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硕士学位论文

语言的模糊性与翻译

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摘 要

自 1965 年美国加利福尼亚大学控制论专家查德(L.A. Zadeh)在《信息与控制》杂志上发表"模糊集"一文，率先提出"模糊"概念以来，模糊理论被广泛应用于多种学科，语言中的模糊现象也越来越受到人们的重视。在我国，北京师范大学的伍铁平教授是第一位研究模糊语言的学者，他在《模糊语言学》一书中将模糊语言作为一门独立的学科进行研究。在《模糊语言学》中，模糊理论被用来合理地解释了许多以前难以解释的语言问题，拓展了语言研究的深度和广度，揭示出语言本身的更深层次的规律与奥秘。随后，模糊理论也被尝试用于翻译领域，指导翻译理论研究和翻译实践活动。

模糊语言作为语言学的一个课题，在我国已经引起了较为广泛的兴趣。但是，语言的模糊性与翻译的关系，似乎还较少有人注意。其原因或许是翻译以"忠实"为第一要旨， 倘若把原文的准确语言译成模糊语言，或反之，把原文的模糊语言译成准确语言，难免有"不忠实"之虞。其实，翻译的情况也和大千世界一样纷繁复杂，偏执一者难免会走进死胡同，就实际情形而论，语言的模糊性与准确性在翻译中互相替换相当广泛， 甚至不可或缺。

虽然国内诸多学者已意识到语言的模糊性在翻译， 特别是文学翻译中的意义，并且在许多翻译理论与实践的著作中亦有提及，但到目前为止，中国翻译界讨论"语言模糊性与翻译"的专著尚属空白。这正是本论文选题的原因和意义所在。

本论文共分四个章节。

第一章简要介绍了语言模糊性的研究成果和模糊性的定义； 第二章引入了模糊逻辑，并运用模糊逻辑的观点分析了翻译研究中存在的二元对立，接着又介绍了霍恩比的《翻译研究—综合法》； 第三章举例说明了语言模糊性在词汇、句子、篇章三个层面的体现及其翻译；第四章介绍了模糊性语言的翻译策略；结论部分总结出：传统的语言学是建立在严格的二元逻辑基础之上的，而传统的翻译理论又建立在传统语言

学的基础之上；与此相反，研究语言模糊性的模糊语言学是建立在模糊逻辑的基础之上的，因此传统的翻译理论在指导模糊性语言的翻译时便显得苍白无力。霍恩比的综合法在一定程度上引入了模糊逻辑的观点，对语言模糊性的翻译也有一定的指导意义，然而她的理论并不是研究语言模糊性和翻译的专著。对语言模糊性和翻译之间的跨学科研究尚有待进一步开拓与深化。

关键词：模糊性, 语言模糊性, 翻译, 综合法

ABSTRACT

Since 1965 when automation control expert L.A.Zadeh put forward the concept of "fuzzy" in his article "Fuzzy Set" on *Information and Control*, fuzzy theory has been widely applied to multiple disciplines and the fuzzy phenomena in languages have received more and more attention. Professor Wu Tieping in Beijing Normal University is the first scholar engaged in fuzzy language studies in China who has initiated fuzzy language as an independent academic discipline in his book *Fuzzy Linguistics*, in which fuzzy theory has been applied to answering many formerly unexplainable questions about language, with the depth and width of language studies being broadened, thus uncovering the rules and mysteries on a higher plane of languages. Later, the fuzzy theory has been applied in an attempt to the field of translation to guide studies on translation theory and practice.

Fuzzy language, as a subject of linguistics, has already aroused some interest in China. However, it seems that few scholars have heeded the relation between the fuzziness of language and translation, the reason of which might be that in translation, "faithfulness" has long been set as the first principle and that if the explicit language of the original was translated into a fuzzy one, or vice versa, it might appear "unfaithful". In fact, translation is complex and complicated; sticking to any single rule will inevitably lead to a dead lane. Fuzziness of language and preciseness, more often than not, substitute one for another substantially which is even indispensable.

Although quite a few scholars in China have realized the significance of fuzziness of language in translation, especially in literary translation, so far no monograph on "fuzziness of language and translation" has ever been published in the China's translation circles. This thesis is only a preliminary study on the subject.

This thesis is divided into four chapters:

Chapter One gives a brief introduction to the study of language fuzziness and concepts of fuzziness;

Chapter Two introduces fuzzy logic system, and then applies fuzzy theory to analysis

of the dichotomy in previous translation studies and outlines a new translation theory: *Translation Studies – An Integrated Approach* by Hornby;

In Chapter Three, the writer of this thesis attempts to illustrate the reproduction of language fuzziness on three levels as word, sentence and text;

Chapter Four discusses the strategies for the translation of language fuzziness;

Lastly, the writer comes to the conclusion as follows: traditional linguistics is based on the strict two-value logic system and traditional translation theories on traditional linguistics; whereas fuzzy linguistics for the studies of language fuzziness is based on the fuzzy logic system, which naturally defies the traditional translation theories in guiding translation of language fuzziness. Fuzzy logic is initially reflected in Hornby's integrated approach, which certainly has some value in guiding translation of language fuzziness, but her theory is not a monograph on language fuzziness and translation. Therefore, inter-discipline studies on language fuzziness and translation are to be further explored and developed.

Acknowledgements

There are a number of people to whom this thesis owes a great deal.

In the course of writing the thesis, I benefited tremendously from the people around me. My greatest debt is to my supervisor, Professor Han Zhonghua, who introduced me into the field of translation studies, and formulated my background knowledge essential for the writing of the paper.

My gratitude also goes to all the professors who taught me in the MA program, whose informative advice and lectures have largely enhanced my linguistic knowledge as well as widened my academic view. I'm particularly indebted to Professor Wang Jiankai, who taught us *Stylistics* and it is from his course I derived the initial inspiration for this thesis.

Particular people helped me with specific aspects of this work. Feng Yongbo gave me constant help, detailed advice, and let me share his wide knowledge and incisive understanding of language and literature while I was doing the research.

And finally, I must record my heartfelt gratitude to my parents, who had faith in this thesis even when I was losing mine, and encouraged me to push other things aside in favour of writing. Their main contribution has been their love and care, and their willingness to set their own work aside and talk at length about mine.

To all those mentioned above, and to any others whom I may have failed to mention, I would like to extend my most sincere thanks.

Preface

Interest in fuzziness in language use and meaning has arisen in a number of disciplines: literary criticism, linguistics, psychology, philosophy. Much of it suggests that fuzziness is presented in a great deal of language use, and therefore a complete theory of language must have fuzziness as an integral component.

As an inherent characteristic of human language, fuzziness has been noticed since a long time ago and has been dissertated by many eminent linguists in their treatises. But the systematic study on language fuzziness started in the 60s only when fuzzy linguistics came into being as an independent approach of linguistics. Based on L.A. Zadeh's fuzzy set theory, fuzzy linguistics differs from traditional linguistics. It doesn't follow traditional all-or-none trends, but provides an effective platform in dealing with numerous fuzzy linguistic phenomena. The study on language fuzziness has grown rapidly and its achievement is considerable.

Fuzzy linguistics not only meets the need of natural language, but also tackles unsolved problems in formal language. Adopting the fuzzy set theory into linguistic research opens a new horizon and solves problems that a traditional method cannot solve.

Though the achievement of fuzzy linguistics is considerable and interest has been aroused in the research on interrelationship between fuzzy linguistics and other disciplines, such as phonemics, syntax, semantics, pragmatics, applied linguistics etc, research on fuzzy phenomena in translation is still left almost untouched.

There are abundant fuzzy phenomena in translation which bring difficulties to the transfer of meaning between two languages. On the one hand, different languages may share the common fuzziness. We find "old" a rather fuzzy word in English and its Chinese counterpart 老 also carries the same indeterminacy. Such commonality is in no way coincident, but quite the reverse: it shows that people all over the world have much in common in their ways of thinking. It is with this commonness that translation becomes

possible. On the other hand, some fuzzy expressions, though conveying the same fuzzy ideas, are language-specific. This point is clearly seen when we have "hot spring" in English but 温泉 in Chinese. Things become especially complex when the fuzziness of language has much to do with culture, circumstance, economy and other non-linguistic factors, which will be discussed in later chapters.

This paper will focus on the study of language fuzziness from the perspective of translation as the title suggests.

Chapter One   Introduction to Language Fuzziness

1.1   Previous Studies on Language Fuzziness

1.1.1   Sorites Paradox

It is said that the first person that noticed the characteristic of fuzziness of natural language was Eubulides (Greek), in 400 B.C. He proposed his famous Sorites Paradox of the Heap. This paradox passed on to later generations in various forms and one of which reads as follows:

Suppose a series of things could be arranged in such a way that the first consists of a large heap of grains of some kind and each subsequent member consists of grains of the same kind but contains, in each case, one less grain than the one before. The last member, which consists of a single grain, is obviously not a heap. But if any member of the series were a heap, then it would surely remain so if just one grain were subtracted. The distinction of heaps from non-heaps on the basis of the difference of a single grain does not work—if one member of a (suitably graduated) series is a heap, so is the next. Since the first member is certainly a heap, all the subsequent members are also, including the last. To deny this would involve supposing that a sharp boundary can be drawn at some point to divide the heaps from the non-heaps. But this would amount to a dilemma: where is the borderline?

That is to say, grain heap is a fuzzy concept and a piece of grain cannot be called a heap. Then how many grains can be called a heap?

Bertrand Russell (1923) also noticed the phenomenon of fuzziness. He supposed that at first he was not, that he lost his hairs one by one, and that in the end he was bald; therefore, it is argued, there must have been one hair the loss of which converted him into a bald man. This, of course, is absurd. Baldness is a fuzzy (the word Russell used is vague) conception; some men are certainly bald, some are certainly not bald, while between them there are men of whom it is not true to say they must be either bald or not bald.

G.W. Leibniz (1646-1716), a German mathematician and philosopher also realized the imprecision of language at very early time and once tried to set up a kind of universal language to overcome the disadvantages of irregularity and regional characteristics of language. He thought that the common language was so flexible that it caused a lot of controversy and debate among philosophers, and it would be better to replace it by a sort of definite and logic language, which is now deemed impossible.

After that Bloomfield's words in his famous book *Language* gave highlights to researches on language fuzziness. He argued that "…we can define the names of plants or animals by means of the technical terms of botany or zoology, but we have no precise way of defining words like love or hate, which concern situations that have not been accurately classified—and these latter are in the great majority." (Bloomfield 2002:145)

American linguist and anthropologist E. Sapir (1949) once called the fuzzy area of words "blend area". He argued that there is no exact norm but a blend area between the opposite words such as good or bad, far or near, etc.

However, the research on language fuzziness witnessed boom years in these four decades after L.A.Zadah, an American automation control expert in University of California put forward his famous thesis *Fuzzy Sets* in 1965. Zadeh points out in his book that, very frequently, there are no clear boundaries among the objects we meet in the real world. This kind of indefinite boundary plays a significant role in logic, identification of modes and transference of information of human beings. Following Zadeh's step, some new independent inter-disciplines came into being, such as Fuzzy Mathematics, Fuzzy Logic, Fuzzy Linguistic, Fuzzy Psychology and Fuzzy Rhetoric, etc.

The first person introducing Fuzzy linguistics into China is Professor Wu Tieping in Beijing Normal University. The article "Preliminary Study of Fuzzy Language" ("模糊语言初探") he published on *Foreign Languages* (《外国语》), Vol. 4 in 1979 marked the beginning of the systematic study of fuzzy language in China. Since then, great achievements have been made covering all respects of language studies.

At the beginning of this thesis, it is of great significance to have a brief review of the study on language fuzziness abroad and at home.

The main achievements in this field generally include two parts: research on the main content of language fuzziness and research on the relation between language fuzziness and other subjects.

1.1.2　Research on the Main Content of Language Fuzziness

Research on the main content of language fuzziness touches upon the following eight aspects:

1.1.2.1　The Distinction Between Fuzziness and Other Related Concepts

There is a great diversity among linguists in defining fuzziness, generality, vagueness, and ambiguity. The representative articles on the aspect include: "Ambiguity and Vagueness" by Kempson, R.M; "The Distinction Between Language Fuzziness and Multivocal" ("语言的模糊性和多意性的区别") by Wu Tieping（伍铁平,《语文导报》No.1, 1987）; "Brief Discussion on Lexical Fuzziness, Generality and Determinacy" ("简论词的模糊性、概括性和特指性") by Yu Ruzhen （俞如珍,《外国语》No.2, 1993）, etc. In these articles, most of the scholars figure out that an expression is fuzzy if it has no clear-cut referential boundary and fuzziness is different from ambiguity, generality. But some other scholars as Kempson considered generality and ambiguity as fuzziness.

1.1.2.2　Language Fuzziness and Fuzzy Language

Some scholars proposed that fuzziness had a broad sense and a narrow sense. The former one refers to the fuzzy phenomena in language, while the latter refers to the linguistic units with fuzziness: fuzzy words and fuzzy structures.

Articles on this aspect include "Fuzzy Theory and Rhetoric"("模糊理论和修辞") by Wang Xijie(王希杰,《修辞学研究》第 2 辑) and *Brief Introduction to Fuzzy Rhetorics* (《模糊修辞浅说》) （pp.13-16） by Jiang Youjing (蒋有经). They argued that fuzzy language was the component part of the fuzziness of language, but not all the fuzziness of language turned out to be fuzzy language.

1.1.2.3   Hedges

Hedges are "words whose job is to make things fuzzier or less fuzzy" as originally pointed out by George Lakoff in New York at an international lexicology symposium in 1972. Hedges are the most typical fuzzy words which attract great attention from linguists and the representative works include: "Hedges: a Study in Meaning Criteria and the Logical of Fuzzy Concepts" by Lakoff (1972); "Hedges and Meaning Criteria" by Lakoff (1973), "On Hedging in Physician-Physician Discourse" by Prince. E. F. et al(1980); "Vagueness and Hedging" by W. Clycan (1986); "Hedges and Speech Communication"（"模糊限制语与言语交际"）by He Ziran (何自然，《外国语》No. 5, 1985); "Pragmatic Function of Hedges ---Cancellation"（"模糊限制语的语用功能—取消性"）by Sun Jianrong（孙建荣,《外语教学》No.2,1986）etc. The research on this aspect mainly includes:

a.   classification of the hedges[1]:

    a)   The *Approximators*, refer to those which revise the degree of truthfulness and range of the topic, such as *sort of, somewhat, more or less, about, approximately, roughly*, etc,;

    b)   The *Shields* are the subjective inference from the topic by the speaker and bear no relations with the truthfulness of the topic, such as: *I think, I guess, I wonder, hard to say, I believe, I suspect, so far as I can tell, seem, probably*, etc. The *Shields* may only provide objective basis and indirect evaluation, not of the speaker but of another person outside the conversation, which also shows the attitude of the speaker and eased the tone of speech, such as: *according to, the probability would be* ⋯; *it is assumed that* ⋯, etc.

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[1] E. F. Prince et al. once divided hedges into two major kinds.

b. pragmatic function of the hedges:

a) The *Approximators* belong to the semantic category, which revise the degree of truthfulness, for example:

A robin is a bird (TRUE),
A robin is a sort of bird (FALSE)

b) The *Shields* belong to pragmatic category and the pragmatic function is not to revise the degree of truthfulness but to keep the speaker adhering to the Cooperative Principle (CP) and avoid speaking arbitrarily, for example:

I'm afraid I can't be here tomorrow.

c) The negative pragmatic function of the hedges.

1.1.2.4 The Conversion Between Fuzziness and Precision

There is no clear-cut boundary between fuzziness and precision, actually, fuzziness can convert into precision under some circumstances. For example, "long and short" is a pair of fuzzy concepts, so is "long term and short term". But "long wave and short wave" is a pair of precise concepts because "long wave" is defined as "radio waves with wavelength of 3,000 meters to 30,000 meters" and "short wave" is "radio wave with wavelength of 10 meters to 50 meters". On the contrary, precision can convert into fuzziness. For example, "zhi" (咫) and "chi" (尺) are length units in ancient China, which equal to 6 "cun" (2.2 decimeter) and 10 "cun" respectively. Each word expresses a precise concept, but when they are used together as "zhi chi"(咫尺), the expression becomes a fuzzy one. For example: "近在咫尺，远在天边" and "咫尺雪山路，归飞西海域" （Du fu）.

Research *in* this aspect can be found in "On the Conversion Between Fuzziness and

Precision in Languages" ("论语言中精确和模糊的相互转化") by Wu Tieping (伍铁平，《百科知识》No. 1984); "On Static Semantic Fuzziness and Dynamic Semantic Fuzzines" ("论语义的静态模糊与动态模糊")by Me Huanyan（么焕艳，《辽宁教育学院学报》No. 2, 1988）

1.1.2.5   Commonness and Difference of Fuzziness in Different Languages

Fuzziness is an inherent characteristic in human language. On the one hand, it shows commonness in different languages in the first place, such as words expressing time (including season words), age, color, temperature, taste, etc., they contain fuzziness more or less in both English and Chinese. On the other hand, the fuzziness of some words shows difference in English and Chinese. For example, the numerals "三" (three) and "九" （nine） can express the meaning of "many" except for their precise usage as numerals in Chinese, but in English it is not the case. Similarly, "twenty", " a hundred and one", "a thousand and one" in English can express fuzzy concepts as "many", but in Chinese "二十", "一百零一", "一千零一" can't be used in this way.

1.1.2.6   Quantitative Analysis of Fuzzy Semantics

Zadeh has taken the initiative to use fuzzy set as a tool to analyze meaning and founded "quantitative fuzzy semantics". This quantitative analysis approach, namely fuzzy set theory, deems fuzzy words in the natural language (for example: those of age, color etc.) as a fuzzy set and sets up membership function, then through relative operation of the fuzzy set to carry out the quantitative analysis of the natural language. Lakoff (1973) and McCawley (1981) have applied Zadeh's fuzzy set theory to the study of meanings. Lakoff points out that there is a certain degree of *fuzziness* around componential boundaries. If we consider *bird-likeness*, it appears that *robin* is a central member, as it belongs to *bird-likeness* completely. *Bat* is a peripheral member, as it hardly belongs to *bird-likeness*. Thus, a better way of representing the meaning of *bird-likeness*, especially the referential meaning of it, is to rank relevant members as to the degree of their *bird-likeness*—the degree to which they match the core member of *bird-likeness*.

Research in this aspect may be found in "Fuzzy Semantics and Fuzzy Degree" ("模糊语义及其模糊度") by Shi Anshi (石安石,《中国语文》, No.1, 1988); "Quantitative Analysis of Fuzzy Semantics" ("模糊语义定量分析") by Du Houwen （杜厚文,《语言教学与研究》, No.1, 1995）; *Introduction to Fuzziology* (《模糊学导引》) by Miao Dongsheng(苗东升)

1.1.2.7 The Use of Fuzzy Language

Fuzziness of language is an indispensable component of human language. Channell（2000）summarized the uses of fuzzy language as follows:

   a. Giving the right amount of information;

   b. Deliberately withholding information;

   c. Using language persuasively;

   d. Lexical gaps;

   e. Lacking specific information;

   f. Displacement;

   g. Self-protection;

   h. Power and politeness;

   i. Informality and atmoshphere;

   j. Women's language

1.1.2.8 Causes of Fuzziness

Ullmann (1962) attributes fuzziness to four factors:

   a. generic character of words;

   b. meaning is never homogeneous (i.e. it is context-bound);

   c. lack of clear-cut boundaries in the non-linguistic world;

   d. lack of familiarity with what the words stand for.

About reason a. he says that what words refer to are " not single items but classes of things or events bound together by some common element" (1962:118). For example, there is a class of things referred to in English by the term *bird*, but if we take a closer look at it, we will see that some birds are very typically "birdy" (robin), while other birds (ostrich, penguin) do not feel like typical birds and lack some of the central characteristics of "birdiness" (flying, perching in trees). This inevitably leads to vagueness which is " in some ways regrettable, but it is the price we have to pay for having a means of social communication flexible enough to cope with the infinite variety of our experiences". (For a similar view that if language were not vague, it would not permit adequate communication, see Daitz 1956)

Reason b.—interpretation of meaning is context-bound. Indisputably so, but Ullmann's implication is that context will permit an exact interpretation to be put on any word:

Only context will specify which aspect of a person, which phase in his development, which side of his activities we have in mind (1962:124)

That is, he holds that ultimately there are exact interpretations. But Channell (2000) suggests that there exist at least some expressions which are always vague and for which a precise interpretation or analysis is not possible.

Reason c.—the non-linguistic world is vague. Indeed, in any case as far as our subjective perception of it goes. A standard example here would be to ask oneself when a hill becomes large enough to be qualified as a mountain, or at what precise age a girl starts to be correctly referred to as a woman.

Reason d.—unfamiliarity. Definitely, as we shall see from analyzing some samples of conversations where people seem to be not quite sure of what they are talking about.

Ullmann's points are fair, but Channel thinks he confuses causes and effects. Channel says:

...·c. and d. are facts about the world and people in it, which in turn are reflected by, even necessitate, the capacity of language to express vagueness, that is a. and b., among other factors. So, linguistic vagueness is not gratuitous—it is caused (like many other observed characteristics of language) by the world (in the most general sense) in which language is used. (2000:7)

Another approach to fuzziness is found in the more psychologically oriented work of Deese[2] (1974), who holds that fuzziness of communication is inherent in the structure of our ideas, rather than in the language system. His argument is that fuzziness is not a concept which applies to language, but rather to the ideas which language expresses.

Crystal and Davy (1975) put forward the view that fuzziness[3] is on a scale related to the formality of the occasion, and that speakers can, if they choose, be more precise. They give four reasons for fuzziness:

a. memory loss—the speaker forgets the correct word;

b. the language has no suitable exact word, or the speaker does not know it;

c. the subject of the conversation is not such that it requires precision, and an approximation of characterization will do;

d. the choice of a fuzzy (vague) item is deliberate to maintain the atmosphere.

1.1.3   Research on the Relation of Language Fuzziness and Other Disciplines

Except for the research on the main content of the language fuzziness and scholars at home and abroad also probe into the relation between language fuzziness and other disciplines, such as phonemics, syntax, semantics, pragmatics, applied linguistics (rhetoric, translation studies, language teaching, artificial intelligence, etc).

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[2] The word Deese used is vague.
[3] The word Crystal and Davy used is vague.

Research in this aspect include: "Preliminary Study of Fuzzy Phonetics" ("语音模糊性初探") by Chao Baotong (晁保通，《外语教学》No.4, 1988) elaborated phonetic fuzziness with its manifestation, origin, function and significance; "Language Fuzziness and Etymonology" ("语言的模糊性和词源学") by Wu Tieping（伍铁平，《外语教学》No.1，1986） and "Fuzzy Theory and Lexics" ("模糊理论和词汇学"，《中文自学指导》no.1-2，1987) discussed the relation between language fuzziness and lexics with plenty of examples, in the articles he said "The antiquity of language is in direct proportion with the fuzziness of language"; "without the fuzziness of language, it would be literally impossible to do any etymologic probe in semantics"; "Fuzziness Theory and Study of Chinese Grammar" ("模糊理论与汉语语法研究") by Mei Lichong (梅立崇，《语文研究》No. 1, 1993) probed into the fuzziness of Chinese grammar from word categories and grammatical hierarchies; "Hedges and Their Pragmatic Analysis" ("模糊限制词语及其语用分析") by Chen Zhi'an(陈志安) and Ran Yongping (冉永平，《四川外语学院院报》No. 1, 1995) applied the "cooperative principle" and "polite principle" to pragmatic analysis of Hedges; "Fuzziness Theory and Rhetoric" ("模糊理论与修辞") by Wang Xijie (王希杰，《修辞学研究》，Volume 2); "Language Fuzziness and Rhetoric"("语言的模糊性和修辞学") by Wu Tieping (伍铁平，《南京外语学院院报》No. 1, 1986) applied fuzzy theory to rhetoric and discussed the relation between language fuzziness and rhetoric, which made contribution to the foundation and development of fuzzy rhetoric. "Fuzzy Mathematics and Translation Evaluation" ("模糊数学与译文评价") by Fan Shouyi (范守义，《中国翻译》No. 4, 1987), "Further Discussion on Translation Evaluation with Fuzzy Mathematics" (用模糊数学评价译文的进一步探讨) by Mu Lei (穆雷，《外国语》No.2, 1991) applied fuzzy mathematics and Zadeh's fuzzy theory into translation theory study. "Language Fuzziness and Teaching of College English Reading" ("语言的模糊性与大学英语阅读教学") by Ma Gucheng (马谷城，《山东外语教学》No. 4, 1990)

1.2　Defining "Fuzziness"

There's a great diversity among linguists in defining fuzziness, generality, vagueness, and ambiguity. We will see a couple of linguists' views:

1.2.1 Kempson's (1977) Work

As an illustration, here is how Kempson (1977: 124-128) defines four types of what she calls *vagueness*:

1.2.1.1 Referential Vagueness

Referential vagueness, where the meaning of a lexical item is in principle clear enough, but it may be hard to decide whether or not the item can be applied to certain objects;

What happens in referential vagueness, is that we do not have clear-cut criteria to distinguish the referential boundary of expressions like *city* or *town*; *mountain* or *hill*; *forest* or *wood*; *house* or *cottage*. For example, the relationship between the word *city* and a place called *Perth* in Scotland is not absolutely clear, i.e. it is not certain if Perth in Scotland can be called a city.

1.2.1.2 Indeterminacy of Meaning

Indeterminacy of meaning, where the meaning of an item seems indeterminate;

Let us look at Kempson's example, *John's sheets*, to illustrate indeterminacy of meaning. The expression may be used to describe not only the sheets John owns, or the sheets he has made or designed, but also the sheets which go on the bed in which he is sleeping. *John's sheets*, taken in isolation, allow for several possible interpretations; hence there is indeterminacy of meaning. The example is used by Kempson to illustrate the phenomenon of one term (e.g. *John's sheets*) having different possible interpretations.

1.2.1.3 Lack of Specification in the Meaning of an Item

Lack of specification in the meaning of an item, where the meaning is clear but is only generally specified;

As to lack of specification, Kempson says:

The simplest example of lack of specification is an item like neighbor which is unspecified for sex, or for that matter, race, or age, etc. It can be applied to people as disparate as a tiny, five-foot Welshman studying Philosophy, and a six-foot Ghanaian girl who has seven children and who only did four years' schooling.

1.2.1.4 Disjunction in the Specification of an Item's Meaning

Disjunction in the specification of an item's meaning, where the meaning involves an either-or statement with different interpretation possibilities.

For type disjunction, Kempson discusses *or* in the sentence:

The applicants of the job either had a first-class degree or some teaching experience.

The implication that *or* contributes to the sentence is that one of the two conjuncts, or possibly both, are true. That is to say that *or* in this instance may or may not be used in the inclusive sense: an applicant could have a first-class degree, or some teaching experience, or both. Then, the sentence given would be either true or false.

1.2.2 Zhang Qiao's Work

Zhang Qiao (1998) argued that fuzziness, vagueness, and generality are licensed by Grice's Co-operative Principle, i.e. they are just as important as precision in language. She concluded that generality, vagueness and fuzziness are under-determined, and ambiguity is over-determined. Fuzziness differs from generality, vagueness, and ambiguity in that it is not simply a result of a one-to-many relationship between a general meaning and its specifications; nor a vague expression; nor a list of unrelated meanings denoted by an ambiguous expression. Fuzziness is inherent in the sense that it has no clear-cut referential boundary, and is not resolvable with resort to context, as opposed to generality, vagueness, and ambiguity, which may be contextually eliminated. Zhang Qiao also concluded that

fuzziness is closely involved with language user's judgments. An important implication of this is that for meaning investigations, an integral approach combining semantics, pragmatics, and psycholinguistics would be more powerful and beneficial.

1.2.2.1 Fuzziness

An expression is fuzzy if it has a characteristic of referential opacity, as in, for example:

About 20 students.

While its general meaning, 20 *plus-or-minus*, may not be fuzzy, when we try to work out its denotation, however, a gray peripheral area may occur. Is 14 in the boundary of *about 20*? The answer varies from context to context, from individual to individual.

1.2.2.2 Generality

The meaning of an expression is general in the sense that it does not specify certain details; i.e. generality is a matter of un-specification. For example: the meaning of *city* is general because it does not specify whether or not a city is big or small, modern or ancient. *My friend* is general, as it could mean a female friend, a male friend, or a friend from New Zealand.

Zhang Qiao raised some examples:

a. Mary saw John.

b. Mary changed a baby.

c. Mary received a degree.

The meaning of sentence (a) is general because it does not specify whether or not Mary saw John in a shop, or in a school, or in any other places.

In sentence (b), Mary could be changing her own baby, or a baby belonging to her

husband's ex-wife, or a baby she had kidnapped. The question of who the baby belongs to is left open.

In sentence (c), Mary could have an art degree, or a science degree; a BA degree, or a Ph.D degree. Again, the sentence does not say specifically what kind of degree Mary received.

1.2.2.3 Vagueness

Vagueness is defined here as an expression which has more than one possible interpretation (i.e. is polysemous). For example, *good* has a range of interpretations: *good (fine) weather, good (hard-working) student, good (warmhearted) people, good (sexy)legs*, etc. Similarly, the sentence *Mary has my book* could mean *Mary has a book written by me*; *Mary has a book owned by me*; *Mary has a book borrowed by me*, etc.

Another type of vague meaning is expressed by 'either…or'. For example, the sentence

I either go to school or stay at home

has at least two possible true readings: *I go to school* vs. *I stay at home*. Moreover, in the sentence

I either eat an apple or drink a glass of milk.

the unique meaning of *either…or* is such that there are three possible true statements involved: *I eat an apple*, or *I drink a glass of milk*, or *I eat an apple and drink a glass of milk.*

1.2.2.4 Ambiguity

Ambiguity is defined as: expressions which have more than one semantically unrelated meaning. In other words, an expression is ambiguous if it has several paraphrases

which are not paraphrases of each other. One example often quoted is:

Flying planes can be dangerous.

This sentence is ambiguous, since the expression *flying planes* itself has two unrelated meanings: *planes which fly* and *the flying of planes by people*. That is, *flying planes* has two paraphrases which are not paraphrases of each other. Similarly in Chinese, 新生 means '*new student*' or '*new life*', these two meanings are semantically distinct. Also, 米 has two different meanings: ' *rice*' vs. '*meter*'.

1.2.3 Other Definitions of "Fuzziness"

The above definitions and classifications are only views from two scholars. Other scholars also have their opinions (e.g. Geeraerts, 1993; Tuggy, 1993; Kooij, 1971; McCawley, 1981). But confusion between the four above-mentioned concepts still exists. Especially, *vagueness* and *fuzziness*, in particular, have been used interchangeably by some investigators. Let's see more definitions of fuzzy (vague).

C. S. Pierce is often considered as the originator of the notion of vagueness in language, and was perhaps the first to try to formulate the notion in a rigorous way, as follows:

A proposition is vague where there are possible states of things concerning which it is intrinsically uncertain whether, had they been contemplated by the speaker, he would have regarded them as excluded or allowed by the proposition. By intrinsically uncertain we mean not uncertain in consequence of any ignorance of the interpreter, but because the speaker's habits of language were indeterminate; so that one day he would regard the proposition as excluding, another as admitting, those states of things. Yet this must be understood to have reference to what might be deduced from a perfect knowledge of his state

of mind; for it is precisely because these questions never did, or did not frequently, present themselves that his habit remained indeterminate. (1902:748)

This definition of *vagueness* fits the characteristic of *fuzziness* in Zhang Qiao's terms. On the other hand, some researchers define vague in a different sense, such as Ullmann (1962) and Kempson (1977) as we have mentioned above. Kempson also considers the concept of vagueness as a superset of the concept of fuzziness. Afterwards, Crystal defines *fuzzy* as:

A term derived from mathematics and used by some linguists to refer to the indeterminacy involved in the analysis of a linguistic unit or pattern. For example, several lexical items, it is argued, are best regarded as representing a semantic category which has an invariant core with a variable (or 'fuzzy') boundary, this allowing for flexibility of application to a wide range of entities, given the appropriate context. The difficulty of defining the boundaries of cup and glass has been a well-studied example of this indeterminacy. Other items, which lend "fuzziness" to language, include sort of, rather, quite, etc. (Crystal, 1991: 148)

1.2.4 "Fuzziness" in This Paper

As we can see from the foresaid review, although linguistists have worked out so many classifications of "fuzziness", "vagueness", "generality" and "ambiguity", they have not yet come to a consensus of these definitions. Zhao Yuanren (1976) says:

In fact, vagueness itself is rather vague, since those borderland cases as whether borderland cases loom large loom large themselves.

And Ullmann also points out:

If one looks more closely at this vagueness one soon discovers that the term is itself rather vague and ambiguous: the condition it refers to is not a uniform feature but has many aspects and may result from a variety of causes. Some of these are inherent in the very nature of language, whereas others come into play only in special circumstances. (1962:118)

From above comment, we can see that all these concepts share the characteristic of conveying imprecise/ unspecified information and it is hard to define them because there is to be only one definite, precise and explicit expression while its opposite—indefinite, imprecise and implicit ones are multiple. It is comparatively easier to define definiteness, preciseness and explicitness than to define indefiniteness, impreciseness and implicitness because the language with those attributes is expressed in different ways. Notwithstanding what we have discussed the semantic indefiniteness as in such four factors as: fuzziness, vagueness, ambiguity and generalization, the indefiniteness actually is expressed in multiple ways, some of which shall be found hard to be categorized into these four classifications.

Fuzziness in a narrow sense is the definitions presented previously, while in a broad sense, it is a general term for indefiniteness, implicitness and impreciseness, as contrast to definiteness, preciseness and explicitness, and the "fuzziness" applied in this paper is the one in a very broad sense and covers all the fuzzy phenomena in written works, especially in literary works, which is taken as an advantage by poets and creative writers. This idea has ever been reflected by Wittgenstein (1953) who suggests that words are like blurred photographs and adds:

Is it even always an advantage to replace an indistinct picture by a sharp one? Isn't the indistinct one often exactly what we need?

Therefore, examples in this paper are mostly from literary translation, as fuzziness is widely found in literary works, which not only manifests in the form of language, such as that of words, sentences, grammar or rhetoric but also in such non-presentational elements as imageries, sentiments, mood and style etc., which though non-substantial nor non-quantitative, represent the quality of literary works, perceivable but intangible and constitute the beauty of literary works.

Chapter Two   Fuzzy Logic and Translation Studies

2.1   Two-valued Logic System vs. Fuzzy Logic System

Since studies on fuzziness of language is inspired by the fuzzy logic, we will have to take a look at the fuzzy logic.

It is known that the traditional logic system starts from the two-valued judgment: A proposition must be either *true* or *false*, it cannot be both and it can not be neither. There is a clear-cut borderline between the two judgments. Not a third judgment will be acceptable. This is known as the Law of Excluded Middle.

For example, to a proposition:

Tom is a male person.

we have two judgments to choose from: *true* or *false* for there is only one possibility for Tom's sex. There is one, and only one judgment that is true. This is definite.

On the basis of the Two-valued Logic System, many modern sciences of preciseness were established. Computer is the most significant achievement of this system, which processes information compiled in binary machine language. The computer language is composed of only two elements: 0 and 1. It can be connected to the Two-valued Logic System easily and explicitly. When solving a complicated problem, it is sub-divided into many minor propositions, then judged by *true* and *false* and choices are made one after another, until we come to the very end of the problem.

Then let's take a glance at Multi-valued logic, which is presented by Parrat (1961) in this way:

Every fact in science, every law of nature as devised from observations

is intrinsically open-ended, i.e. contains some uncertainty and is subject

to future improvement.

It should be understood in contrast with the traditional Two-valued Logic System. And it is a violation to the Law of Excluded Middle. There are more answers besides *true* and *false* to a proposition. Some answers are somewhat *true* and somewhat *false*.

For example, we know a boy of five is surely young and a man of sixty is surely old, but where the range of youth ends and the range of the old begins cannot be definitely located. So the ages between five and sixty can be said as: very young, much younger, a little young, not so young, not so old, a little old, much older, very old. For a man of 35, we can say he is not so young, and he is also not so old. So the judgments to the proposition "A man of 35 is young." can be *true, false*. That means somewhat *true*, and somewhat *false*.

Traditionally, logic systems aimed at the construction of exact models of exact reasoning—models in which there is no place for imprecision, fuzziness or ambiguity. From a two-valued logic perspective, there are exclusively two possibilities: either heap or non-heap in the case of the Sorites Paradox. But in real life we reason in approximate rather than precise terms when we have to decide on which route to take to a desired destination, where to find a space to park our car, or how to locate a lost object. Furthermore, we frequently use a mixture of precise and approximate reasoning in problem-solving situations, e.g., in looking for ways of proving a theorem, choosing a move in a game of chess, or trying to solve a puzzle. On the whole, however, "it is evident that all but a small fraction of human reasoning is approximate in nature, and that such reasoning falls, in the main, outside of the domain of strict applicability of classical logic", asserts Zadeh, the founder of Fuzzy Theory.

Actually, multiple-valued logic closely connects Zadeh's view of fuzzy logic. Just as Zadeh puts it, "a fuzzy logic, FL, may be viewed, in part, as a fuzzy extension of a non-fuzzy multi-valued logic which constitutes a base logic for FL". For our purposes, it will be convenient to blend the two concepts, since our presentation about logic is informal in nature.

To provide an appropriate conceptual framework for approximate reasoning, fuzzy logic is based on the premise that human perceptions involve, for the most part, fuzzy sets, that is, classes of objects in which the translation from membership to non-membership is gradual rather than abrupt. As a simple illustration, the translation from heap to non-heap is a continuum, rather than a vacuum. More specifically, fuzzy logic can shed more light on the study of translation than the traditional two-valued logic.

2.2 Applying Fuzzy Logic to Translation Studies

Translation is almost as old as language, certainly as old as the contact of a language with alien speakers. It is looked upon as the most complicated activity in human civilization.

The definition provided by Oxford Advanced Learner's Dictionary of Current English, translation is

To give the meaning of (something said or written) in another language.

And there are more definitions describing translation like:

Translation is a science.
Translation is an art.
Translation is a craft.
Translation is a skill.
Translation is an operation.
Translation is communicating.

From above definition we can see that the nature of translation is a fuzzy one. Also, the translation is a serial of decision-making, in other words, the process of translating is fuzzy. Further, since studies on language fuzziness is based on the fuzzy logic, the guiding theory for fuzzy language translation is necessarily in conformity with the fuzzy logic.

Therefore, it is very important to combine the studies of fuzzy logic and translation theories.

Next part we will look at the translation theories from the fuzzy logic perspective.

2.2.1 The Dichotomy of Word (Literal Translation) and Sense (Free Translation)

2.2.1.1 The Dichotomy of Word and Sense in Western Countries

By far the most influential concept in the history of translation is that age-old dichotomy of word and sense, which traditional translation theory never managed to overcome, and which still besets translation studies today.

> *The distinction between word for word and sense for sense translation, established within the Roman system, has continued to be a point for debate in one way or another right up to the present (Bassnett 1988:39).*

Writers may use different terminology but the concepts appear to be the same.

It was Cicero in the first century BC who departed from the dogma that translation necessarily consisted of a word-for-word rendering. For the next two thousand years translation theory was mainly limited to a heated discussion of this dichotomy, the pendulum of current opinion swinging from one side to the other. In Bible translation, with the deep-seated belief in the sacred Word of God, the absolute criterion was the literal word of the original.

Well over a thousand years later, in 1530, Luther in his *Sendbrief zum Dolmetschen* (1530) ("Circular Letter on Translation") advocated a type of translation which is sensitive to the original but also available to a large TL-audience and not just to the educated elite. In his translations he seems to have negotiated each word or phrase separately, opting for a different mixture of free and literal translation in each one. There is no doubt that he influenced the development of German. Luther let himself be guided by the SL into expanding the German lexicon, predominantly with new collocations, while simultaneously translating according to the language of the people.

Dryden (1680) attempts to expand the dichotomy using different terminology. He uses the term *metaphrase* to mean literal, word-for-word translation, and his term *"paraphrase, or translation with latitude"* (in Lefevere 1992:102), roughly corresponds to free, sense-by-sense translation. He adds *imitation*, where the translator uses the original as a basis, in order to create a work that the SL-author would have created, had he been a contemporary English speaker.

The debate over the varying merits of the "faithful" and the "free"—continued to rage in Europe, and it found eloquent expression in Germany during the early years of the 19th century, when translation blossomed again with the Romantic movement. On 24 June 1813 Schleiermacher read his much-quoted treatise:

> *Either the translator leaves the author in peace and moves the reader towards him, or he leaves the reader in peace and adapts the author. The two methods are so completely different that the one chosen must be followed as consistently as possible, as a mixture can have most unsatisfactory results, whereby author and reader completely lose sight of each other. (Snell-Hornby's translation)*

That is to say, in the first case "either the translator leaves the author in peace and moves the reader towards him", if the TL-reader knew as much of the Source Language as the translator knows about the Source Language then he/she would have translated the text just as the translator did. The second case "or he leaves the reader in peace and adapts the author" is achieved either by paraphrase or imitation, hence, the foreign author, were he/she not foreign, would have written the work in the Target Language just as the translator translated it. The rigid dichotomy remains, and Schleiermacher makes it clear in his treatise that he favors the method of translation that is faithful to the original.

Like Schleiermacher, Benjamin also expands the usefulness of translation, stating that

> *···the kinship of language is brought out by a translation far more profoundly*

and clearly than in the superficial and indefinable similarity of two works of literature(Benjamin in Arendt 1969: 72-73).

Thus, translation not only shows the relationship between languages, it also teaches translators and readers about their own language and not just about the SL. In the TL, a translation takes on a new life, separated from the original. TL-text and original are inherently different. "No translation would be possible if in its ultimate essence it strove for likeness to the original" (Benjamin in Arendt 1969:73), Benjamin writes in his famous article *The Task of the Translator*, which forms the basis of many other musings on translation (Derrida 1985; de Man 1986). A translation takes on its own life in the TL. The traditional dichotomy literal and free cannot be of use in a theory of translation that attempts more than reproduction of meaning. Literal translation, too bound to the single word, can only rarely reproduce the sense or meaning. In addition, even the most free translation cannot capture what is there but not communicable, i.e., the essence, because it moves away too far from the word, and the word is still the basis of translation. Hence, neither approach holds any usefulness for a satisfactory translation theory.

That said, Benjamin, nevertheless, seems to favor literal translations, as he declares that the "interlinear version of the Scriptures is the prototype or ideal of all translation" (Benjamin in Arendt 1969: 82). Under the influence of Latin, which was not only prestigious but also considered sacred by the religious and secular powers, scholars produced early interlinear versions. These scripture texts are prime examples of a pure word-for-word approach. The translation was written right into the original, between the lines. However, these works were accessible only to a very small number of highly educated men, who knew both languages. Nowadays, we encounter this approach in the glossaries of linguistic field notes.

A practical consideration: who would want to read these Benjaminian "ideal" translations? This type of translation can only reach a very small number of scholars who also read the SL. According to Schleiermacher's theory, Benjamin's ideal translation does not constitute a translation. A translation should be accessible to those readers who do not

know the SL. If we all knew all languages, translation would be unnecessary. And on an even more practical level, translation happens to disseminate knowledge, ideas, beautiful expressions, etc. Authors want to be widely read, in part because of their ideas, in part also because of economic concerns. We have to combine our ideals with reality, because Bable is still with us.

2.2.1.2   The Dichotomy of Literal Translation and Free Translation in China

The theme of the dispute of literal translation and free translation in China is actually the same as the dispute of word and sense in western countries, and the words of literal and free have also been used in the previous part.

Liu Chongde(1998:58) defined literal translation as having the following characteristics:

I. Literal translation takes sentences as its basic units and the whole text into consideration at the same time in the course of translating.

II. Literal translation strives to reproduce both the ideological content and style of the entire literary work and retain as much as possible the figures of speech and such main sentence structures or patterns as SV. SVO, SVC, SVA, SVO, SVOC, SVOA formulated by Randolph Quirk, one of the authors of the book *A comprehensive Grammar of the English Language*.

Free translation may be defined as a supplementary means to mainly convey the meaning and spirit of the original without trying to reproduce its sentence patterns or figures of speech. And it is adopted only when and where it is really impossible for translators to do literal translation.

He regards literal translation as the primary or basic method in general because of the following three purposes (1998:59):

1. *being faithful to the original in ideological content;*

2. *reflecting the scene and flavor of the foreign country concerned and*

3. *absorbing the new ways of expression.*

He says:

Translation is a linguistic activity which demands objectivity instead of subjectivity from the translator and literal translation is an effective means to achieve this end. But at the same time we should know that literal translation is not the sole and universal method for it has its own limitations. Whenever it won't work owing to the linguistic, racial, customary, cultural or historical factors, naturally we must at once turn to the secondary or supplementary means—free translation for help so that we may effectively get out of the trouble we meet with. (1998:59)

Liu Chongde is not the only person who expressed his opinion on the dichotomy of literal translation and free translation, actually, disputes over the method of literal translation and that of free translation have a long history in China.

The first dispute took place in the course of translating the Sanskrit Buddhist scriptures into Chinese. Dao'an (道安 314-385), one of the well-know monks of the Qian Qin state during the East Jin Dynasty, was the representative of those who firmly advocated literal translation. Although he knew nothing of Sanskrit and did not take part in translation personally, yet he was in charge of the work and put forth the criteria for the translators to follow. Since he feared that free translation might not be true to the original, he advocated strict literal translation so as to be faithful to the content. Works done under his direction were typical of word-for-word translation in which no alteration was made except accidental changes in word order.

But Kumara Jiva （鸠摩罗什 344-413），one of Dao'an's contemporaries, firmly

advocated free translation. He was versed in both Sanskrit and Chinese. All his translations were done in accordance with the usage of the Chinese language. He made either addition or omission where he thought necessary in order to better convey the sense of the Buddhist sutra. His translations went far and wide and exerted a great influence over Chinese philosophy and literature.

This dispute lasted until the time of Xuanzang （玄奘 602-664）, a very famous monk and great translaor of the Tang Dynasty. He did not made any assertion whether he was for or against literal or free translation. Yet people labeled his translation as "new devices for translation", which was essentially a flexible way of making good use of both literal translation and free translation. He could already apply addition and omission and other means in dealing with various linguistic phenomena so as to keep the meaning and spirit of the original. Besides, Xuanzang took a very serious and responsible attitude towards his translation. He worked hard all the time, setting a brilliant example for his contemporaries and coming generations. Daoxuan (道宣 596-667)， one of his contemporary theorists, spoke highly of his translation, saying:

All the present translations of Sanskrit scriptures are done by Xuanzang. It is
he alone that determimes the meaning of the original. And the words flow out
of his mouth just as they come from under the pen of a master. His translation
is accomplished the moment the clerks finish recording his words.

The facts mentioned above are about the dispute over literal translation and free translation and its development in the period of introducing the Buddhist sutra. Such a dispute occurred again in the 30s of this century. Quite a lot of people aired their views. Some were for free translation, such as Zhao Jingshen （赵景深）, who went so far as to say "Rather to be smooth (in language) than faithful (in thought)", and some for literal translation, such as Lu Xun (鲁迅), who diametrically opposed Zhao by openly declaring "Rather to be faithful (in thought)than smooth (in language)". Both statements are opinionated words when taken as practical or observable principles of translation, for

everybody knows that a qualified and satisfactory translation must be not only faithful in thought but smooth in language, which is the minimum demand of a translator. (Liu Chongde 1998: 48)

However, there were quite a few scholars whose arguments are still very valuable for reference in the study of this subject. Now let's take the arguments of Mao Dun （茅盾） for example. First he made a distinction between literal translation and the "dead" (mechanical) translation. His points of view are as follows:

Superficially speaking, literal translation means "not to alter the original words and sentences"; strictly speaking, it strives "to keep the sentiments and style of the original". The meaning of the same word used in a sentence is often somewhat different from its definition in a dictionary. You must try to find a corresponding and appropriate expression for it when you translate something literally. It would be "dead" translation if you should mechanically move the definition into your translation regardless of whether it is well-collocated or not in the target language. The "dead" translation won't be quite intelligible because words lose their proper places. Some readers mistake "dead" translation for "literal" translation. That's a great confusion. Mao Dun was sure that theoretically literal translation was not wrong at all.[4]

Secondly, he gave a definition of literal translation. He thought that the so-called literal translation was not necessarily word-for-word, neither a word nor a word less. Since the organization of words in Chinese is different from that in a Western language, it is actually impossible to achieve word-for-word translation in most case. Zhang Songnian （张崧年） once made an experiment of word-for-word translation, which was "not to distort the true feature of the original work". Suppose there were two versions of one and the same original—one was a word-for-word translation which in the main reproduced the spirit of the original. How should we judge the two versions? According to Mao Dun (茅盾), the latter could be called literal translation in its true sense[5].

Fu Sinian (傅斯年) also supported literal translation. His reasons are:

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[4] *"Literal Translation" and "Dead Translation"* by Mao Dun, *Novels Monthly*, vol. 13, No. 8, 1922
[5] Literal Translation, Smooth Translation and Distorted Translation by Mao Dun, Literal, vol. 2, No.3, 1934

The thought of the author can't be independent of language. If we want to retain the author's thought, we must retain his grammar at the same time. If we change the original tone into a different one, what is expressed is surely not the author's thought. Therefore, literal translation is the way 'to keep true features'. We should follow it in our translation. It's impossible to do literal translation word for word all the time owing to the fact that Chinese and Western languages are quite different. But it's possible to carry it out sentence by sentence. That is because the order of sentences is exactly that of thought.[6]

During the heated dispute of 1930s, between the school of literal translation and the school of free translation, Lu Xun was a staunch advocate of literal translation, but he didn't object to any unavoidable free translation. In fact, he proposed both faithfulness and smoothness as the main criteria to be observed in translation. His open declaration that he would prefer faithfulness to smoothness was aimed at opposing Zhao Jingshen's one-sided advocation of "preferring smoothness to faithfulness". But in his practice, as Li Ji (李季 1922-1980) pointed out, Lu Xun did never set literal translation against free translation and repel it though he put emphasis on the former. Just on the contrary, he held that the method of free translation might be used where and when necessary. And Li Ji cited Lu Xun's words in the Preface to his translation entitled 《小彼得》 as a convincing proof:

It is not quite proper for foreign language learners···to begin their translation with children's stories, for they are apt to rigidly adhere to the original text and dare not translate it in a free way so that the translation is very difficult for the children to read. The manuscript of 《小彼得》 had this kind of shortcoming. Thus I revised it on a large

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[6] *Some Remarks on Translation Books* by Fu Sinian, *New Trend*, vol. 1, No.3, 1919

scale while reading and correcting proofs. As a result, the translation
became more smooth than before. (The Complete Works of Lu Xun, vol.
14, p. 237)

Another convincing proof given by Li Ji that Lu Xun did not oppose free translation was found in Lu Xun's *Brief Preface* to his translation of the work *On Art*, （《艺术论》）, in which Lu Xun said:

"Biology, physiology, psychology, physics, chemistry and philosophy, etc.
are touched upon in the book···to say nothing of aesthetics and scientific
socialism. All these subjects are not among my attainments. As a result,
the translator feels there are many obstacles in the course of
translation, ···Much time has been spent, yet the translation turns out to
be a dry and difficult book···If there is someone who devotes himself to
the study of the book, it is better for him to reorganize the sentences,
make the terms easy to understand and render it in such a free way that
the translation may be close to interpretation."(The complete Works of
Lu Xun, vol.15, p.175)

In Lu Xun's translation, Li Ji concluded that the method of literal translation and the method of free translation were merged. He merely regarded the former as primary and the latter as supplementary

2.2.2 The Illusion of Equivalence

Equivalence, what all the linguistically oriented schools of translation theory have in common, can be said to be the central issue in translation although its definition, relevance, and applicability within the field of translation theory have caused heated controversy, and many different theories of the concept of equivalence have been elaborated within this field in the past years. It shifted the focus of translation theory away from the traditional

dichotomy of "faithful" or "free" to a presupposed interlingual tertium comparationis. Wilss assesses the development as follows:

> *A second problem is the notorious controversy on the right perspective of the translation process—literal or free translation, source-language oriented or target-language oriented translation. Only when it was realized how sterile this debate was and when the interlingual tertium comparationis was made the central point of reference in theoretical work on translation, did translatology begin to take on sharper contours. (1980:10, Snell-Hornby's translation)*

The first group of scholars proposed the concept of equivalence is represented by the so-called Leipzig School (the main representatives being Otto Kade, Gert Jager and Albrecht Neubert) and by scholars such as Wolfram Wilss, Katharina Reiss and Werner Koller in Westen Germany. This branch of translation studies is linguistically oriented and was for a long time clearly defined as a sub-discipline of Applied Linguistics, whose aims and methods were unquestioningly adopted. Just as linguistics aims at making the study of language strictly scientific, this branch of translation studies aims at making the study of translation rigorously scientific and watertight. Like linguistics, this branch adopted views and methods of the exact sciences, in particular mathematics and formal logic, and in both cases the view is now frequently expressed that such methods have led to a dead end. In the 1960s, during the boom of the strictly scientific linguistic theories, English-speaking linguists also developed theoretical approaches to translation. In the United States the most influential scholar was undoubtedly Eugene A. Nida (Nida 19647: Nida and Taber 1969), who, on the basis of his own rich experience in Bible translating, developed a theory of translation which included concepts from transformational grammar, In English, J.C. Catford (1965) based his translation theory on the systemic grammar concept of the British linguist M.A.K. Halliday.

Though they originated over years and against a background of different schools of

thought in translation theory, these definitions are all strikingly similar: while there are shifts in secondary focus, each definition is constructed round the central term equivalence, which itself however remains unspecified.

2.2.2.1 The Word "Equivalence"

Let's have a look at the word "equivalence" at the first place:

For the last 150 years English *equivalence* has been used as a technical term in various exact sciences to denote a number of scientific phenomena or processes: in mathematics and formal logic it indicates a relationship of absolute symmetry and equality involving guaranteed reversibility. In the *Encyclopedia Britannica* it is defined as follows: "equivalence, also called equivalence of propositions, in logic and mathematics, refers to the formation of a proposition from two others which are linked by the phrase 'if, and only if.' The equivalence formed from two propositions p and q also may be defined by the statement 'p is a necessary and sufficient condition for q.'" This kind of reversibility is essential for machine translation and it is now agreed that it hardly applies to human translation. (Hornby 1995:17) At the same time, however, equivalence is also used as a Hard Word in the general vocabulary of English, where it has a much longer tradition: according to the *Oxford English Dictionary* the adjective equivalent goes back to 4160, while the noun equivalence was first recorded in 1541. In other words, the lexemes equivalent/equivalence are used in the English language both as sharply defined scientific terms and in the notoriously fuzzy area of general vocabulary to mean "of similar significance," "virtually the same thing"(OED). As the writings of J.R. Firth on translation indicate (Firth 1957), it was in the latter fuzzy sense and as an item of the general language that the word equivalence was originally used in English translation theory.

In English linguistics the issue was complicated by Chomsky's logically oriented term *equivalence* as used in transformational grammar, which directly influenced work written in English on contrastive linguistics, and indirectly it also affected translation theory; this may explain why in the writings of the 1960s equivalence was presented in more dogmatic terms than it had been earlier by Firth or is now in more recent, pragmatically oriented

writings.

Other influential concepts of equivalence were proposed by Nida and Catford. Let's see the concepts respectively:

2.2.2.2 Nida's Formal vs. Dynamic Equivalence

Eugene A. Nida (Nida 1964 and Taber 1969) in the United States was undoubtedly the most influential scholar, who, on the basis of his own rich experience in Bible translating, developed a theory of translation which included concepts from transformational grammar. In Nida and Taber we find:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. (1969:12)

Nida's celebrated example from Bible translation is the phrase "Lamb of God," whereby "Lamb" symbolizes innocence, especially in the context of sacrifice. A literal translation ("formal equivalence") would create problems in a culture, such as that of the Eskimos, where the lamb is an unfamiliar animal and symbolizes nothing. The "dynamic equivalent" in this case would be "Seal of God," the seal being naturally associated with innocence in the Eskimo culture. It was this pragmatic, approximative approach that Nida had in mind when he formulated the phrase "closest natural equivalent" in his definition of translation quoted above.

2.3.2.3 Catford's Formal Correspondence

In England, J.C. Catford (1965) based his translation theory on the systemic grammar concept of the British linguists M.A. K. Halliday. Catford's concept of equivalence is more general and abstract. He writes as follows:

Translating may be defined as follows: The replacement of textual

material in one language (SL) by equivalent textual material in another

language (TL). (1965:20)

And he even maintains:

The central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence. (1965:21)

He makes a distinction between "formal correspondence" and "textual equivalence" (1965:27), which he defines as follows:

A textual equivalent is any TL text or portion of text which is observed

on a particular occasion, by methods described below, to be the

equivalent of a given SL text or portion of text.

But one of the problems with formal correspondence is that, despite being a useful tool to employ in comparative linguistics, it seems that it is not really relevant in terms of assessing translation equivalence between ST and TT. For this reason we now turn to Catford's other dimension of correspondence, namely *textual equivalence* which occurs when any TL text or portion of text is 'observed on a particular occasion ... to be the equivalent of a given SL text or portion of text' (ibid.:27). One of the methods described by Catford runs as follows:

The discovery of textual equivalents is based on the authority of a

competent bilingual informant or translator.

However, Hornby critized that:

As anyone with experience in translation knows all too well, the

opinions of the most competent translators can diverge considerably,

and the above suggestion is—for a rigorously scientific discipline—hopelessly inadequate. (Hornby:17)

since there are also other factors, such as textual, cultural and situational aspects, which should be taken into consideration when translating.

Furthermore, Catford bases his approach on isolated and even absurdly simplistic sentences of the type propagated in theories of transformational grammar as well as on isolated words; from such examples he derives 'translation rules' which fall far short of the complex problems presented by real-life translation. (Hornby:18) In other words, Hornby does not believe that linguistics is the only discipline which enables people to carry out a translation, since translating involves different cultures and different situations at the same time and they do not always match from one language to another.

Catford was very much criticized for his linguistic theory of translation. One of the most scathing criticisms came from Snell-Hornby (1988), who argued that Catford's definition of textual equivalence is "--a circular definition which leads nowhere" (Hornby:19), his theory is reliance on bilingual informants "hopelessly inadequate", and his example sentences "isolated and even absurdly simplistic" (ibid.:19-20).

2.3   An Integrated Approach

2.3.1   An Integrated Concept of Translation Studies

Looking back at the definitions and descriptions quoted above, whether "word"(literal) or "sense" (free), whether Nida's formal vs. dynamic equivalence or Catford's formal correspondence, they all fall into distinct categories, the most striking being the dichotomy. In 20th century linguistics the dichotomy as a mode of categorization is associated especially with Saussure, whose distinction between form and substance in linguistic items is directly reflected in Nida's and Catford's theories. Dichotomy is fundamental to the classical theory of categorization that is part of the Western culture.

Due to the inadequacy of the above theories and their failure to account for variables in literary translation, translation studies have shifted its attention to discourse analysis and

text comprehension. The study of translation object—the text no longer remained atomistic. To avoid the dichotomy, Hornby presents her idea in concrete form as a basis for an integrated concept of translation studies:

Whereas linguistics has gradually widened its field of interest from the micro to the macro level, translation studies, which are concerned essentially with texts against their situational and cultural background, should adopt the reverse perspective: as maintained by the gestalt psychologists, an analysis of parts can not provide an understanding of the whole, which must be analyzed from "the top down" ···(2001:35)

The integrated approach admits blends and blurred edges, which conforms to the principle of fuzzy logic:

Translation studies have been hampered by classical modes of categorization, which operate with rigid dividing-lines, binary opposites, antitheses and dichotomies. Frequently these are mere academic constructs which paralyze the finer differentiation required in all aspects of translation studies. In our approach the typology is replaced by the prototypology, admitting blends and blurred edges, and the dichotomy gives way to the concept of a spectrum or cline against which phenomena are situated and focused. ···While the classic approach to the study of language and translation has been to isolate phenomena (mainly words)and study them in depth, translation studies are essentially concerned with a web of relationships, the importance of individual items being decided by their relevance in the larger context of text, situation and culture.(2001:35)

2.3.2   Gestalt in Text Analysis and Translation

Hornby justifies through text analysis a dynamic, gestalt-like system of relationships whereby items or isolated words, even sentences are to be understood against a larger context and within the integration of text frames. It is the holistic principle of the gestalt that will be essential in her integrated approach to translation, which for far too long was thought to be merely a matter of isolated words.

The gestalt-concept links up with the European tradition: the main principle of the school of Gestalt psychology is that the whole is more than the mere sum of its parts, and an analysis of the parts cannot provide an understanding of the whole. The holistic principle itself has become increasingly dominant in the study of language over the last few years, and in recent translation theory it is of primary importance.

Hornby applies the concept of gestalt into text analysis and translation:

With the development of text-linguistics and the gradual emergence of translation studies as an independent discipline in its own right, there has been an increasing awareness of the text, not as a chain of separate sentences, these themselves a string of grammatical and lexical items, but as a complex, multi-dimensional structure consisting of more than the mere sum of its parts—a gestalt, whereby an analysis of its parts cannot provide an understanding of the whole. Thus textual analysis, which is an essential preliminary to translation, should proceed from the "top down," from the macro to the micro level, from text to sign. (2001:69)

Hornby proposes that for the translator the text is not purely a linguistic phenomenon, but must also be seen in terms of its communicative function, as a unit embedded in a given situation, and as part of a broader sociocultural background. She concludes the step of text-analysis: taking that as the point of departure, the translator's text analysis should begin by identifying the text in terms of culture and situation, as "part of a word-continuum" (Vermeer 1983). The next step is the analysis of the structure of the text,

proceeding down from the macro-structure to the level of lexical cohesion and including the relationship between the title and the main body of the text, and finally strategies should be developed for translating the text, based on conclusions reached from the analysis. She stresses again the analysis is not concerned with isolating phenomena or items to study them in depth, but with tracing a web of relationships, the importance of individual items being determined by their relevance and function in the text. The next stage of a macro-to-micro-level analysis would be an investigation of the key lexical items. For the lexical items, Hornby says:

It was a legacy of structuralism that meaning was for some decades banned from linguistic studies. Even when semantics was accepted as a respectable subject of linguistic research, it was treated as something quite separate from syntax—an attitude that has continued until quite recently. ···syntax and semantics, grammar and meaning, structure and word are in fact interdependent, ···(2001:93)

Whereby the text can not be viewed as a mere chain of items and the translation a string of dictionary equivalents. For the translator the main problem lies in the frequent discrepancy between lexemes viewed in isolation and their usage as words in context and Hornby supports the premise that a literary text does not exist in a vacuum; while it is not bound to a single, specific situation as is a road sign or a legal contract, it has its own situational relationship to reality.

Hornby's proposition in *An Integrated Approach* and Zadeh's fuzzy set theory presupposes some radical changes in thinking: both of them challenge the classical theory based on dichotomy or two-valued system. Zadeh's fuzzy set theory is the foundation of fuzzy linguistics, which challenges the validity of traditional linguistics, thereby the traditional translation theory based on the traditional linguistics can not provide satisfied explanation and solution to the translation of fuzzy phenomena in language. The application of fuzzy linguistics and the Hornby's integrated view in translation will usher

in a new theoretical framework for translation studies.

Chapter Three   Fuzziness in Translation

3.1   Fuzziness on Word Level

There are numerous fuzzy phenomena on word level. In accordance with their semantic definitions, fuzzy words can be classified into fuzzy nouns, fuzzy adjectives, fuzzy numerals, etc. For example, past, now and future; southeast, southwest and northeast; bold, beard, youth, etc. are all fuzzy nouns. Healthy, thin; clear, loud; red, green, blue, white are fuzzy adjectives. Some, most, a little, a few, etc. are fuzzy numerals. (Zhang Qiao, 1998:70)

3.1.1   Nominal Fuzziness

Let's discuss the fuzziness of nouns from a story. It was in the middle of the 19th century. In order to extract more excess profits from the workers, the British capitalists extended the labor time to over 12 hours a day. Under the protest of the workers, the British parliament had to pass a resolution that "the 'night' in the factory act shall be interpreted as the time span from 6 Pm to 6 Am the next day" (which actually includes such three periods as morning, evening and night). Because there was a law that prohibited overwork at night, the remaining work days could not be over 12 hours. It is the historical event that young Engels depicted in his great works of *British Working Class Satus* that relates the miserable life of the British workers. From this historical account, we can see that the borderline of the concept of "night" is implicit as it does not clearly defined how long the "night"is?What period can be called the "night"? This is a fuzzy concept indeed. The British capitalists made use of this loophole by defining the night time as very short so as to extend the labor time in the day to the maximum.

In fact, a lot of concepts have no clear borderlines, ie the "fuzzy concept". The same problem is not only true with the word "night", but also with the words like "morning" and "day time" etc. There is not a clear demarcation line between "早晨"and"上午", "下

午"and"傍晚", "傍晚"and"夜晚". And even for such a fuzzy borderline, different languages have different interpretations. The lower limit of "早晨" used by the speakers of modern Chinese Putonghua generally refers to somewhere between 8-9 Pm, while many European languages define the time from dawn to somewhere between 11-12 as morning, for dinner in the western sense can be had either at noon or in the afternoon, thus the time before dinner can be regarded as 上午(或早晨). "Good morning" is said as a greeting used before eleven or twelve o'clock or even dinner time. The lower limit of "evening" as understood by users of modern Chinese Putonghua is somehow subject to the time when night falls, no later than 9 Pm though; while Europeans and Americans, regardless of how late the night falls, refer evening to the time from sunset to 11 PM or 12 PM.

The definition of *evening* in *Longman Dictionary of Contemporary English* （1993） is the end of the day and early part of the night, between sunset or the end of the day's work and bedtime" and night is "the dark part of each 24-hour period".

It can be seen from the definition that the periods referred to as "evening" and "night" are different, but consider the following sentence:

When the last of my fellow-passengers had gone, I put down my paper, stretched my arms and my legs, stood up and looked out of the window on the calm summer night through which I was journeying, noting the pale reminiscence of day that still lingered in the northern sky. (A. G Gardiner: A Fellow-Traveler)

当我最后的一个旅伴下车后，我放下报纸，伸伸手脚，站起来眺望旅途窗外那沉寂的夏季的傍晚，注视着那白日的暗淡余辉仍逗留在北方的天空。

(Wu Tieping，《模糊语言学》)

Here, night can only be translated as 傍晚 instead of 晚上，for there is still light in the sky.

There are times when evening and night in English mean the same period of time. For

example:

They are putting on their <u>evening</u> dress (or clothes) for the <u>night</u> club.
他们正在穿夜礼服赴夜总会。

<div align="right">（《基础英语》，第 3 册第 72 页）</div>

They were doing A Midsummer Night's Dream that <u>evening</u>, but all the ticket had been sold long ago. However, John is going to try to get seats for us for another <u>night</u>.

那天<u>晚上</u>他们正在上演《仲夏夜之梦》，可惜所有戏票早就卖光了。好在约翰正在想法为我们弄到另一个<u>晚上</u>的座位。

<div align="right">（Ibid）</div>

The reason why night is used in the second sentence instead of evening is to avoid repetition, rather than to indicate the difference of time they refer to.

Another example in English as the title "uncle" actually covers all such people as 叔叔，伯父，舅舅，姑父，姨夫， aunt for 姑妈，姨妈，舅妈，伯母，婶婶， cousin for all 堂、表兄弟姐妹 as in Chinese, nephew can be 侄子 or 外甥, niece 侄女 or 甥女，and such titles as 媳妇，侄媳妇，甥媳妇 are referred to as daughter-in-law in English, 女婿，侄女婿，甥女婿 etc. as son-in-law in English. However, when translating these title words into Chinese, these fuzzy concepts shall be transformed to the corresponding ones according to the Chinese convention.

Besides the above-mentioned fuzzy nouns, there are more examples in literary works. Let's see one in a poem. The expression *wuque* (乌鹊) in the sentence

月明星稀，<u>乌鹊</u>南飞

by Cao Mengde is translated in various ways with different understandings because it doesn't tell clearly whether it is one kind of bird or two kinds of birds. If it refers to one

kind of bird, does it refer to raven or magpie? Then the following question comes: if it refers to raven/magpie, then whether it should be pointed out that it is black raven/magpie because the Chinese word "乌" means black if it is put in front of a noun? People have common sense that raven is black and adding black before raven is redundant. But magpies are not always black ones, which may also be blue or green, then whether black should be added before magpie if it is the word the poet used? The translator can not go back to ancient time and ask the poet which is correct. Even if this poem was written by a contemporary poet and the translator can communicate with the poet face to face, the question will still be a hard nut to crack because perhaps the poet himself didn't see very clearly in the dark night what kind of bird/birds it/they was/were. Then different understandings of the translators are reflected in their translated works.

According to the understanding from an English expert of Chinese, 乌鹊 refers to raven (乌鸦) and it is one word. Then the lyrics should be translated into this:

The stars are few, the moon is bright.
The <u>raven</u> southward wings his flight.

Another professor Li Xingcun from Taiwan understands 乌鹊 as magpies and raven (喜鹊和乌鸦):

When the stars are few
And the moon shines brightly.
<u>Magpies and ravens</u> are winging way southward.

(Li Dingkun P216)

While, Professor Qian Gechuan (钱歌川) holds such an opinion that both the two versions are not correct. *Wuque* (乌鹊) should refer to black magpie. However, if we take climate and culture into consideration, things become complicated. On one hand, in late autumn, the birds flying south are usually raven, then the expression *wuque* (乌鹊) should be raven.

On the other hand, in terms of Chinese culture, Chinese people love magpies but hate raven, they take raven for the symbol of misfortune. In this sense, 乌鹊 should refer to magpie instead of raven.

As we know that literary translation is not only process of decoding and translation can not be regard merely as equivalent representation of linguistic structures because literary works have image which should also be actualized.

Then let us think about the picture this sentence describes: Under the bright moon and scarce stars, birds in the darkness took wings toward the south... Actually at that time the poet wrote this poem, he didn't think too much about what kind of bird/birds it/they was/were. That is to say what kind of bird is not important to the writer and he only wanted to express some kind of birds were flying in a vast expanse of open area.

After thinking of the picture the poet described, it will be easier for us to solve the disagreement on magpie and raven. We can find a more suitable word which covers the meaning of both magpies and ravens in its broad sense and recreate the picture the poet described. We may keep the fuzziness of the word and translate the lyrics in this way:

The stars are few, the moon is bright.
The <u>black birds</u> southward wing their flight.

Here we use "black birds" to bring fuzziness deliberately so as to lay emphases on birds and avoid the misleading to black raven or something else. And the black bird is sufficient to actualize the image the poet created in the original poem. The process of translating the fuzzy expression *wuque* (乌鹊) shows the image-G actualization as Jiang Qiuxia says:

In literary translation, aesthetic properties derive from the dense restructuration of the artistic image presented in the original text. It follows that a translator has the duty of reflecting these qualities by means of a maximal preservation not only of the linguistically relevant

information, but also of the image. Of course formal correspondence is also important in whatever kind of translation. However, the priorities and the work sequence must be in the order of image primary, form secondary and not vice versa. Linguistic formal equivalence is second property entailed in the reproduction of the texts but not independently significant. Since Linguistic or syntactic manifestations of texts are themselves functional signals for creating and presenting the image in texts...

(Jiang Qiuxia, 2002: 41)

3.1.2 Adjectival Fuzziness

Color words can be nouns or adjectives. In this thesis, they are classified into adjectives. There exists indefinite numbers of colors in the world and Paul Kay and C.K.McDaniel(1978) point out that there are more than seven million differentiable colors in the world, whereas the words describing colors are very limited and the number of color words in English and Chinese are different. Color words introduce a special fuzzy category, which differ from numerals because colors construct a continuum without indistinct boundaries distinguishing one from another.

People share the same feeling for the core part of colors, whereas their feeling for that of peripheral areas are fuzzy, correspondingly, the words people use are fuzzy. For instance, 黑面包 is called brown bread in English. Brown is in the peripheral area of black because people tend to have identical feeling for central area of the color of black. For pure black, users of different languages tend to use equivalent words, while their perceptions are different toward the peripheral area of black. The color of this bread is somewhere between black and brown, therefore users of different languages have chosen different words of color. And when we read such a sentence: Jack goes downstairs to get some brown sugar. We should know brown sugar here just refers to "红糖" in Chinese, because the color of this kind of sugar is between brown and red. The same thing happens in another example: when a person is frozen, his/her face turns out a certain unhealthy color, then the Chinese expression

could be "冻得发青"or "冻得发紫", whereas the English version should be "His face was blue with cold". Actually the word "青" in Chinese is blue itself, which could mean green, blue or black. When used to describe one's facial color, their differences become fuzzy.

Other than the aforesaid features that color words themselves have no explicit borderlines, large quantities of hues exist while the number of color words is limited. Consider the following passage from Bloomfield's classic volume *Language*:

> *Physicists view the color-spectrum as a continuous scale of light-waves of different lengths, ranging from 40 to 72 hundred-thousands of a millimeter, but languages mark off different parts of this scale quite arbitrarily and without precise limits, in the meanings of such color-names as violet, blue, green, yellow, orange, red, and the color-names of different languages do not embrace the same gradations.*
>
> *(Bloomfield 1933:140)*

The fuzziness of color words has close relationship with human psychological feelings. For example, a piece of gray cloth on a piece of white cloth looks darker than one on a piece of black cloth. Besides, many color words come from objects containing some colors. Because the colors of some objects are not very pure, the color words coming from these objects can hardly be very exact. What's more, the words describing a certain basic color in different languages may come from different objects whose colors are not identical. During the process of word formation, people of all nations are always trying to find the objects that are most familiar to them to stand for colors, while constrained by their social conventions. For the same color of yellow, what is "米色" or "米黄" in Chinese is cream or lemon in English; and for the color of puce, what is in "茶色" in Chinese is chocolate, cocoa or coffee in English. This will definitely bring difficulty when the color words are paraphrased and translated. Though the basic color words in Chinese have their counterparts in English and vice versa, more colors in one language can not find their equivalents in another language and even the basic color words can not be replaced in

isolation by their counterparts in another language when cultural and religious factors are involved. The following passages are meanings of color words in Chinese and English and they are roughly divided into two groups according to the characteristics of the colors:

(1) Colors with definite hue

This group of color terms includes red, green, blue, black, white, yellow, etc, which contribute to the basic color words in both languages. Each of them bears a definite range of hue on spectrum. Though the range of hue they represent seems definite and determined, the extended meaning they expressed or the image they represent are not always definite ones.

红

"红" in Chinese is also called "赤". According to statistics, there are more than forty words in Chinese having the meaning of "红", such as "金红", "绛红", "橘红", "水红", "桃红", "猩红", "血红", "大红", "火红", "墨红", "嫣红", "樱红", "枣红", "朱红", "紫红", "酱红", "杜鹃红", "玫瑰红",etc. In English there are at least 30 words (expressions) that begin with the letter c, bearing the meaning of "pink", such as cardinal, carmine, carmine lake, carminette, carnation, carnelian, casino pink, Chinese red, chrome red, cinnabar, claret, cochineal, Congo rubine, copper red, coquelicot, cordovan, cresol red, cramoisie, crimson, crimson madder. In E-C translation it is hard for the translator to find the suitable equivalent to express so much "red" or "pink".

In many cases, "红" in Chinese does not mean red correspondingly: "红茶" is black tea; "红榜" is honor roll; "红豆" is love pea; "红运" is good luck; "红利" is dividend, etc. Red in English does not mean "红" either: red ruin is "火灾"; a red battle is "血战"; red tape is "官僚作风"; red sky is "彩霞", for example: Red sky at night, shepherd's delight, red sky in the morning, shepherd's warning.

Both red in English and "红" in Chinese can express the meaning of healthy and sanguine, for example:

A fine old…gentleman, with a face as <u>red</u> as a rose.

(C. Kingsley, The Water Babies, ch. II)

一位<u>红</u>光满面、精神矍铄的老绅士……

(Bao Huinan, 2001:133)

Both words can describe a certain state when one is blushed or flushed. "Become red-faced" and " He turned red" express the same meaning as "脸红".

"红"in Chinese indicates some connection with fair ladies while "red" in English does not has such similar extended implication. "红颜" can be translated into "a beautiful girl" or " a pretty face"; "红粉" can be translated into " a gaily dressed girl"; "红闺"or "红楼" can be translated into "a lady's room" or " a boudoir".

绿

Green in English has many extended meanings. Green in English has the meaning of unhealthily pale in the face because of sickness, fear, etc. It is believed that jealousy, displeasure or disease will cause excessive exudation of yellow bile, one of its symptoms is that one's face or eyes will turn green or pale, accordingly, there are the expressions "green with envy" and "green as jealousy". Thus in Shakespeare's famous tragedy *Othello*, there is the phrase of "the green-eyed monster". Other examples like:

Alice's girl friends were <u>green</u> with envy when they saw her new dress.
爱丽丝的女友们看到她的新装时，心中充满了妒忌。

(Bao Huinan, 2001:134)

Iago: O! beware, my lord, of jealousy; It is the <u>green</u>-eyed monster which doth mock. The meat it feeds on... (W. Shapespeare, Othello, act III, sc. 3)
伊阿古：啊，主帅，你要留心妒忌啊；那是一个绿眼妖魔，谁做了它的牺牲，就要受它的玩弄……

(Ibid: 134)

Consequently "眼红" in Chinese or "害了红眼病" should be translated as "greened eyed", and "红眼病" should be "pink eyes".

Besides, paper money in the U.S is green, thereby green in America refers to "wealth, money" or "with economic power", e.g.:

In American political elections the candidates that win are usually the

ones who have green power backing them.

在美国政治竞选中获胜的候选人通常都是些有些财团支持的人物。

(Ibid: 134)

Green in English also has the meaning of "young and /or inexperienced and therefore easily deceived and ready to believe anything" , such as "green hand" and "greenhorn" e.g.:

"My eyes, how green!" exclaimed the young gentleman. (C. Dickens,

Oliver Twist, ch. VIII)

"啊哨，多么幼稚！"小绅士喊道。

(Ibid: 135)

You cannot expect Mary to do business with such people. She is only

eighteen as green as grass.

你不能指望玛丽同这样的人做生意， 她只有十八岁，还毫无经验。

(Ibid: 135)

Furthermore, green has the meaning of "flourishing; full of vigor", especially in the expression " live to a green age", e.g.:

He said—Ladies and Gentlemen, —May we all live to a green old age

and be prosperous and happy. (M. Twain, The Innocents Abroad, ch. X)

他说—诸位女士，先生—祝我们大家都有一个幸福的晚年，富裕而安康。

<div align="right">(Ibid: 135)</div>

On the contrary, "绿" in Chinese can only be extended to mean somebody's wife has an extramarital affair with another person other than her husband, which if translated literally, westerners are likely to take for "somebody is wearing a green cap". British or American readers can by no means understand the figurative connotation of the Chinese, which actually equals to "to be a cuckold" in English. For example:

Did the Law not know that a man's name was to him the apple of his eye, that it was far harder to be regarded as cuckold than as seducer? (J. Galsworthy, In Chancery)
法律难道不了解一个人的名誉是他最宝贵的东西，被认为是戴绿帽子的人比被认为勾引者要难堪得多？

<div align="right">(Ibid: 136)</div>

蓝

The color blue in both English and Chinese can refer to the color of the sky in the autumn, carrying a sense of remoteness, quietness and detachment. However, it has less extended connotations in Chinese than in English where it often refers to "sad or depressed", such as " in a blue mood", " to have the blues", e.g.:

"You look blue today. What's the matter with you?—She is in holiday blue.
"你今天显得闷闷不乐，出了什么事情？"—她得了"假期忧郁症"。

<div align="right">(Ibid: 137)</div>

Here "holiday blue" means winter holiday depression, especially refers to the

loneliness people feel for being confined at home around Christmas when it is snowing; it may also indicate the morose mentality for not being able to afford the presents. Another example:

It was <u>blue</u> Monday and he just didn't feel like going back to work.
又是倒霉的星期一，该上班了，他可真不愿意。

<div align="right">(Ibid: 137)</div>

Moreover, blue in English has the meaning of "indecent or pornographic", such as " a blue film", " to make a blue joke", e.g.:

By one survey, more than 20 millions Americans now watch at least one <u>blue</u> video each week.
据一项调查显示，现在美国有二千多万人每周至少观看一部<u>黄</u>色录像片。

<div align="right">(Ibid:138)</div>

黑

Black is the color of death, which may be because burnt trees or bone ashes are all black or murky gray. It symbolizes death, suffering and grief, and that is why westerners wear black sables and the Chinese also wear black weeds for condolence. "Black tidings" refer to "sad news". Jesus was martyred on the Friday before the Easter, hence the Black Friday being regarded as "the inauspicious day". Black also stands for fury and vexation, such as "black in the face", " to look black at sb". More examples as:

I got some <u>black</u> looks from the shopkeeper when I cancelled my order.
当我撤消订单时，店老板对我怒目而视。

<div align="right">(Ibid: 139)</div>

The slightest order was received with a <u>black</u> look, and grudgingly and carelessly obeyed. (R.L. Stevenson, Treasure Island, Ch. III)

就是让他们做一点儿小事，那些人也会怒目而视，干起活来也是勉勉强强，马马虎虎。

(Ibid: 139)

Black, among other things, symbolizes solemnness, stateliness and nobleness. Black suit and black dress are the most popular traditional costume for the westerners. On solemn occasions, celebrities, tycoons and famous scholars all like to wear black costume. The symphony crew members are all in black suits to show solemnness and sublimity; and judges wear black robes to show the reverence of the law. With the opening up of China and development of international communication, these costume colors have gained popularity in China too. In this sense, the color of black in Chinese semantically tallies with that in English.

Whereas "black" in Chinese is often considered as synonym of "evil or guilt", such as"黑心" （evil mind）, "黑手" (evil backstage manipulator), "黑线" （ a sinister line）, "黑秀才" （sinister backstage boss）, "黑幕" （inside story of a plot） 等，the "black" in these words actually have nothing to do with black.

白

The extended meanings of white in both English and Chinese are similar, which is purity or innocence. But "white" in some English expressions is not always "白" in Chinese, such as " a white lie" is "harmless or trivial lie, esp one told in order to avoid hurting sb"; "white coffee" is "coffee with milk or cream added". Similarly in Chinese, not all the phrases containing "白" have relation with the color white, such as "白菜" (Chinese cabbage)，"白熊" (polar bear)，"白蚁" (termite)，"白卷" (unanswered examination paper)，"白痴"(idiot)，"白开水" (plain boiled water)，"白纸" (a blank sheet of paper)，"白切肉" (plain sliced pork); "白"in Chinese also has the meaning of "in vain" or "a waste of time and energy"，such as"白搭" (no use, no good), "白送" (to give away free of charge, for

nothing), "白手起家" (to build up from nothing), etc.

黄

"黄" in Chinese has the meaning of "decadent, obscene or pornographic", such as "黄色电影", "黄色书刊", "黄色音乐", "黄色软件". In English the words have the same meanings are "filthy or vulgar" except for the three words mentioned above. The color word containing the same meaning in English is "blue", such as "blue jokes", " blue revolution", "blue films", "blue software". There are some expressions in Chinese containing "黄" "yellow" that have nothing to do with yellow，such as "黄道吉日" (good luck), "黄毛丫头" (a silly little girl), "黄花" (clay lily), etc.

"Yellow Pages" in English should be translated into "黄页" or "黄页电话簿"， which is a telephone directory with classifications of stores, governmental and enterprise organizations, which has nothing to do with ribaldry or bawdry, but because of the yellow paper used in printing. What's more, "yellow boy" in English is a colloquial name for "gold coin", but not "vulgar little boy".

Yellow in English has an extended meaning of "cowardly", e.g.:

He is too yellow to stand up and fight.
他太软弱而不敢起来斗争。

(Ibid: 137)

You don't want to fight, do you? You are yellow.
你不想打架，是吗？你太胆小。

(Ibid: 137)

(2) Colors with indefinite hue

Chinese bears some peculiar color terms with indefinite hue on the spectrum, such as "青"， "碧"，"苍". Each word represents different color in distinct cases; therefore, care should be taken to distinguish what color they really exhibit.

青

"青" in Chinese is a polysemy, indicating different colors with different collocations, for example, "青" is very frequently used in Chinese poems and the colors this simple word contains vary in the following lines:

> 一行白鹭上<u>青</u>天　　（杜甫《绝句》）
> 客舍<u>青青</u>柳色新　　（王维《送原二使安西》）
> 点溪荷叶叠<u>青</u>钱　　（杜甫《漫兴》）
> 花褪残红<u>青</u>杏小　　（苏轼《蝶恋花》）
> 山外<u>青</u>山楼外楼　　（林生《提临安》）
> 朝如<u>青</u>丝暮成雪　　（李白《将进酒》）

In these six lines, "青" denotes different colors. In the first line "青" is the color of bright sky because the context of this poem indicates the day is a sunny day, and usually the color of sky in a sunny day should be light blue or baby-blue. In the second case，the season the poet describes is a salubrious spring, therefore the images he chooses are parts of a fresh scene. "青" in this line might be green or blue and both color should be fresh ones. In the third line, the image the poem chooses is lotus leaf which should be close to mignonette. In the fourth and the fifth both "青" are green, but they must be different. In the last example, it should be black.

More examples and their translations:

> 小麦<u>青青</u>大麦黄，原头日出天色凉。
> （范大成，《缫丝行》）
> *When the barley is ripe the wheat is <u>green</u> still,*
> *Upon the field the sun rises dispersing a chill.*

<div align="right">(Ibid:130)</div>

座中泣下谁最多？江州司马青衫湿。

（白居易，《琵琶行》）

The assistant prefect of Jiangzhou is so moved,

That his blue coat is wet with tears.

(Ibid: 130)

湘云却一把青丝，拖于枕畔；

（《红楼梦》）

Hsiang-yen's black hair had tumbled all over the pillow...

(Ibid: 130)

From the examples raised above, it can be inferred that the three basic colors "青" usually stands for are green, blue and black in different situations, therefore, translator should refer to the context and choose the corresponding one in C-E translation.

"青山" in Chinese is translated, sometimes into blue hills, whereas sometimes into green mountains, e.g.:

绿水青山枉自多，华佗无奈小虫何！

（毛泽东，《七律二首·送瘟神》）

So many green streams and blue hills, but to what awail?

This tiny creature left even Hua To powerless!

(Ibid: 130)

红雨随心翻作浪，青山着意化为娇。

（毛泽东，《七律二首·送瘟神》）

Crimson rain swirls in waves under our will,

Green mountains turn to bridges at our wish.

(Ibid: 130)

我们的船向前走，两岸的<u>青山</u>在黄昏中，都成了深黛色，连着退向船后稍去。（鲁迅，《故乡》）

We set off, the <u>green mountains</u> on the two banks became deep blue in the dusk, receding toward the stern of the boat.

(Ibid:131)

Judging from the biological angle, the 青 of the "青山" is in its flourish trees, hence green hills or green mountains are more logical.

碧

A couple of examples contain 碧 at first:

便引诗情到<u>碧</u>宵　　（刘禹锡《秋词》）

孤帆远影<u>碧</u>空尽　　（李白《送孟浩然之广陵》）

闲来垂钓<u>碧</u>溪上　　（李白《行路难》）

万里浮云卷<u>碧</u>山　　（李白《答王十二寒夜独酌有怀》）

映阶<u>碧</u>草自春色　　（杜甫 《蜀相》）

<u>碧</u>海青天夜夜心　　（李商隐 《嫦娥》）

Tang-song poetry is traditionally characterized by the employment of various colors. "碧" is blue that depicts the color of fine day in the first, second and the sixth line; and it is green in the third because the water is foiled by the lichen; for the fourth and the fifth line, it is green because it is the color of plants. With the color of "碧", poets pictured beautiful landscape and scenery on the basis of meticulous observation and rich imagination. In the lines, we see a boat sailing along the river in the boundless blue sky, a man poising a fishing pole beside a clean and green stream as well as green grass tingling around the steps in rain spring.

苍

苍 displays a more varied color hue in poems. Traditionally, it covers not only the area that English people would call blue, but also part of green, gray and black as well. The following examples which contain 苍 may serve as a good explanation:

应怜屐齿印苍苔　　（叶绍翁《游园不值》）

两鬓苍苍食指黑　　（白居易《卖炭翁》）

日暮苍山远　　　　（刘长卿 《逢雪宿芙蓉山主人》）

寒山转苍翠　　　　（王维 《辋川闲居赠裴秀才迪》）

天寒色青苍　　　　（孟郊 《苦寒吟》）

It is not difficult for us to find that "苍" exhibits different hue in each line: green in the first, blue in the third, dark in the fourth and gray in the second and last.

Above-mentioned are the basic color words, when they are used together or with other color words such as golden and silvery, things become much more fuzzier. For example:

禁城内一点声响也没有，那玲珑的角楼，金碧的牌坊，丹朱的城门，景山上的亭阁，都静悄悄的好似听着一些很难再听到的声音。（《骆驼祥子》）

For 金碧 in this example, there are two translations as below:

1)　*There was not a sound within the Forbidden City. Its intricate watch-towers, magnificent archways, vermilion gate and the pavilions on Coal Hill seemed to be listening with bated breath for something they might never hear again.*

(Tr. Shi Xiaoqing)

2)　*Inside the Forbidden City there was not a single sound; the splendid watchtowers, the gold and green honorific inscriptions, the vermilion gates, and the pavilion on Coal Hill were all peaceful and silent, as if waiting for a sound*

most unlikely ever to be heard again.

(Tr. Jean M. James)

金碧 shall mean the golden and green colors which is the color of the glazed tiles, the feature of Chinese ancient palace building style. Therefore, in translation, not only the connotation of honor and dignity but also the color itself as represented by the word shall be rendered.

3.1.3   Numerical Fuzziness

Numerals themselves are precise concepts, but they turn to be fuzzy ones when they are used in some set phrases. Fuzziness of numerals is different from that of color words because each numeral indicates exact number, but they turn to be fuzzy when they are used with different collocations. In many cases, people are more familiar with their fuzzy meanings and the precise meanings are always neglected. Cases of numerical fuzziness in this thesis are roughly divided into two groups:

(1)   Fuzziness converted from preciseness

People are familiar with the expression "五官端正" and its fuzzy meaning describing people who have regular features，but few people will bother asking which five organs they refer to exactly. The explanation of "五官" in 《现代汉语词典》is " ears, eyes, mouth, nose, and body, usually it refers to organs on one's face". 《辞海》（1979）interprets as "the general name of ears, eyes, mouth and lip, nose and tongue". While 《汉英词典》(1979) compiled by Wu Jingrong (吴景荣) indicates that "五官" has two meanings: (1) (the Traditional Chinese Medicine) it refers to the five sense organs （ears, eyes, lips, nose and tongue）; (2) facial features. 《中文大辞典》（1968）explains as " ears, eyes, nose, mouth and form". But form is not an organ, so it is not very logical to be put together with other four organs. "五官科" in hospital is the 科 which deals with illness of ears, nose, throat, mouth and eyes. But throat can not be seen, therefore, the five organs in "五官端正" can not include throat. Explanation of "五官" in《辞源》(1979) is " there is no

uniform understanding in ancient time. 《荀子·天论》 takes ears, eyes, mouth, nose and form as '五官'. Herbalist doctors regard nose, eyes mouth tongue and ears as '五官'.《隋书·刘炫传》 records that the two hands, mouth, eyes and eyes are '五官'." But the two hands are in contradiction with the facial features aforementioned.

From the different explanations of "五官" we can see that there are only three (eyes, nose and lip or mouth) or four facial organs if inclusive of ears, but not five. To conclude, the five in "五官" is a fuzzy expression. Other fuzzy expressions contain exact numerals like: "五谷丰登", "五彩缤纷" ,"六亲不认" and "株连九族". Let's take "五谷" as an example.

The different explanations of "五谷" are listed in a sheet[7]:

	麻	黍	稷	麦		豆（菽）		稻	白芥子
郑玄；《素问》	+	+	+	+		+			
赵歧		+	+	+		+		+	
王逸	+		+	+		+		+	
王冰		+		+		大豆	小豆	梗米	
《汉法辞典》（商务，1954）		+	+	+		+		+	
妙法莲华经				大麦	小麦	绿豆		+	+
曼荼罗	胡麻			+	+	小豆		+	

The explanation of "五谷" in 《现代汉语词典》 is

Ancient books have different understandings toward 五谷, the most common one refers to 稻，黍，稷，麦 and 谷. It generally refers to all food crops.

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[7] 伍铁平 《模糊语言学》 1999：160

The last sentence is very important because it points out that "五谷" is precise at first but evolves as a fuzzy concept as time goes by. The translation of "五谷" in 《汉英词典》 is just "an abundant harvest of all food crops".

Same things happen with numerals in such expressions as "五彩缤纷","六亲不认" and "株连九族", which have exact meanings in certain times but today, Chinese people seldom ask their exact referential meanings and only fuzzy meanings are preserved when they are used.

The explanations of "六亲" in ancient books can be seen in below sheet[8]:

	父	兄弟	从父昆弟	从祖昆弟	曾祖昆弟	族昆弟	母	妻	子	夫	姑姊（父亲的姐妹）	姻娅（丈夫的亲属）	甥舅	外祖父母	妻兄弟之子	从母之子	女之子	姊妹	婚媾（妻的亲属）	父亲的兄弟	诸舅
贾谊著《新书》	+	+	+	+	+	+															
应劭	+	兄	弟				+	+	+												
王弼	+	+	+				+	+		+											
杜预	+	+							+		+	+	+						+		

8 伍铁平 《模糊语言学》1999：161

张守节						+						+	+	+	+	+			
王先谦	+							+	+							+	+	+

Evidently, when people are talking about "六亲不认", they do not bother to ask who the six ones are among the relatives. "六亲" has become a fuzzy word here which refers to all the relatives generally. Therefore, 《汉英词典》 translates it as "refuse to have anything to do with all one's relatives and friends". Actually, if a person refuses to have anything to do with all his relatives, he will by no means have anything to do with his friends. As a result "friend" is added in the English translation, which concords with the fuzzy meaning, though not equivalent with the Chinese version literally.

(2) Natural conceptions of fuzziness

The numerals in these expressions are different from those in expressions like "九牛一毛", "九生一死", "五风十雨", "九霄云外", "七上八下" and "千篇一律". "五", "七", "九", "十" in above expressions have no precise meanings and are only used as fuzzy concepts just showing the large quantity.

Numbers with fuzzy semantic connotation provide the reader with vast space for thinking and imagination, while giving the translator free rein for imagination and re-creation of the works. This phenomenon is quite common in literary works, for example in Chinese: "一望二三里, 烟村四五家, 门前六七树, 八九十枝花", "飞流直下三千尺, 疑是银河落九天", "尔来四万八千岁,不见秦塞通人烟", "北国风光,千里冰封,万里雪飘".

Let's see some examples in literary works and their translation:

……俗语说得好："一龙生九种，种种各别。"未免人多了，就是龙蛇混杂，下流人物在内。

（《红楼梦》）

......as the proverb so aptly says, " A dragon begets <u>nine</u> offspring, each one different." And inevitably among so many boys there were low types too, snakes mixed up with dragons.

<div align="right">(Ibid: 199)</div>

"一龙生九种，种种各别" is meant to say that the family of Jia is a populated and big one with all kinds of people, where the number "九" has lost its counting function and mainly refers to the figurative meaning.

......那时恰是暗夜，一队兵，一队团丁，一队警察，五个侦探，悄悄地到了未庄，乘昏暗围住土谷祠，正对门架好机关枪；然而啊 Q 不冲出。许多时候没有动静，把总焦急起来了，悬了<u>二十千</u>的赏，才有两个团丁冒了险，逾坦进去，里应外合，一拥而入，将啊 Q 抓出来；直待擒出祠外面的机关枪左近，他才<u>有些</u>清醒了。

<div align="right">(《彷徨》)</div>

1)...It happened to be a dark night. A squad of soldiers, a squad of militia, a squad of police, and five secret servicemen made their way quietly to Weizhuang and, after posting a machine-gun opposite the entrance, under cover of darkness surrounded the Tutelary God's Temple. But Ah Q did not bolt for it. For a long time nothing stirred till the captain, losing patience, offered a reward of <u>twenty thousand cash</u>. Only then did two militiamen summon up courage to jump over the wall and enter. With their co-operation the others rushed in and dragged Ah Q out. But not until he had been carried out of the temple to somewhere near the machine-gun did he begin to wake up to what was happening.

<div align="right">(杨宪益译)</div>

2)...In the black night a company of soldiers, a company of militia, a company of police, and five spies quietly made their way to Weizhuang and under over of darkness, surrounded Tugu Temple. They put up a

<div align="center">- 64 -</div>

machine gun directly facing the door; but still Ah Q did not rush out.
When there was no movement for a long time, the captain, becoming
highly excited, offered a reward of <u>twenty dollars</u>, and it was not until
then that two of the local militia took the risk, climbed over the wall, and
entered. Thus, working from within and from without, the whole mass
crowded in an extracted Ah Q, but not until he had been dragged out of
Tugu temple and brought near the machine gun did he become slightly
awaked.

(香港译本)

"二十千" is changed into "twenty dollars" here, which is not "domestication" of the language, but the ignorance of the satirical exaggeration (so big a number) by the translator, which is inexcusable.

3.2 Fuzziness on Sentence Level

Human languages are as incomplete, as faulty, as humans themselves. It would be hard enough to achieve a successful approximation of some perfectly regular but alien syntactical system—and, again, all syntactical systems are by definition alien to all other syntactical systems. But "system" does not mean perfection. All it means is a set of communal linguistic tools in good enough working order so that speakers of any given language can readily communicate with other speakers of that language. "Unfortunately—or luckily," Edward Sapir（1921） remarked justly, " no language is tyrannically consistent. All grammars leak." In other words no language is rigorous enough and no syntactical systems of any two languages are identical, accordingly, fuzziness in translation is inevitable inasmuch as the fallibility of syntax of one language and the difference between two languages. This thesis will not elaborate on the fuzziness brought by the fallibility of one syntactical system, instead, it will dwell on the fuzziness brought by the difference between the Chinese language and the English language, which immensely complicates the task of translator, who must first be very familiar with the

syntax systems of both languages.

According to Professor Lian Shuneng (1993), there are some most noticeable differences between English and Chinese, let's see a couple of them. Firstly, the English grammar is explicit, while the Chinese implicit. He indicates that English is a synthetic-analytic language, which is characterized by a relatively frequent and systematic use of inflected forms to express grammatical relationships and Chinese is a typical analytic language, which expresses syntactic relations by means of function words, auxiliary verbs, and changes in word order rather than of inflected forms; thus, persons, gender, number and tense, are sometimes vaguely expressed. Secondly, English is hypotactic and Chinese paratactic. The former attaches great importance to overt cohesion and is abundant in cohesive ties, while the later is governed by logic and covert coherence. More differences between the two languages like the English is compact while Chinese is diffusive; English sentences turn to be complex while Chinese ones turn to be simplex, etc. Then the following passages will discuss some fuzzy phenomena in translation carried along by these differences.

For the first difference listed above, we know that Chinese language tends to be less explicit than English and it is simply not concerned with verb conjugations, or plurals, or any of the niceties of tense so basic to English. To illustrate this, let us take a glance at the title of the poem: "春晓". It is of no consequence whether "晓" is singular or plural as Chinese does not require any indication of "number" and the poet need not bother about such irrelevant details and can concentrate on his main task. But when it is translated into English, problem occurs because the title "春晓" is not explicit enough to tell the translator whether it is one spring morning or two or even more ones.

For the second difference, the sense of timelessness and universality is further enhanced by the frequent omission of the subject of a verb in Chinese language. Such omission of the subject allows the poet not to intrude his own personality upon the scene, for the missing subject can be readily identified with anyone, whether the reader or some imaginary person. Sometimes even verbs are omitted in Chinese poetry, and lines can consist of a series of nouns shed of all the connecting links such as conjunctions, verbs,

and particles.

The most typical example to illustrate this is 《天静沙·秋思》：

枯藤老树昏鸦，

小桥流水人家，

古道西风瘦马，

断肠人在天涯。

Since there is no verb in the first three lines of the poem, no sentence structure of the SVO pattern can be perceived, rather, the words seem to be juxtaposed, and this paratactic property of the structure of the Chinese language allows the readership great freedom in perceiving and interpreting the artistic reality in poems. Despite the implicit syntactic structure, the poem displays a bleak evening scene at the end of autumn, serving as a foil to the disconsolate mood of the wandering traveler.

For the Chinese native speaker, to understand this poem is not difficult, but the covert coherence in this poem has to be rendered into overt one when it is translated into English. See the two English versions:

Tune: Tian Jing Sha

Withered vines hanging on old braches,

Returning crows cracking at dusk.

A few houses hidden past a narrow bridge,

And below the bridge a quiet creek running

Down a worn path, in the west wind,

A lean horse comes plodding.

The sun dips down in the west

And the lovesick traveler is still at the end of the world.

(Tr. 丁祖荫 & Burton Raffel)

Crows hovering over rugged old trees wreathed with rotten

vine--the day is about done. Yonder is a tiny bridge over a

sparkling stream, and on the far bank, a pretty little

village. But the traveller has to go down this ancient road, the

west wind moaning, his bony horse groaning, trudging towards

the sinking sun, farther and farther away from home.

(Tr.翁显良)

From the above two versions, we can see that the translators have different understandings toward the fuzzy syntax of this poem. Actually, the poem which can accutually be understood in many other ways. Thereby, to translate Chinese poetry into English involves much effort to explore the implied meaning, which can never be adequately explained. As a result, some people suggest to translate according to the syntax of the original and leave the imaginary place for the readers:

Dried vines, old trees, dull crows;

slim bridge, flowing brook, hamlet;

ancient path, west wind, bony horse;

the sun westering,

the heart-broken man edging the sky.

Besides the fuzziness brought by the difference of the two languages, there are fuzzy phenomena created by the authors intentionally, for example, one sentence in *Hamlet* (*Hamlet* III, i):

O, what a noble mind is here o'erthrown!

The courtier's, scholar's, soldier's, eye, tongue, sword;

The expectancy and rose of the fair state,

The glass of fashion and the mold of form,

The observed of all observers, quite, quite down!

啊，一颗多么高贵的心就这样陨落了！

朝臣的眼睛、学者的辩舌、军人的利剑；

国家所瞩望的一朵娇花，

时流的明镜、人伦的雅范、举世注目的中心，

这样无可挽回地陨落了！

<div align="right">(Tr.朱生豪)</div>

The syntactical sequence of the SL does not conform to the standard English grammar, but a significant pattern in Shakespear's works. If the source text is analyzed in isolation, "the courtier scholar's soldier's" as a whole seem to modify "eye, tongue, sword" together, but it is not the case if the whole passage is analyzed as a single gestalt rather than a serial of isolated words. Even though the syntactical sequence is broken in the SL text, correct meaning of this sentence can be perceived by the thorough understanding of the images presented in the sentence.

As Jiang Qiuxia says:

It is true that the any holistic unity is built out of parts, a constitution of series of items, even so, the meaning of individual items are largely dependent on the whole they belong to, for the resulted integration has greatly exceeded the addition of the parts and can perversely influence each individual part. Just as in painting the landscape influences the meaning of the trees, the trees its branches and the branches its leaves; in writing, we have a similar effect. The sentence is an organic unity, and therefore the meaning of its elements also depends largely on the organization. In a larger organization such as the completed novel, the entire organization of the novel influences the meaning of the chapters, which influences the meaning of the paragraphs, which influences the

meaning of the sentences. (2002:86)

3.3 Fuzziness on Text level

3.3.1 Fuzziness of Genre

The definition of genre in *Longman Dictionary of Contemporary English* is " a class of works of art, literature, or music marked by a particular style, form, or subject" or "particular style or kind, esp. of works of art or literature grouped according to their form or subject matter" in *Oxford Advanced Learner's English-Chinese Dictionary*.

We usually classify literature—imaginative literature (excluding nonfiction prose)—into the following genres or classes: (1) prose fiction, (2) poetry, and (3) drama. Accordingly, literary translation, like the primary literary arts it reflects, can be divided into genres: fiction, poetry and drama. These three genres have many common characteristics. All are art forms, each with its own requirements of structure and style. In varying degrees, all the genres are dramatic and imaginative; they have at least some degree of action, or are based in part on dramatic situations. Although the three main genres have much in common, they also differ in many ways. Prose fiction, or narrative fiction, is in prose form and includes novels, short stories, myths, parables, romances and epics. These works generally focus on one or a few major characters who undergo some kind of change as they meet other characters or deal with problems or difficulties in their lives. Poetry, in contrast to prose fiction, is much more economical in the use of words, and it relies heavily on imagery, figurative language, rhythm, and sound. Drama (or plays) is the form of literature designed to be performed by actors. Like fiction, drama may focus on a single character or small number of characters, and it presents fictional events as if they were happening in the present, to be witnessed by a group of people composing an audience. Some dramas employ much of the imagery, rhythm, and sound of poetry.

Above-mentioned classification is a rather mature one. But the grouping of literary works into a limited number of genres changes with the development of literary history:

Plato proposed a grouping which was binary and based exclusively on content: serious genre (epic and tragedy) and comic genre (comedy and iambics). A more subtle three fold

division was also due to Plato (Republic, 392e-382b). It distinguishes mimetic or dramatic genre (tragedy and comedy), expositive or narrative genre (dithyramb, nomos, lyric poetry), and a mixed genre (epic). This is based not on intrinsic characteristics but on variation in the relation between literature and reality, measured against the basic concept of mimesis, i.e. imitation. ... Hegel distinguished the genres into epic, lyric and drama. The criterion for distinguishing these three genres was provided by the antithesis of objective and subjective. Epic, in fact, "presents what is itself objective in its objectivity" (1817-1829, Eng. Trans., p. 1037), whereas the content of the lyric is "the subject, the inner world, the mind that considers and feels, that instead of proceeding to action, remains alone with itself as inwardness, and that therefore can take as its sole form and final aim the self-expression of the subjective life"(p.1038). Drama is a synthesis of the two former attitudes, given that here "we see in front of us both an objective development and also its origin in the hearts of individuals. The result is that the object is displayed as belonging to the subject, while conversely the individual subject is brought before our eyes, now in his transition to an appearance in the real world, now in the fate with which passion occasion as a necessary result of its own deed" (p.1038)...

Many other scholars tried to group genres in various of ways and until today the grouping of literary genres becomes a rather strict literary codification. But it doesn't mean that the groupings of different genres are fixed and new genres may occur with time goes by. For example, Lefevere contributed the essay "Why Waste out Time an Rewrites? The Trouble with the Role of Rewriting in an Alternative Paradigm", in which he lays out his concept of rewriting—a genre that includes interpretation, criticism, anthologising, as well as translation···(Bassnett & Levefere, 2001:x)

The different groupings are not isolated criteria with clear-cut boundaries, rather, they are among a continuum. In other words, from a diachronic view, the boundaries of different genres are fuzzy, and certain genres in ancient time can not find their exact counterpart in today's language. As a result, the problem occurs when translating some classical literary works because it may be hard to find the equivalent genre in the TL.

E. V. Rieu has tried in good intention to translate the Homer's into English prose,

believing that the poems written in ancient Greek is just like today's prose, and that the impression left on the ancient Greek readers resemble that on the modern audience of the translation in the prose version.

Multiple forms of translation of Shakespeare's dramas are also found, such as in the forms of poem and prose etc.

3.3.2　Fuzziness of Style

Thinking of the fuzziness of literary style, we must, first of all, make clear what style is.

According to the New Edition of the *Oxford English Dictionary* (1991), style is "The manner of expression characteristic of a particular writer (hence of an orator), or of a literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty, and the like." The revised Edition of *A Dictionary of Literary Terms* (J.A.Cuddon, 1979) says style is "the characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the device (rhetorical and other otherwise), the shape of his sentences (whether they be loose or periodic), the shape of paragraphs—indeed, of every conceivable aspect of his language and the way in which he uses it." Style may be compared to " the tone and voice of the writer himself, which is as much peculiar to him as his laugh, his walk, his handwriting and expressions on his face" according to *A Dictionary of Literary Terms* (1979).

In the words of Theodore Savory (1957:54):

> *Style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment, and no single paragraph can be put together without revealing in some degree the nature of its author ···*

and Edgar V. Roberts, Henry E. Jacobs (2002) says

The word style is understood to mean the way in which writers assemble words to tell the story, develop the argument, dramatize the play, or compose the poem.

Style can also be explained as the particular way the author uses words to express ideas. Or in short, as de Buffon, a thinker and writer of France in eighteen century put it —— The style is the man. Here the man refers to the personality or characteristics of the writer /artist. The personality itself is fuzzy phenomena, therefore the style is inevitably fuzzy and it can't be calculated with precise method. Wu Tieping (1999) also makes a research on style from the point of Fuzzy Linguistics:

As the style of a writer or an artist is fuzzy in nature, precise numbers cannot determine the style. Style is the qualitative value of the writer's/artist's work, it cannot be described by quantitative statistics. If we do that, it is just like finding out the difference in style between two painters by weighing the amount of colors they use. The writer's choice of words is determined by various factors such as: the theme, the genre, the content, the historical settings of the work. (1999:386)

"Style is the man" can also be put into other words: style is highly individualistic. It is a matter of the way in which specific authors put words together under specific conditions in specific works. As far as style is concerned, we must take the whole piece of writing into consideration instead of some particular words or expressions. The style of a literary work can not be measured by any precision instrument and it is not only the matter of the quantity of the words. Though there are some ways of classifying style such as the ornate style vs. the plain style; the involved style vs. the terse style; etc[9]. Some literary works can be roughly classified into these groups but the style of two writers can not be identical even

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[9] 秦秀白 《英语语体和文体要略》 2002

if their styles belong to the same group. Therefore every writer has a literary style and that his style is reflected in his writing. It is acknowledged that both Li Bai (李白) and Du Fu (杜甫) were great poets of the Tang dynasty in China, but their literary styles are different. Li's is elegant and forceful whereas Du's profound and thoughtful. So is the case with the style of Henry James and that of Ernest Hemingway. The style of the former is wordy and obscure and that of the latter brief and implicit. (Zhang Yingjin, 1986) People also use some terms to generalize style, such as concise, rhetorical, heroic, archaic. But the standard to evaluate whether a piece of literary work is concise or rhetorical is not rigid.

That's about the fuzziness of the style of original works. When the original language is transformed into the target language, the latter will inevitably be tinged with some fuzzy features, for different translators have different ability and talent which endow them with unique personal styles. In translation of literary works, the translator does not passively receive and convey the original information, rather, his thoughts, personalities, character, knowledge, literary taste and aesthetic orientation, etc. are bound to influence his understanding and interpretation of the original works. Therefore, the translation has to be branded with the translator's style. Granted, in a theoretical sense, the original text serves as the chief source to the translation, where the translator is subjected to the original without much freedom and the translator's style is supposed to be the perfect reproduction of that of the original. However, this is seldom the case in that the translation is more often than not the organic integration of the style of the original author and that of the translator. It is therefore groundless to fully deny the translator's personal style. For a piece of literary works, the translations may be multiple which display the personal styles of different translators. From this angle, there is a certain degree of fuzziness of the translation style: it is neither the style of the original author nor that of the translator.

Technical translations can be equivalent, while that of literary works cannot, for the style and mood of literary works are generally a fuzzy phenomenon which can only be translated in fuzzy language rather than precisely translated into another language. Just like a melody of Chopin can be played in different styles by different players. Different translators will present different translations with different styles of a piece of works.

Noticeably, poetry translation can never be absolutely precise. In some sense, arguments for the translatability of style which have existed for years just reflex the fuzziness of style.

3.3.3 Fuzziness of Image

Images are the products of imagination. As Chen Shuhua(1990) says in *English Rhetorics and Translation* "To imagine is the characteristic act, not of the poet's mind, or the painter's, or the scientist's, but of the mind of man, though for three thousand years, poets have been enchanted and moved and perplexed by the power of their own imagination." Human's imagination is infinite, thereby the product of human's imagination——image is in indefinite or the word used in this paper "fuzzy".

There is a sentence describing a beauty in 《登徒子好色赋》 by Song Yu:

东家之子,增之一分则太长,减之一分则太短; 著粉则太白,施朱则太赤。

The author doesn't tell us the specific height and complexion, leaving the audience a fuzzy shadow of the beauty and vast space for imagination. Although aesthetic standards are changing along with time, and different people tend to have different perceptions of the features of beautifulness, the audience are able to see in their mind's eyes the image of the beauty through their imagination. Whereas if the author had specified her height in precise language and figures, the account would have been an experiment report instead of a classical piece of literary works that has passed down through generations. Further, the ancient beauty depicted in precise figures, in today's standard, might have been a pygmy, hence the aesthetic feeling for the beautifulness would have diluted to nothing.

And there is a poem in 《诗经》 describing a beauty:

硕人
手如柔荑，
肤如凝脂。

领如蝤蛴，

齿如瓠犀。

螓首蛾眉，

巧笑倩兮，

美目盼兮。

In this poem the poet used six similes to portray the beauty's hand, skin, neck, teeth, forehead and brow. The vehicles the poet uses are "柔荑", "凝脂", "蝤蛴", "瓠犀", "螓" 和"蛾". These elements in comparison have at least one quality or characteristic in common and the comparison made is purely imaginative, that is, the resemblance between the two unlike things in that one particular aspect exists only in our minds, in our "inward eye" and not in the nature of the things themselves. Thus one thing is likened to another in such an imaginative way as to clarify and enhance an image. But different people have different imaginative ability and different experience, therefore the actualization of the image in different people's minds can not be identical. For example, the vehicles "凝脂" and "蛾" in the poem are both images familiar to us, while other vehicles, even for today's Chinese readers, are strange ones, for "荑" is a type of grass, "蝤蛴" larva of the long-horned beetle, "瓠犀"a white and shining plant in the shape of square, and "螓"a silkworm-like insect. If it is translated literally, regardless of the audience or whether they can understand these figurations, what the western readers see would be a weird monster instead of a lovable beauty. The author actually has fuzzed other features of the vehicles while keeping only those close to the body, thus presenting fuzzy features of the literary image.

Therefore the image of beauty in this poem is not as clear as that in a picture, in other words, the image in literary work is fuzzy. Just because of the fuzziness of image in literary work, readers in ancient or modern time can have their own imagination of different beauties by reading the same poem, though the standard of evaluating a beauty is always changing with the development of the society.

The translator should also make the TL readers have the same aesthetic feeling when

reading this poem. There's no complicated syntactic structure in this poem but if they are translated by the replacement of small linguistic units, the whole image of the girl will become a horrible ghost rather than a enchanting beauty. Thereby for a good literary translator, the crucial point is to combine both the general idea and overall effect of the verbatim information, so as to represent in the T-text a correspondent text.

Let's take a glance at the translation below:

> The Beauty
> *Her hands are small, her fingers slim;*
> *Her skin is smooth as cream;*
> *Her swan-like neck is long and slim;*
> *Her teeth like pearls do gleam.*
> *A broad forehead and arching brow*
> *Complement her dimpled cheeks*
> *And make her black eyes glow.*

In the above English translation, the translator is aware that he is targeting the European and American audience. As a result, he has deliberately avoided the fancy comparisons in the original text and perceived the cultural function of these comparisons in Chinese: "手如柔荑" to picture the tenuousness of the beauty's fair hands; "肤如凝脂" to describe the smoothness of her skin; "领如蝤蛴" her long neck; "齿如瓠犀" her pearl-like teeth and "蟒首蛾眉" her comely forehead and slender eyebrows. Meanwhile, the translator has ignored the orderly four-word sentences and similes in the original by re-creating simple and explicit adjectives as in line 1: small and slim, line 2 being the typical simile in English, line 3 with swan-like as the restrictive attribute of neck, line 4 repeating the simile in line 2, line 5 with broad and arching respectively as attributes of forehead and brow, making the sentence patterns various. The original sentence patterns, in comparison with the translation, presents an orderly structure, while the translation, varied in pattern and echoing in rhythm, makes another featured piece.

Chapter Four   Translation Strategies for Language Fuzziness

Language fuzziness is common in every variety and genre. The major concern in usage is to keep the fuzziness to an adequate or acceptable extent. And this should be carefully dealt with in translating in view of the fact that Chinese and English are two entirely different languages and the fuzzy meanings in both languages might be expressed in different ways. Let's take numerals as a case study to see the strategies used in the translation of language fuzziness.

Firstly, let's take a glance at the translation principles of Numerical fuzziness:

(1) Principle of nationality

Since different nations have different cultural backgrounds, religious beliefs and language expressions, fuzzy usage of numbers as the historical crystallization of the national culture has very distinctive national characteristics. Hence translations shall conform to the national psychology and language convention. For example:

> *There were 60 million Americans at home working to turn out the*
> *thousand and one things required to wage war.*
> 美国国内有六千万人在生产成千上万种军需品。

<div align="right">(Bao Huinan, 203)</div>

If the expression of "the thousand and one" is translated into Chinese literarily as "一千零一", it shall have no exaggeration or figurative implication and only contains the precise numeral concept of "1001". If it is transformed to "thousands of", will be more natural for the Chinese language. Derived from the Arabic *the Thousand and One Night*, the expression of "a thousand and one" in English implies "many", while in Chinese that is"千" and "万"that do the same trick.

More examples:

His brother...is known to be no better than himself in inclination...In the
old phrase it is <u>six of one and half a dozen</u> of the other...(R. Stevenson.
The Master of Ballantrae, ch.. IX)

人家都知道他的兄弟的品性并不比他好......用句老话来说，也就是
<u>半斤八两</u>......

(Ibid: 203)

The idiom in English "six of one and half a dozen of the other" will be appropriate for the Chinese way of expression if translated into "半斤八两".

(2) Principle of popularity

There are a great number of phrases (idioms, colloquialism, proverbs and two-part allegorical sayings etc) in both English and Chinese, which are mostly concise and witty with set forms. Therefore, when translating these phrases, it is advisable to select those popularly used words and avoid equivalence of the numbers in accordance with the convention of target language. For example:

"接<u>二</u>连<u>三</u>" *one after another*

"颠<u>三</u>倒<u>四</u>" *incoherent; disorderly*

"<u>五</u>光<u>十</u>色" *multicoloured; of great variety*

"乱<u>七</u><u>八</u>糟" *at sixes and sevens*

"<u>九</u>死<u>一</u>生" *a narrow escape from death*

"<u>万</u>无<u>一</u>失" *no risk at all*

"<u>一</u>不做，<u>二</u>不休" *In for a penny, in for a pound.*

"吃<u>一</u>堑，长<u>一</u>智" *A fall into the pit, a gain in your wit.*

"<u>一</u>次被蛇咬，<u>三</u>年怕草绳" *Once bit, twice shy.*

(3) Principle of visualization

Generally, when combined with other phrases, numbers in English and Chinese bear some visualized meanings that are rich in connotation with distinctive national characteristics related to literary quotations, religion or everyday life. The fuzzy semantic meanings of numbers make these phrases even more vivid and lively, for example, "七嘴八舌", "千军万马", "万水千山"etc in Chinese and "to kill two birds with one stone", " A stitch in time saves nine", " A bird in the hand is worth two in the bush" in English. Accordingly, the translator shall go beyond the facial meaning of the numbers and transform the kept image into those familiar to TL readers. Sometimes the translator may have to leave the image and choose right words to interpret the figurative meaning of the whole sentence.

According to the above-mentioned principles, translation of numbers may adopt the following three techniques, with consideration of such features of the original language as the context, rhetoric forms and literary style etc.

4.1 Literal Translation

The English and Chinese generally share the same understanding of the meanings and pragmatic functions of fuzzy numbers, therefore, the translation may keep the number in literal translation if not affecting the understanding of the readers of the TL. For example:

千秋功过，

谁人曾与评说? （毛泽东，《念奴娇·昆仑》

Who has passed judgment on the good and ill

You have wrought these <u>thousand</u> autumns?

(Bao Huinan, 206)

一个篱笆<u>三</u>个桩，一个好汉<u>三</u>个帮。

A fence needs the support of <u>three</u> stakes, and an able fellow needs the help of <u>three</u> other people.

(Ibid: 207)

将军百战死，壮士十年归。……同行十二年，不知木兰是女郎。(《木兰诗》)

Generals laid down their lives in a hundred battles,

And valiant soldiers returned after ten year's service.

...

Together they had been in the army for a dozen years or so,

Yet none had ever know that Mulan was actually a girl.

(Ibid: 207)

"When I take an idea firmly into my head, even if the walls are ten thousand feet high, I can not be prevented from doing it."

"我一旦拿定主意，就是万丈高墙也休想阻拦我。"

(Ibid: 207)

At noon, the sky was as dark as at the close of the day. Many of us grew impatient and wandered out of our tents to discuss the weather in twos and threes.

中午，天空像傍晚一样阴沉，我们许多人感到不耐烦，便走出帐篷，三三两两地谈论着天气。

(Ibid: 208)

4.2 Transforming Translation

If the literal translation of the fuzzy expressions in SL is not natural in the collocation of the TL, or the translation doesn't make any sense in TL, it is reasonable to change them into acceptable ones.

Considering the certain discrepancy in using fuzzy numbers in English and Chinese, some numbers are to be changed in order to be appropriate to the target language. For

example:

北国风光，千里冰封，万里雪飘。

（毛泽东，《沁园春•雪》）

North country scene:

A hundred leagues locked in ice,

A thousand leagues of whirling snow.

<div align="right">(Ibid: 208)</div>

The number "千" is transformed to "hundred" in the translation while "万" to "thousand". Then examples:

春风杨柳万千条，六亿神州尽舜尧。

<div align="right">（毛泽东，《七律•送瘟神》</div>

Spring winds move willow wands, in tens of millions:

Six hundred million we shall all be Sage-Kings!

<div align="right">*(Chinese Translators Journal, 1996:3)*</div>

千山鸟飞绝，

万径人踪灭。

孤舟蓑笠翁，

独钓寒江雪。

<div align="right">（《江雪》）</div>

A hundred mountains and no bird,

A thousand paths without a footprint,

A little boat, a bamboo cloak,

An old man fishing in the cold river-snow.

(Bynner 译)

"千山"in the original poem is transformed to "a hundred mountains", while "万径" to "a thousand paths".

Jurgis was a young giant, broad of back, full of vigor, a workingman in a thousand.

尤格斯，身材魁伟，肩宽背阔，年轻力壮，干起活来，真是百里挑一的能人。

(Bao Huinan: 209)

It used to be a well-run business, but then disagreements arose between the partners, and now things are at sixes and sevens.

原来本是个管理好好的企业，后来合股人内部发生分歧，现在搞得乱七八糟。

(Ibid: 209)

4.3　Omission

When the literal translation will inevitably affect the TL readers in understanding, free translation is to be applied by dropping the numbers. For example:

想当年，金戈铁马，气吞万里如虎。

（辛弃疾，《永遇乐•京口北固亭怀古》）

I think of the days gone by

When with gilded spear and iron-clad steed he changed

Like a tiger to swallow up vast territories.

(Bao Huinan: 209)

窗含西岭千秋雪，

门泊东吴万里船。

（杜甫，《绝句》）

From my window the snow-crowned western hills are seen;

Beyond the door the east-bound ships at anchor lie.

(Bao Huinan: 210)

胜似春光，

寥廓江天万里霜。

（毛泽东，《采桑子·重阳》）

Yet surpassing spring's splendor,

See the endless expanse of frosty sky and water.

(Bao Huinan: 210)

——*"What is it? What hurts you?"*

——*"My eyes. They're hurting like sixty."*

(J. London, The Valley of the Moon, Book ch. III)

——"怎么啦？你什么地方疼？"

——"我的眼睛，疼得很厉害。"

(Bao Huinan: 210)

Listen to John singing! He must be one over the eight.

听，约翰在唱歌呢！他准又醉得疯疯癫癫的。

(Ibid: 210)

When the patient's condition was critical, the doctor stayed with her for days and had only forty winks in the daytime.

她病情危机时，那位大夫好几天一直守护着她，只是在白天打

个旽儿。

<div align="right">(Ibid: 210)</div>

现在是牵在他心上向外拉的<u>五六</u>条条线一齐用力，他的精神<u>万万</u>支撑不下，他好像感到心已片片碎了；他没有了主意，只有暴躁，只有颓丧。

<div align="right">(《子夜》)</div>

At this moment, every one of his worries seemed to be tearing at his mind at once. His spirit was shattered and he found it absolutely impossible to bear the strain. His will was gone, and there remained only a sullen fury and despair.

宝玉听说赶忙的放手。<u>黛玉</u><u>三</u>步<u>两</u>步转过后床，出后院而去。

<div align="right">(《红楼梦》)</div>

a)   At once he released her and she (···) slipped past his bed and out through the backcourt.

(Tr. Yang Xian-yi)

b)   At that Baoyu released her, and she (…) bounded round to the back of the bed, slipping into the rear courtyard.

Conclusion

Since the birth of the renowned fuzzy set theory, language fuzziness, one of the inherent characteristic of human language, has aroused great interest in many fields, among which fuzzy linguistics as an independent approach of linguistics has come into being. Further studies related to language fuzziness and other disciplines have made a certain achievement, but little attention has been paid to language fuzziness and translation. This paper is just an intriguing effort to exert more researches on fuzziness related with translation studies.

Fuzziness is prevalent in translation for two facts. For one thing, translation involves expressing the same idea with two different languages. Fuzziness of the source language inevitably has its impact on the target language. As a result, the rendering could not be a precise one. For another, translation as a kind of mental activity, cannot be devoid of the interference of the translator. The personal experience of the translator would more or less influence his understanding of the original, and decide his preference of wording in representation.

The abundant fuzzy phenomena in translation can not be guided by the traditional translation theories because the theoretical foundations of them are different: fuzzy logic and fuzzy theory are the theoretical foundations of fuzzy linguistics while that of the traditional translation theories is the two-valued logic which is sharply contrasted with the fuzzy logic. The traditional translation studies based on the two-valued logic belongs to Linguistic Schools, but in recent years more studies of language fuzziness has put scholars of Linguistic Schools in translation studies under criticism for their efforts in prescribing the rules for translation, which are always violated by creative translators. The concept of Equivalence is the focus of their study, but this theory really walks into a muddy pool in recent years as Hornby(2001) indicates that in 20th century linguistics the dichotomy as a mode of categorization was associated especially with Saussure, whose distinction

between form and substance in linguistic items was directly reflected in Nida's dichotomy of formal vs. dynamic equivalence and Catford's dichotomy of formal correspondence vs. textual equivalence. Consequently, translation studies have been hampered by classical modes of categorization, which operate with rigid dividing-lines, binary opposites, antitheses and dichotomies. Frequently these are mere academic constructs which paralyze the finer differentiation required in all aspects of translation studies.

Hornby's *translation studies: An integrated Approach* admits blends and blurred edges in translation, and the dichotomy gives way to the concept of a spectrum or cline against which phenomena are situated and focused. She proposed a holistic principle of gestalt in translation, thus text analysis, which is an essential preliminary to translation, should proceed from the "top down," form the macro to the micro level, from text to sign. Her theory coincides partly with the theory of fuzzy theory, thereby can be used to solve some fuzzy phenomena in translation, but it is not the monograph on language fuzziness and translation. Thereby, further inter-discipline studies on language fuzziness and translation is to be developed and explored.

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语言的模糊性与翻译

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相似文献(10条)

1. 期刊论文 张景忠 语言翻译障碍与创作 -科教文汇2009,""(6)
对中、西方文化进行比较,从语言文字结构障碍、语言惯用法障碍、语义表述障碍和文化传递障碍等四个方面分析了语言翻译中的局限性;对翻译中的再创作提出自己的见解.

2. 学位论文 张竞游 科技语体语言翻译问题探析 2004
在对二十多部译文逐词逐句排查后,发现对重点对三部(九万六千多字)英译汉科技译文进行解剖,总结归纳并分析了科技语体目前在翻译领域中存在的两大问题,即词语选择欠贴切和句法结构欠妥当问题.文中对典型问题进行了简要分析和有针对性的纠正,阐明科技语体译文要讲究逻辑性、准确性和简明性,必须客观、忠实地再现原文.

3. 会议论文 洪忻 网上语言翻译的质量改进策略 2002
本文总结了在译星多语翻译网站建立中,网上语言翻译改进的一系列策略.其中,对于翻译策略,提出了"语义优先"和"词组本位"的处理原则.

4. 学位论文 蔡丽娜 论礼貌语言翻译中的语用对等 2006
由于跨文化交际中存在不同的文化背景,矛盾和冲突在所难免,因而礼貌成为人们比较重视的一个问题.日常交际中人们使用的礼貌语言都必须遵循一定的规则.这些规则在语用学上被称为礼貌原则.因此,译者在考虑不同文化的同时必须考虑这些礼貌原则.
鉴于礼貌语言在跨文化交际中的频繁运用和重要作用,本文对英汉礼貌语言行为进行比较分析,试图探索跨文化交际中礼貌语言翻译的有效方法,即从礼貌理论和跨文化交际的角度探讨英汉互译中实现礼貌对等的翻译策略,并提出直译和意译构成一个连续体,翻译策略的确定即在此连续体中寻找最佳的契合点.
本文重点探讨如何运用翻译理论、跨文化交际理论和礼貌理论实现礼貌语言翻译中的语用对等.首先,文章分别阐述了翻译理论、跨文化交际理论和语用学中的礼貌理论.接着解释了翻译与跨文化交际、跨文化交际与礼貌、以及礼貌与翻译之间的密切关系,并且分析了跨文化交际在翻译中的运用及礼貌原则在跨文化交际中的运用.最后,文章详述了若干礼貌原则,如Lakoff的礼貌规则,Leech的礼貌准则以及Brown和Levinson的"面子"原则.根据以上原则,作者从五个方面讨论了翻译中如何实现礼貌语言的语用对等:即称呼语翻译的语用对等,'request'和'please'翻译的语用对等,委婉语翻译的语用对等,谦语翻译的语用对等以及语气翻译的语用对等.
本文通过分析大量的例子,充分反映出中英语言和文化之间的礼貌差异,提出如何通过文化过滤实现礼貌语言翻译中的语用对等.

5. 期刊论文 刘金龙.LIU Jin-long 新闻翻译研究的新收获——评张健教授新著《报刊语言翻译》 -上海翻译2009,""(3)
张健教授的《报刊语言翻译》是一本独具特色的新闻翻译著作(教材).它几乎涵盖了新闻翻译研究的各个方面,其面世不仅开拓了新闻翻译研究的新境界,也满足了新时期高校培养复合型新闻翻译人才的教学要求.文章对该书作了简要介绍,评析了其鲜明特点,并指出了其面世的现实意义.

6. 会议论文 QIN Zhiguan 欧洲比利时的语言、翻译和文化 2008
比利时是西欧的一个联邦国家,首都为布鲁塞尔,官方语言为法语、荷兰语和德语;全国划分为法语区、荷兰语区、德语区和布鲁塞尔首都法荷语双语区.比利时是欧盟总部和北大西洋公约组织的所在地,也是近两千个国际机构的所在地.各种国际会议常在布鲁塞尔召开,通常配备同声传译.比利时国内重要会议也配有法荷德等译语也作同短翻译;所有事业单位举办活动时也作同短翻译;所有外语法律文书均须经法院授权的译员译成官方语言,再经法院认证后生效.比利时是一个多元化文化的国家.中文在比利时逐渐升温,比利时教育部专门授权教师讲授中文.比利时皇家翻译家语言学家协会在福乐康会长的领导下发挥着越来越重要的作用.中比交往和经贸合作正在不断发展.

7. 期刊论文 申秀玲.SHEN Xiu-ling 浅析国际贸易中信用证(L/C)语言的翻译 -科技情报开发与经济2009,19(32)
信用证是国际贸易中普遍采用的一种支付和结算方式,信用证语言翻译的精确性、规范性、严谨性对国际贸易实务产生直接的影响.通过具体实例归纳了国际贸易中信用证语言的特点,分析了信用证语言翻译中存在的问题,强调了信用证语言翻译在规避国际贸易风险中所起的作用.

8. 期刊论文 薛朝凤 论文化语境与语言翻译 -长春师范学院学报（人文社会科学版）2003,22(1)
人名与地名的翻译,有音译和意译两种方式.音译传"形",意译传"神".优秀的译文,不仅能保持原语言的语言特色,又能最大限度地再现原语言的文化内涵,达到文化语境与语言翻译的统一.通过对《红楼梦》前三回人名和地名的两种英译本的对比分析,可以得出:文学翻译,是文化的翻译,是在文化语境里的再创造,应做到诚信而不拘泥,空灵而不臆造.

9. 学位论文 袁洁 十分钟短剧翻译初探 2008
十分钟短剧易编易演,在美国,特别是大学剧院,非常流行,每年都举办各种短剧大赛.本文尝试从功能主义的研究角度分析短剧翻译中的语言文化问题。
戏剧翻译不仅关乎于文本,不只是一种语言翻译成另一种语言的简单问题,还要考虑译文是否适合演出,因为适合演出才是戏剧翻译的最终目的.评判戏剧常要虑及观众的反应,戏剧翻译也要充分考虑目标语观众的要求,顺应观众期待,才能保证翻译的成功.鉴于国内罕见十分钟短剧的研究资料,本文特以《美国当代短剧选》中的短剧及译文为例,以期以文化翻译和功能主义翻译理论为理论基础,初步探讨短剧翻译的策略.本文总结了戏剧翻译中针对特定人名、对话、场景、时代背景等采用的改写策略,并初步探讨了戏剧翻译的语言策略(简洁、流畅、符合目的语惯例、长度适当等).

10. 期刊论文 伍小龙.丁卫民 英汉思维方式比较与语言翻译 -华南师范大学学报(社会科学版)2002,""(2)
思维是翻译活动的根本基础.然而,在以往的翻译研究探讨中,我们对翻译理论的研究多从传统的语言学角度出发,对思维在翻译活动中的作用却未予以足够的重视.从思维的共性和特性入手,对英汉思维方式差异和语言表达形式的对比,可揭示英汉思维方式的差异对翻译的影响;因此,在翻译中必须采取调整手段,使之符合译入语的表达习惯.