Three-Process Analysis Method on the Translation Process of Metaphorical Clothes Images in the Graceful and Restrained Poetry

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Abstract

Considering the frequent appearance of clothes and decoration in the graceful and restrained poetry, this paper studied on the image of "greenish sleeves" in *Tune: Mountain Hawthorn:She never likes to cross the river far* composed by Yan Jidao(1038-1110A.D.), a representative Ci poet of the graceful and restrained poetic school in the Northern Song Dynasty of China (960-1127A. D.), a monumental period in Chinese literature. This paper borrowed as theoretical support Chinese scholar Lin Xinru's three-process analysis method, which is a daring application of Fauconnier's Conceptual Blending Theory in the interlingual discourse of translation. According to the guiding method, this paper analyzed the translation process of the selected poem mainly from the processes of comprehending and translating since the process of revising is a recycle of the former two in actual translation. The translation selected for analysis is provided by Xu Yuanchong, an authoritative Chinese translator of classic Chinese literature. The analysis result revealed that the blending types judged from the correspondence structure can be a pragmatic reference for translators in the translating process.

Key words: The graceful and restrained poetic school; The image of "sleeves"; Three-process analysis method; Conceptual Blending Theory

1. INTRODUCTION TO GRACEFUL AND RESTRAINED POETRY AND POETIC IMAGES

As a literary form, Ci evolved into Ci poetry in Song Dynasty(A.D. 960 to A.D. 1279) and the new literary also marked the highest literary achievement of Song Dynasty. According to the research of Xu(2012), it is Zhangyan, a scholar in Ming Dynasty(A.D.1368 to A.D. 1644) who first divided Ci poetry of Song Dynasty into the graceful and restrained poetic school and the bold and unconstrained school .As the name suggests, Song poets of the graceful and restrained poetic school, represented by Yan the great and Yan the young(Yan Shu and his son Yan Jidao), Liu Yong and Li Qingzhao, turned to write about love a lot in a graceful and restrained poetic way. In details, Ci poems of such style prevailed mainly in the Northern Song Dynasty featuring exquisite structure, harmonious tonality, refined and refreshing language. However, Yan Jidao's poem collection Xiaoshan Ci has been regarded by many literary critics of different centuries as distinguished from other graceful and restrained Ci poems for their unique quality, that is, sincere love out of exquisite language. As Zhang Yingguang(2007) commented, the love poems of Xiaoshan(the second name of Yan Jidao) differed from others in three perspectives: first, his unification of sincere characteristics and sincere attitude towards love; second, the internalized and personalized expression; third, the unique wording to intensify the emotion. In this way, Yan Jidao made an extraordinary achievement in euphemistic but heart-touching wording, which equals to the term "metaphorical language" to some degree.

Ci Poetry of Song Dynasty is an art piled up by vivid images from living animals and plants to the lifeless ones. Shan (2011) collected data from *the Complete Collection of Song Ci Poetry*, only finding that nearly one fifth of the over 1,300 collections contain the description of clothes

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and decoration or directly take it as the title. Moreover, he concluded in details the multiple functions of such images, such as poetry appreciation such as aesthetic effect, the research value as historical materials, implication of mentality and reality, and so on.

This paper selected the Ci poem *Tune: Mountain Hawthorn:She never likes to cross the river far* containing the frequently appearing image of "sleeves" from *Xiaoshan Ci*. (Yan Jidao, 1985) To find a high-quality reference, this paper chose the most-circulated translation by the most-respected Chinese translator in the field of the translation of the classic Chinese poems, Xu Yuanchong(2015), a translator and translation theorist with wide acknowledgement home and abroad and profound contribution to the communication between Chinese and western people through translating classic literature.

2. THEORETICAL SUPPORT: THREE-PROCESS ANALYSIS METHOD

The three-process analysis method is an application of conceptual blending theory in the field of study on interlingual discourse---translation. Conceptual blending theory, also called conceptual integration theory, was firstly proposed by Gilles Fouconnier and then systematically explained by Fouconnier in the book *The Way We Think* co-authored with Mark Turner in research of meaning construction based on Fouconnier's mental spaces theory proposed formerly. The conceptual blending network consists of two or more input spaces, a generic space constructed by the common factors from the input spaces, a blended space formed by the selective projection of the input spaces as well as an emergent structure generated from the blended space through completion and elaboration.

The conceptual blending process is as follows: the cognitive subject inputs different factors or conceptual frameworks into his or her psychological spaces, then constructs a generic space through mutual matching among input spaces, and next projects the factors or frameworks of input spaces selectively into a new blended space so that the space develops continuously and forms its own unique emergent structure. In the whole process, on the one hand, the blended space integrates the general structure of the generic space, the precise structure of the two input spaces and the emergent structure formed through the blending process. On the other hand, the established blended space also influences and even adjusts the input spaces.

There are four types of conceptual blending: simple blending, mirror blending, single-domain blending , and double-domain blending. In the simple blending, input space 1 contains definite frame and characters, while input space 2 contains frameless elements which

could be projected into the input space 1 accordingly. As for the mirror blending, two input spaces share the parallel frames. Both single-domain and double-domain blending possess two input spaces with distinctive frames. However, only one input space is projected into the blended space in the former type, while both input spaces are projected into the blended space in the later one. (Li Fuyin, 2008, 174~179)

Generally speaking, the conceptual blending theory is intended to reveal the cognitive activities in understanding the discourse among speakers of the same language and culture. However, it has been applied currently in the cognitive study of translation---the art of cross-cultural and bilingual discourse production. Chinese scholar Li Xinru (2014) advocated that the conceptual blending theory can well explain the three interweaved processes of translation---comprehending, translating and revising. In terms of comprehending, the source text and its culture make input space 1 and translator's knowledge of the source language and its culture plays the role of input space 2. In the process of comprehending, translator needs to resurrect a blended space resembling the author's as much as possible. While translating, the blended space in the last process will work as input space 1 and input space 2 falls on translator's conclusion on the targeted readers' cognitive spaces of the translation based on translator's knowledge of the targeted language and its culture. In this way, translator needs to selectively project the two input spaces after cautious consideration of the literal meaning and real connotation.

Taking Chinese and western idioms as examples, Li(2014) extracted that there are generally three kinds of relationship between forms and meanings: exact correspondence, malposed correspondence and lack of correspondence. Exact correspondence refers to those expression sharing the same or similar forms and meaning with another expression in another language. Malposed correspondence means the malposition of form and meaning, that is, two expressions from different languages and cultures possess the same meaning in different expression(or malposed form) or display the same expression with irrelevant meaning(malposed meaning). If an expression lacks counterparts in terms of form or meaning in another language, it belongs to the third relationship of lack of correspondence.

Moreover, Li(2014) also suggested the conceptual blending fit for various correspondence structures, mirror blending for exact correspondence; mirror blending or double-domain blending for those of malposed forms, single-domain blending for those of malposed meaning, mirror blending or single-domain blending for those lack of correspondence. As for revising, it is more like repeating the first two processes with better comprehension after the first draft is made.

3. ANALYSIS OF THE TRANSLATION PROCESS OF "GREENISH SLEEVE"

Original poem	Translation
长恨涉江遥，	She never likes to cross the river far
移近溪头住。	And moves toward its head, where lovebirds are.
闲荡木兰舟，	She sets her orchid boat adrift at leisure
误入双鸳浦。	And goes astray like lovebirds seeking pleasure.
无端轻薄云，	An unexpected fickle cloud unseen
暗作廉纤雨。	Turns into drizzling rain behind the screen.
翠袖不胜寒，	Her greenish sleeves can't stand the cold. To whom
欲向荷花语。	Could she complain but to the lotus bloom?
——宋代·晏几道《生查子》	——Yan Jidao "Tune: Mountain Hawthorn", Translated by Xu Yuanchong

In the comprehending process:

Input space 1: To decode the meaning structure of the image of "greenish sleeves", it is required to have a general grasp of the whole context---what is in the Ci poem.

In the form, it is a typical Shuangdiao(two-stanza Ci poem) in which the first stanza is mainly the depiction of an event or scenery whereas the last stanza is usually for expression of emotion which is also the summit and theme of the whole poem. In the first stanza of the Ci poem above, it is mainly the description of a boat-travelling without mentioning the experiencer. In the depiction stanza, there are images like "river(far)", "orchid boat", "lovebirds". These images cross with each other and trigger a story in which someone hates the long way taken to the river so it moves close to it. One day it tries to relieve its boredom by boating without specific destination whereas it gets mistakenly into a river mouth full of mandarin ducks in pair. In Chinese culture, orchid boat is a symbol revealing one's pursuit for elegant life style and mandarin ducks in pair represent affectionate couples. In the emotion-expression stanza, there are images like "cloud", "rain", "greenish sleeves" and"lotus flowers". However, these images are unusual in that the cloud is "fickle", that the rain is drizzling, and that the greenish sleeves isn't "a match" for coldness. In Chinese culture, cloud and rain always symbolizes love between man and woman.

Input space 2: In exploration of the translator's possible understanding of the poem, it is quite understandable to read it from the translation. The translation is written from the third person female narrative perspective. Now that there is a female character, there must also be a male character for whom the female is waiting due to her boredom and her negative attitudes (maybe envy) towards the lovebirds. Therefore, it can be assumed that in the translator's opinion, this is a poem depicting a woman full of boredom and emptiness and envy of affectionate couples. The sight of lovebirds may evoke her memorization of an encounter with a man who failed to live up to her expectancy. The "fickle" rain symbolizes the inconstant love of the man she once encountered with and the "drizzling" rain shows that his love was as trivial as the drizzle. In the last sentence, the poet contrasts the "greenish sleeves" against the coldness. It is natural for the translator to take the "greenish sleeves" image as the incarnation of the female herself. Thereof, the translator translated it as "her greenish sleeves can't stand the cold". In fact, the translator added the personal pronouns omitted in the original poems wherever it is possible.

Blended space: It can be seen from the analysis above that the two input spaces overlap in quite a few marks. Due to the same cultural background, it is much easier for the translator to comprehend the literal images and their denotative meaning in the poem. In other words, the comprehending process in the translation of domestic literature into foreign languages is featureless of the conceptual blending theory. Translators need to project images in the original poem into another language system as accurately and stylistically. They are bond to do research in terms of form rules, tones, themes, style and life experience of poets as well as other necessary factors in order to comprehend poems as accurately as possible and accumulate experience on the typical images in poetry. Therefore, there is little space for them to select what to project actually.

In the translating process:

Input spaces: In the translating process, there are two input spaces obviously distinguishing from each other. One is the "greenish sleeves" and Chinese culture of clothes and color, while the other is the reading of "greenish sleeves" in English language and western culture. Generally, both cultures thrive on clothes and decoration. It is quite understandable to take sleeves as a reference to the clothes despite of difference in clothes style, which is difficult and unnecessary to be introduced precisely. Therefore, the focus turns to the color. Both western and Chinese culture takes green as a color of life and youth.(Zhang, 2013) In the context of the Ci poem, "green" sleeves implies the young age of the woman. Besides, green is also a cool color in accordance with her melancholy mood and in harmony with the surrounding lotus leaves. Green in western culture echoes the same way. Therefore, source readers and targeted readers may share the same comprehending of the image of "greenish sleeves" as a young woman in gloom and then generate similar readings of the content and theme of the poem: sorry for the disappointed young woman and condemnation of the fickle man.

Blended space: To project the image of "greenish sleeves" into English, the first thing to do is determine the correspondence structure. In this poem, sleeves of green, or, to be more specific, jade green, can be translated as "a

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woman in thin clothes of jade green". Moreover, "greenish sleeves" is inseparable from the coldness to convey the most important hidden information of "thin clothes" against "cold rainy weather". However, there is no such expression commonly used in western. So this case of "greenish sleeves" lack correspondence in the targeted language. The two input spaces possess paralleled frameworks including clothes of colors and weather and corresponding temperature. This provides chance for translator to adopt mirror blending. However, to fill in the missing information, the translator created the emergent structure of "her greenish sleeves can't stand the cold" in which the translator added the personal pronoun "her" before sleeves to remind the targeted readers of the real subject and personified the sleeves by the verb phrase "cannot stand the cold" unique for human to stress out the hidden information of "thin clothes". In this way, targeted readers will basically feel the same way as source readers do.

Translation: In Xu's translation of "her greenish sleeves can't stand the cold", there are two points of merit. First, it externalizes the third-person female narrative perspective and preserves the wording and style of the source text. In this way, it also conveys the important features of the graceful and restrained poetic school. This is helpful for cultural exchange. Secondly, it facilitates the targeted readers in understanding the translation by adding personal pronouns of "she" and "her", which indicate the persona wearing the greenish sleeves and maintain the consistent narrative perspective of the two stanzas.

CONCLUSION

This paper is a pragmatic test on the applicability of the three-process analysis method in the translation of Ci poetry, especial those images of clothes and decoration, which are frequently written in and collectively manifest the graceful and restrained feature in Ci poems. Due to the limit of length, this paper takes on a case study to fully explain the method and how it works in the translation process.

In the comprehending process, this paper found that the two input spaces defined in the method overlap with each other to a great degree. The input space of the Ci poem and its culture is quite similar with the translator's knowledge of the poem and its culture. In essence, the fact that the translator and the poet are from the same culture background makes the discussion of the comprehending process still within the range of monolingual cognitive activities. Therefore, there is no need to distinguish the translator's knowledge of the poem and its culture from poem and its culture themselves since they are basically the same input space.

With regard to the translating process, that translator has to deal with two languages of two different cultures makes it possible to explore the application of conceptual blending theory in interlingual discourse. The proposal of exact correspondence, malposed correspondence and lack of despondence well reveals the general projection mode between two languages. Therefore, the judgment on the correspondence can lead to the decision of which type of conceptual blending to adopt in the translating process. Afterwards, the blending types judged from the correspondence structure can be a pragmatic reference for translators in the translating process.

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