种语言文字。简言之,翻译是一种用不同的语言文字将原文作者的意思准确地再现出来的艺术。从以上翻译的定义可以知道,原文的思想必须尽可能得到保持,不可有所增删。译者的任务只是转换文字而不是改变其意思。因此,翻译有两个要素:准确性与表达性。准确性是翻译的首要条件。译者必须谨慎地遵循原文作者的意思,所选用的字词和句式结构必须如实地传达原文的思想。表达性是让译文易于理解。换言之,译者必须用自己的手段尽可能地将原文的思想清楚而有力地表达出来。准确性使译出的思想明确无误,而表达性则使译文生动,具有魅力。

2. Principles and Criteria of Translation

The so-called principles and criteria of translation are actually the two aspects of the same thing. The former lays emphasis on the translator, who should follow these principles whereas translating; while the latter on the reader or critic, who may use the criteria to evaluate translation. Whenever principles or criteria of translation are under discussion in China, Yan Fu's "three-character guide", which was first proposed in 1898, would be mentioned, namely the principle of "faithfulness, expressiveness and elegance" (信、达、雅).

In the past decades, Mr. Yan's principle of translation has been generally regarded as a plumb-line to measure the professional level of translation and a goal for translators to strive after. However, in the application of this principle, people have come to find some limitations to the three characters and put forward a variety of new standards instead.

Three kinds of opinions are expressed on the principle of faithfulness, expressiveness and elegance. The first group maintains the original three characters, and in the meantime, adds some new concepts to the character "雅". According to them, "雅" means far more than the English word "elegance". Apart from the traditional interpretation, it also means classicism, and the adherence to the original style and flavor. The second group, however, argues that the word "雅" is out of place in tradition. While adopting the first two characters of Yan Fu's principle, they discard the character "雅" and try to find some other new criteria instead. Noticeably, there are revisions such as "faithfulness, expressiveness and closeness" (信、达、切), "faithfulness, expressiveness and fitness" (信、达、贴), and so on. The third group of people, by casting away the three-character guide, proposes some new principles or criteria of translation of their own. Of the various popular theories, two of them are the most influential: spiritual conformity (神似) and sublimed adaptation (化境). The former, proposed by Fu Lei, emphasizes the reproduction of the spirit or the flavor of the original, while the latter, advocated by Qian Zhongshu, focuses on the translator's smooth and idiomatic Chinese version for the sake of the Chinese readers.

Despite the variety of opinions, two criteria are almost unanimously accepted, namely the faithfulness and accuracy (忠实、准确), and smoothness (流畅). We may also take these two criteria as the principles of translation in general. By faithfulness and accuracy, we mean being faithful not only to the original contents, to the original meaning and views, but also to the original form and style. By smoothness, we mean not only easy and readable rendering, but also idiomatic expressions in the target language, free from stiff

formula and mechanically copying from dictionaries.

Exercise: Check the following Chinese versions with the criteria of faithfulness and smoothness.

1) All your moods are created by your thoughts or “cognitions”. “You feel the way you do right now because of the thoughts you have at this moment. ”

所有的情绪都是由思维产生的,或者说来源于“认识”。“你之所以感到这么做是对的,那是因为你的大脑就是这么想的。”

2) If a designer were to design a bracket to support 100 lb. when it should have been figured for 1,000 lb. , failure would be forthcoming.

如果设计者所设计的托架能支撑 100 磅,当它被设计为 1 000 磅时,事故一定会出现。

3) Afterwards he found a sunspot which lived long enough to disappear from view on the western limb of the sun, to reappear on its eastern limb, and finally to regain its old position.

后来,他发现有一个停留在太阳西部的边缘上的黑子过了很长一段时间才消失在太阳的东部边缘上,最后再次回到了原位。

4) Great was his joyous pride when he proved to his own satisfaction, by patient experiments of his own, the explanations given in the lectures.

当他由于自己勤奋的试验和讲课中所得到的解释显得满意时,他是兴高采烈的。

5) In 1872, he published the results in a paper titled *The Galvanic Chain, Mathematically Treated*.

在 1872 年,他以《电流的链,数学化处理》为标题在报纸上出版了这个结果。

6) During one four-year period about 600 years ago the Black Death killed at least 25 million people in Europe.

在一个四年期间的约 600 年前,黑死病至少使 2 500 万欧洲人死亡。

7) Scientific discoveries and inventions do not always influence the language in proportion to their importance.

科学的发现与发明,就其重要性的比例而言,并不一定对语言有什么影响。

8) The importance of superconductor in the uses of electricity cannot be overestimated.

超导体在电器应用上的重要性不能被估计过高。

9) The pilot lamp stopped to represent the termination of the operation.

指示灯停止显示操作终止。

10) How wild his white hair looked—as if it had been electrified.

他满头白发,十分凌乱——简直像刚电烫过一般。

3. Text Typology and Functional Classification

文体通常分为文学文体和非文学文体,非文学文体也称为应用文体或实用文体。文学文体通常分为诗歌和散文,或诗歌、散文、小说、戏剧。非文学文体通常分为新闻报刊、广告、科技、法律、政论、经贸、旅游等。

Translating is essentially a text-processing action; different types of texts require different translation strategies. Basing on previous classification of language functions, Newmark builds his own text typology, which divides the source text of translation functions into three main types: expressive, informative and vocative, with each type processing distinctive features in the aspects of author's status, text emphasis, language manner and so on. The text typology by Newmark is quite brief, defined, and easily utilized, which is a guide to translation. He also claims that, in translation practice, few texts are purely expressive, informative or vocative; most include all three functions, with an emphasis on one of the three.

英国当代翻译理论家纽马克运用了功能语言理论,即语言的三大功能,提出了三种文本功能:表达功能(expressive function);信息功能(informative function);呼唤功能(vocative function)。并根据不同的功能提出了相应的翻译策略:语义翻译(semantic translation);交际翻译(communicative translation)。

Reiss is a representative of functionalists. In her view, text typology can serve as a guideline for translation criticism and she hoped the translator could specify the appropriate hierarchy of equivalent levels needed for a particular translation. She classified the text in accordance with the dominant communicative function of a text.

In her translation-oriented text typology, the three main text types she proposed are informative, expressive and operative; each text type is identified by its semantic, lexical, grammatical and stylistic features.

赖斯将语言文本分为:表达功能文本(expressive),强调文本的创造性构建和语言的美学层面,突出文本作者及文本本身;信息功能文本(informative),凡是旨在传递信息、知识、意见等事实的文本,皆属于信息功能文本,文本的重心在于其内容和主题;感召功能文本(operative),旨在通过说服文本读者或者接受者采取某种行动,使其从行为上对文本做出反应,其语言特点是对话式的,文本的重点在于感召。

切斯特曼对赖斯文本类型的分类整理

文本类型	表达功能文本	信息功能文本	感召功能文本
语言功能	表达感情(表达文本作者的态度)	提供信息(陈述事实或事物)	感召读者(使文本接受者产生行动)
语言特点	美学	逻辑	对话
文本重心	文本形式	传递文本内容	对话
译本功能	传达美学形式	传递文本内容	产生预期的效果
翻译方法	再现原文内容与风格	文字通顺易懂,力求清晰明白	可做调整,达到等效

3.1 Expressive Text

Expressive text includes literature, essay, novel, poem, drama, and autography. Translation of these texts is expected to convey both meaning and form, the artistic effect, the unique flavor, such as diction, sentence pattern, rhetoric, as well as other non-conventional use of language. Translators should be keen enough to identify these stylistic elements and try to represent them in their translation.

3.2 Informative Text

This type of text mainly informs the reader about objects and phenomena of this real world. In translation, the translator should concentrate on establishing semantic equivalence between source and target texts; the format of informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical scientific paper, a thesis, minutes or agenda of a meeting. By the way, in the translation of Chinese political and economic documents, we ought to keep the tone in the original text and avoid misunderstanding.

3.3 Vocative / Appellative / Operative Text

The term "vocative" in the sense of "calling upon" helps the readership to act, think or feel, actually to "react" in the way intended by the text. Some typical examples of vocative text are notices, advertisements, political and religious speeches, debating speeches, instructions, persuasive writings (requests, cases, theses) and possibly popular fictions and so on.

风格与文本类型

翻译的层次:直译与意译		常见的文本
严格的直译 Literalness	要求比较严格的直译	条约、法典、规章、政府公文; 政治论文及文献
直译要求 随文体之 样式改变 ↓	基本直译	一般学术理论、科技情报与著作
	一般要求直译,但必须考虑可读性	新闻报道和分析; 报刊特写
	直译与意译兼顾;充分考虑可读性	传记、游记、札记等; 文艺小说
	基本意译,力求获得最佳可读性	舞台或电视剧本; 抒情散文
译文的可读性 Readability	必须完全意译方能达意,力求获得 最佳可读性与艺术性	诗歌; 歌词

4. Style and Stylistics

The word “style”, itself, has several connotations that make it difficult for the term to be defined accurately. However, in *Linguistic Criticism*, Roger Fowler makes the point that, in non-theoretical usage, the word “stylistics” makes sense and is useful referring to an enormous range of literary contexts, such as John Milton’s “grand style”, the “prose style” of Henry James, the “epic” and “ballad style” of classical Greek literature, etc. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effect within a particular variety of language.

4.1 The Concept of Style

The word “style” derives from the Greek or Latin word “stile” or “stilus”, which firstly means pointed instrument, used for writing and later indicates a way of writing. It is widely used in music, painting and architecture as well as other social activities. In language use, style has been an object of interest since earliest Greek, concentrating on the study of grammar and rhetoric. It is said that there are more than thirty definitions for style, so it is important to understand its connotations because it can provide us with a basis for analyzing the style of texts. Here are some of the connotations of style.

(1) A person’s distinctive language habits, or the set of individual characteristics of language use, or we can put it into: “style is the man itself” or modern terms, and “style” is called “the expression of your personality” without any relationship with the literary significance.

e. g.

Hemingway's style

Henry James' style

Mark Twain's style

(2) Style may refer to a set of collective characteristics of language use, including national style, style of age, etc. The style in this regard includes a range of rules that writers in that particular genre (or age) follow or are expected to follow. The analysis and assessment of style involve examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they are loose or periodic), the shape of paragraphs — indeed, of every conceivable aspect of his language and the way in which he uses it.

e. g.

Elizabethan style

the style of legal document

the style of news reporting

(3) A characteristic of “good” or “beautiful” literary writings.

e. g.

ornate style

terse style

plain style

(4) Style may refer to the effectiveness of a mode of expression, which is implied in the definition of style as “saying the right thing in the most effective way” or “good manners”, as a “clear” or “refined” style advocated in most books of composition. Therefore, style is the artistically and thematically motivated choice. In literature, style involves the novelist's choice of words and phrases, and how the novelist arranges these words and phrases in sentences and paragraphs.

“In the broadest sense, style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written literary text.” (Leech)

(5) Linguistics-oriented style: manners indicating prominent linguistic features, devices or patterns, most frequently occur in a particular text of a particular variety of language.

Exercise: Answer the following questions.

1) If given two poems, one by Li Bai (李白), the other by Du fu (杜甫), could you differentiate them?

2) What is the author's habitual use of the language? Similarly, if you were offered

two poems, one by Li Qingzhao (李清照), the other by Xin Qiji (辛弃疾), could you differentiate them?

4.2 Translatability and Untranslatability of Style

Quite a few people regard style untranslatable in that it is impossible to render the characteristics of one language into another and produce the style of the ST for both the objective and subjective reasons.

The noted scholar Alexander Fraser Tytler expresses the idea that style is translatable in his famous *Essay on the Principles of Translation*, in which he puts forward his “three laws of translation”.

E. A. Nida and C. R. Taber hold a similar point of view. “Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style”.

From the above quotations, we may draw a conclusion that style can be translated.

4.3 Concepts of Stylistics

Stylistics is a branch of linguistics which studies style in a scientific and systematic way concerning the manners/linguistic features of different varieties of language at different levels. In fact, stylistics suggests a scientific and systematic, rational, objective rather than an impressionistic, fragmentary and intuitive, subjective investigation of style.

“Stylistics”, as defined by *Longman English Dictionary*, is the study of style. Leech defines: “Stylistics is the study of the use of language in literature.”

The goal of stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for their interpretation of the text.

Stylistics is a discipline that studies the ways in which language is used; it is a discipline that studies the styles of language in use.

Stylistics is a branch of linguistics which applies the theory and methodology of modern linguistics to the study of style.

Stylistics is a linguistic approach to literature, explaining the relation between language and artistic function, with motivating questions such as “why” and “how” more than “what”. (Leech)

Stylistics is a branch of linguistics which studies the characteristics of situational distinctive uses of language, with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

4.4 Stylistic Feature

As a branch of applied linguistics, then, stylistics drew upon developments in descriptive linguistics (especially in its earlier stages), and particularly so in relation to grammar, through which it developed many of its models and “tools” for analysis. As is interpreted in this book, stylistic analysis centers upon the formal and linguistic properties of a text and the stylistic features of different varieties are mainly studied on the following items: phonology, lexis, syntax/grammar, and semantics.

4.4.1 The Phonological Category

Phonology is used here to refer to the system of speech sounds in a language, which includes the following aspects:

- elision;
- sound symbolism;
- sound patterning;
- rhythm;
- rhyme;
- pause;
- stress;
- tempo;
- intonation patterns;
- alliteration;
- assonance;
- consonance;
- onomatopoeia;
- pitch.

4.4.2 The Graphological Category

Graphology is used here to refer to the writing forms, and the signs used in a text, which includes the following aspects:

- punctuation;
- capitalization;
- paragraphing;
- italics;
- format of printing;
- graphic signs;
- spelling.