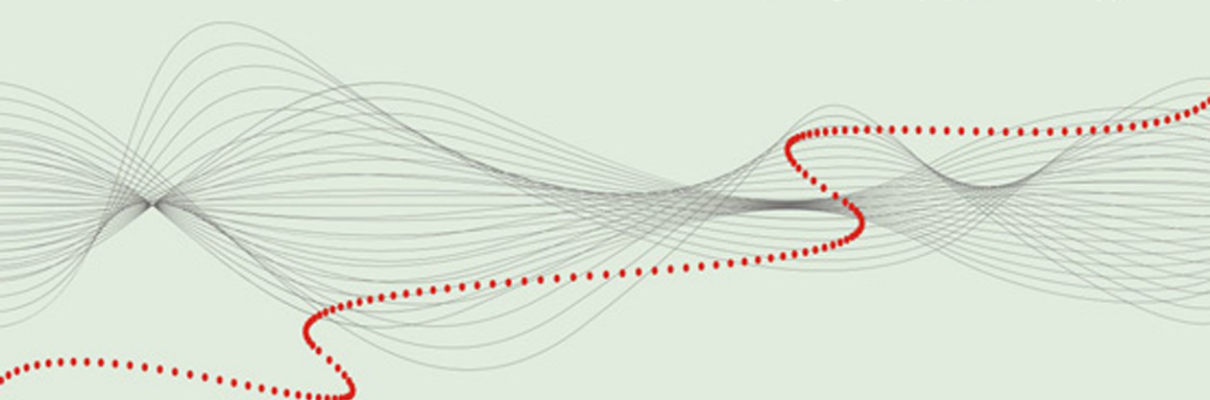


A Study of Image Reproduction in the Translation
of Literary Essays from the Perspective of Gestalt

格式塔理论视角下 散文翻译中的意象再现研究

李 梦 龚晓斌 著



苏州大学出版社
Soochow University Press

- 中央高校基本科研业务费专项资金资助课题“认知语言学视角下的外语习得研究”（2017JDZD08）阶段性研究成果
- 江南大学人文社科研究基地“钱锺书及其海外传播研究中心”资助
- 江南大学人文社科研究基地重点项目“新媒体背景下的翻译与文化传播研究”（2019JDZD17）阶段性研究成果

格式塔理论视角下 散文翻译中的意象再现研究

A Study of Image Reproduction in the Translation
of Literary Essays from the Perspective of Gestalt

李 梦 龚晓斌 著



苏州大学出版社
Soochow University Press

图书在版编目(CIP)数据

格式塔理论视角下散文翻译中的意象再现研究/李梦,龚晓斌著. —苏州:苏州大学出版社,2019.6
ISBN 978-7-5672-2798-9

I. ①格… II. ①李… ②龚… III. ①散文 - 英语 - 文学翻译 - 研究 - 中国 IV. ① I 207.6②H315.9

中国版本图书馆 CIP 数据核字(2019)第 082417 号

书 名: Geshita Lilun Shijiaoxia Sanwen Fanyi zhong de Yixiang Zaixian Yanjiu
格式塔理论视角下散文翻译中的意象再现研究
A Study of Image Reproduction in the Translation of Literary Essays
from the Perspective of Gestalt

著 者: 李 梦 龚晓斌
责任编辑: 杨 华
装帧设计: 刘 俊

出版发行: 苏州大学出版社(Soochow University Press)
社 址: 苏州市十梓街1号 邮编: 215006
网 址: www.sudapress.com
邮 箱: sdcbs@suda.edu.cn
天 猫 店: https://szdxcbs.tmall.com
印 装: 虎彩印艺股份有限公司
邮购热线: 0512-67480030
销售热线: 0512-67481020

开 本: 890mm×1240mm 1/32 印张: 6.75 字数: 150千
版 次: 2019年6月第1版
印 次: 2019年6月第1次印刷
书 号: ISBN 978-7-5672-2798-9
定 价: 35.00元

凡购本社图书发现印装错误,请与本社联系调换。服务热线:0512-67481020



自序

本书主要从格式塔理论角度研究散文翻译中的意象再现问题。散文素有“美文”之称,灵动飘逸,作者在表达思想情感时不必拘泥于形式。古今中外,文坛名家们创造出无数脍炙人口的散文,他们或于青山绿水中感悟人生哲理,或于记人记事中抒发内心情感,或针对某一具体话题发表真知灼见,文采斐然,内涵丰富,文学价值甚高。近现代以来,一些翻译家为了将散文大家的思想光芒在世界范围传扬,已经系统地整理编译出名家散文选集,极大地方便了海内外读者探索世界散文宝库。与散文创作及其翻译实践的蓬勃发展相比,针对散文翻译的研究较为滞后,系统研究较少。

对于文学翻译的研究,从传统的语言学派到文化转向,从文本研究到译者风格研究,相邻学科的概念借鉴极大地影响着翻译研究的发展。文学文本有别于其他类型的文本,不仅传达文字意义,更蕴含独特的审美体验。因此,近些年来,一些学者借鉴美学和心理学相关研究,为翻译研究提供了新的方向。其中,格式塔心理学和格式塔意象再造



理论的贡献较为突出。格式塔心理学从心理学角度,强调经验和行为的整体性,提出人在视知觉感知时遵循整体原则、异质同构论、图形-背景分离原则、接近原则、相似原则、闭合原则和连续原则,这些主张有助于研究译者在翻译过程中的心理操作。格式塔意象再造理论基于格式塔心理学的完形趋向律法则,从美学角度研究文学翻译,主张文学翻译不是逐字逐句的机械对应,而是格式塔意象的再造。原文本中有很多意象,它们所蕴含的审美体验并不是直接存在的,也不是看到即得来的。因此,译者并不能由简单的“刺激-反应”直接得出译文,而是需要进行中介处理,即先将原文中由个体意象融合而成的格式塔意象进行心理再现,然后再将其用译文语言进行再造。

本书将格式塔心理学与格式塔意象再造理论相结合,以张培基译注《英译中国现代散文选》、卜立德译《古今散文英译集》、夏济安译《美国名家散文选读》、高健译注《英美散文名篇精华》、刘士聪编著《汉英英汉美文翻译与鉴赏》为研究对象,从中译英和英译中两个方向,研究散文翻译中的意象再现,并对比散文中译英和英译中时意象再现的异同。

本书主要采用文献研究法,查找并研读散文中译英、英译中相关文献,包括指导理论和研究对象。写作前,作者充分研读所用理论专著及上述五位译者的散文选,结合前人研究的总体情况,提出新的问题,并尝试解决。在主体分析中,本书主要采用例证法,从中译英、英译中两个方向证明格式塔理论对散文翻译中意象再现的指导作用。

本书首先介绍散文翻译中意象再现研究的背景、意义、



目的和本书结构,然后综述散文翻译及格式塔理论在翻译中应用的研究现状,提出目前研究的不足之处。接下来阐述格式塔心理学的基础原则,以及格式塔意象再造理论对翻译过程和审美效果的阐释,从格式塔理论角度提出一个相结合的方法,为散文翻译中的意象再现研究提供一个新的衡量标准。在具体分析时,本书运用这一标准衡量张培基、卜立德、夏济安、高健、刘士聪编译的散文选中的意象再现,从中译英、英译中两个方向在词汇、结构和审美层面对译文语言进行对比分析,融入对译者的翻译策略的探讨,为散文翻译研究提供借鉴。

研究发现,格式塔心理学基本原则确实可以与格式塔意象再造理论相结合,新的方法以格式塔原则为影响译者翻译操作的主要动力,以格式塔意象再造理论的三大美学效果(即词汇、结构和审美体验)为衡量层面,对中译英、英译中时的意象再现均可提供指导作用。具体来说,一个格式塔原则至少可以应用于词汇、结构、审美中的一个层面,帮助译者更好地再现个体意象,从而成功再造原文格式塔意象所创造的氛围和情感。新方法的优势体现在两个方面:一是阐明了格式塔原则就是译者形成格式塔意象的心理动力;二是证明了除闭合原则之外,其他格式塔基本原则也对意象再现有着重要的指导作用。另外,译者在英译中和中译英时都会运用闭合原则、整体原则来选择恰当的词汇,运用整体原则、连续原则和图形-背景分离原则来创造和谐的文章结构,运用异质同构论、接近原则和闭合原则来更明确地表达和再现原文的总体氛围,传达作者的情感。



就译者所采取的具体策略和美学效果而言,在词汇层面,虽然格式塔理论支持两个方向的译者对词汇性质和意义进行调整和补充,但英译中时四字词的运用不仅使词汇意义变得完整,还对其进行了延伸,使意象的再现完善且富有美感。在结构层面,两个方向的译者都以格式塔意象和话题为核心,对句子结构进行调整,但中译英往往将短语简化,融入英文长句,英译中则相反。在审美体验层面,两个方向的译者都通过对格式塔原则的运用,成功再现了原文格式塔总体意象的情景氛围和情感,但英译中时四字词和半文言的运用增添了译文语言的古朴韵味。

本书的研究意义在于从格式塔理论角度探讨了散文翻译中的意象再现,结合格式塔心理学原则和格式塔意象再造理论,包含中译英和英译中两个方向,为这一角度的散文翻译研究提供了较为系统的结构。另外,本书中的分析也从格式塔理论角度融入了译者的翻译策略,为翻译实践提供了新的视角。

本书的创新点在于将格式塔心理学原则与格式塔意象再造理论相结合,一定程度上丰富了散文翻译中意象再现研究的格式塔理论视角。另外,从中译英和英译中两个方向来研究散文翻译中的意象再现,打破了之前只对一个系列的散文选集进行个案研究的局限。

谨此为序。

李 梦 龚晓斌

2019年5月于江南大学



Preface

The present study explores the image reproduction in literary essay translation from the perspective of gestalt. Literary essays enjoy the reputation for “aesthetic writing” because of their flexibility and elegance in supporting the authors to express their thoughts and feelings freely without constraint by the form of expression. Throughout the world all the time, literary masters have created abundant literary essays that enjoy great popularity. They comprehend the philosophy of life in the beautiful scenes of nature, narrate past events and persons to express rich emotions, or comment on certain topics, which sparkles with the light of wisdom and is of high literary talent. In modern times, some famous translators at home and abroad have systematically collected and translated outstanding literary essays into anthologies in order to promote them and



enable readers throughout the world to get access to the repository of literary essays. Compared to the prosperous development of literary essay writing and translation practice, researches on literary essay translation fall behind with few systematic studies involved.

Researches on literary translation have experienced the change from the traditional linguistic school to the cultural turn with research topics including not only the text but also the translator's style, which indicates the power of drawing from adjacent disciplines. One characteristic differing literary texts from other texts is that the former convey not only linguistic meaning but also unique aesthetic experience. Therefore, researchers recently have drawn on the concepts of aesthetics and psychology to provide literary translation with a new direction, among which, gestalt psychology and the theory of image-G actualization make the most prominent contributions. Gestalt psychology emphasizes "the wholeness in experience and behavior", proposing that the visual perception of human beings follows the principle of wholeness, heterogeneous isomorphism, principle of figure-ground segregation, principle of proximity, principle of similarity, principle of



closure and principle of continuity. These principles support researchers to explore the translator's mental operation during translation. The theory of image-G actualization is based on the gestalt law of prägnanz and explores literary translation from an aesthetic perspective. It advocates that literary translation is not the linguistic word-for-word correspondence; instead, it is the reproduction of gestalt images. Images in the source text contain not only linguistic meaning but also aesthetic experience that is embedded in the language and cannot be directly obtained by a person the minute he reads. Therefore, the translator cannot reach the translated text through direct "stimulus-response". An intermediate operation is needed. During translation, the translator firstly mentally actualizes the image-G constituted by individual images of the source text, and then he can reproduce the image-G in the target language.

This research attempts to combine gestalt psychology with the theory of image-G actualization. Research objects include Zhang Peiji's four volumes of *Selected Modern Chinese Essays*, David Pollard's *The Chinese Essay*, Xia Ji'an's *A Collection of American Essays*, Gao Jian's *A Collection of British and American Essays* and Liu Shicong's



Prose Translation and Appreciation. This book explores the image reproduction in both C-E and E-C literary essay translation and conducts a comparison between them from a gestalt perspective that combines gestalt psychology and the theory of image-G actualization.

The main research method the present study adopts is literature study. At an early stage, literatures concerning researches on both C-E and E-C literary essay translation provide the present study with the current situation of literary essay translation study, including the guiding theory and research object. Before the writing is under way, reading of the monographs introducing theories adopted by the present study and five series of literary essay translation anthologies helps the authors put forward the research questions based on the inspiration of former researches. In the analysis part of this book, exemplification facilitates the present study to solve the research questions and to prove the guidance function of the combined gestalt theory on image reproduction of both C-E and E-C literary essay translation.

This book at first introduces the background, significance and objectives of the research on image



reproduction in literary essay translation, followed by the outline of this book. It later reviews the current situation of researches on both literary essay translation as well as the application of gestalt psychology and the theory of image-G actualization in literary translation at home and abroad and finds the research gap. Then it elaborates seven basic gestalt principles as well as the translation process and aesthetic effects proposed by the theory of image-G actualization, incorporating them as a combined approach from the perspective of gestalt and providing a new criterion for the research on image reproduction in literary essay translation. Applying this criterion in analysis, this book selects typical examples from the five series of literary essay translation anthologies to explore image reproduction in both C-E and E-C literary essay translation at lexical, structural and aesthetic experience levels. Translators' techniques are also touched upon as revealed in the section titles, which sheds new light on literary essay translation from the perspective of gestalt.

The present study proves that it is feasible to combine gestalt principles with the theory of image-G actualization. The combined approach adopts gestalt principles as the



motives influencing the translator's operation and the three aesthetic effects (i. e. lexical, structural and aesthetic experience) as the evaluation levels, providing guidance for image reproduction in both C-E and E-C literary essay translation. To be specific, one gestalt principle can be employed at one of the three levels, facilitating the translator to successfully reproduce individual images and reappearing the atmosphere and emotion embedded in the image-G based on the source text. The advantages of the combined approach lie in two aspects. On one hand, it reveals that gestalt principles are the theoretical motivation in the mental actualization of image-G. On the other hand, it proves that other six gestalt principles, besides the principle of closure, are also influential to image reproduction in literary essay translation. What's more, the principles of closure and wholeness are instructive in helping the translator select appropriate lexical items; the principle of wholeness, principle of continuity and figure-ground segregation are enlightening in creating a harmonious structure; heterogeneous isomorphism, the principle of proximity and principle of closure are constructive in conveying the overall atmosphere and the author's emotion



of the source text more explicitly. When it comes to translators' linguistic techniques and their aesthetic effects, at the lexical level, although the combined gestalt approach supports the translators to change the word's part of speech and adjust and complete their meanings in both C-E and E-C literary essay translation, E-C translation's employment of four-character modules extends their meanings other than completion, enabling image reproduction to be comprehensive and aesthetic. At the structural level, both C-E and E-C literary essay translation follows image-G-oriented phrasal restructuring and topic pattern sentence progression, but C-E translation tends to simplify phrases into words and incorporate them in long English sentences while E-C translation conducts the opposite operation. At the aesthetic experience level, both C-E and E-C literary essay translation can reproduce the atmosphere and emotion embedded in the overall image-G based on the source text with the application of gestalt principles, but E-C translation's utilization of four-character modules and semi-classical Chinese adds antiquely refinement to the wording style.

The significance of this research lies in that it provides a



fairly systematic study for image reproduction in literary essay translation from that perspective of gestalt through connecting gestalt principles with the theory of image-G actualization and including both C-E and E-C translation. Moreover, translator's techniques are also incorporated in the analysis, shedding light on the translation practice of literary essays.

The innovations of the present study lie in two aspects. To begin with, it combines gestalt principles with the theory of image-G actualization, extending the gestalt perspective on the study of image reproduction in literary essay translation. What's more, the research objects contain both C-E and E-C literary essay translation anthologies, breaking the limitation of only focusing on one series of anthology from one direction in previous studies.

Li Meng, Gong Xiaobin

May, 2019



Contents 目录

□ CHAPTER ONE INTRODUCTION / 1

- 1.1 Research Background / 3
- 1.2 Research Significance / 6
- 1.3 Research Objectives / 9
- 1.4 Outline of the Book / 11

□ CHAPTER TWO LITERATURE REVIEW / 13

- 2.1 Review of Research on Literary Essay Translation / 15
 - 2.1.1 Research on C-E literary essay translation / 15
 - 2.1.2 Research on E-C literary essay translation / 21
- 2.2 Review of Research on Gestalt Psychology and Image-G Actualization / 26
 - 2.2.1 Research on gestalt psychology and its application to translation / 26
 - 2.2.2 Research on image-G actualization and its application / 30
- 2.3 Summary / 35



□ **CHAPTER THREE THEORETICAL FRAMEWORK / 37**

3.1 Gestalt Psychology and Principles of Gestalt / 39

- 3.1.1 Principle of wholeness / 42
- 3.1.2 Heterogeneous isomorphism / 43
- 3.1.3 Figure-ground segregation / 44
- 3.1.4 Principle of proximity / 46
- 3.1.5 Principle of similarity / 48
- 3.1.6 Principle of closure / 49
- 3.1.7 Principle of continuity / 50

3.2 Theory of Image-G Actualization / 51

- 3.2.1 Gestalt images / 52
- 3.2.2 Process of image-G actualization / 55

3.3 A Combined Approach / 62

- 3.3.1 Image and image-G / 63
- 3.3.2 The combination of gestalt principles and aesthetic effects / 68

□ **CHAPTER FOUR AN ANALYSIS OF LITERARY
ESSAY TRANSLATION FROM THE PERSPECTIVE OF
GESTALT / 77**

4.1 Image Reproduction in C-E Literary Essay
Translation / 80

- 4.1.1 Gestalt principles and aesthetic selection of lexical items; C-E / 81
- 4.1.2 Gestalt principles and aesthetic harmony of