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## Reshaping the Ideorealm

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Abstract: Ideorealm contains chiefly two aspects: the “yi” (thought) or “feelings” and the “jing” (realm) or “setting”. The visualized fusion of feelings with the natural setting leads the reader into an imaginary space in which the reader will be inspired, moved and led through an aesthetic experience. Ideorealm is a very important part in literary and artistic works. To reshape the ideorealm in translating a translator must be bold enough and have true feelings. He or she must have a good understanding of the source text and have the attainments in the target language and writing.

Key words: ideorealm, reshaping the ideorealm, source text, target language, translation

重铸意境

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摘要：意境包括主观的“意”或“情”与客观的“境”与“景”两个方面，情景交融便有意境。意境是文学艺术作品中的一个重要组成部分。翻译中译者需要吃透原文，利用译入语的优势，大胆、真情地重铸原文意境，使译文读者同样得到启发、感动和美的感受。

关键词：意境 重铸意境 原文 译入语 翻译

Ideorealm (意境)

Ideorealm is an appealing part in literary and artistic works. It contains chiefly two aspects: the “yi”(thought) or “feelings” lying in people’s mentality and attitude toward the setting and the “jing”(realm) or “setting” describing the main nature and facts in human life. The former concerns the subjective world while the latter the “objective”. The visualized fusion of feelings with the natural setting leads the reader into an imaginary space in which the reader will be inspired, moved and led though an aesthetic experience.

For example, in the film “The Graduate” there is a song “Scarborough Fair”:

.....

Tell her to make me a cambric shirt,  
Parsley, sage, rosemary and thyme,  
Without no seams nor needle work,  
Then she will be a true love of mine.

Tell her to find me an acre of land,  
Parsley, sage, rosemary and thyme,

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欢迎合作

Between the salt water and the sea strand,  
Then she will be a true love of mine.

Tell her to reap it with a sickle of leather,  
Parsley, sage, rosemary and thyme,  
And gather it all in a bunch of heather,  
Then she will be a true love of mine.

.....

In this song, “to make a cambric shirt without no seams nor needle work” (做一件麻布衬衫, 不要缝口, 也不用针线), “to find an acre of land between the salt water and the sea strand” (在海水与海岸之间找一片地), “to reap it with a sickle of leather” (用皮镰刀收割庄稼), “to gather it all in a bunch of heather” (用石楠捆扎), all referring to something impossible, with the words inserted the lines (衬词):

On the side of a hill in the deep forest green,

.....

A solder cleans and polishes a gun,  
War bells blazing in scarlet battalion,  
Generals order their solders to kill,  
And to fight for a cause they've long ago forgotten.

reflect the graduate's sense of loss. The graduate's feeling of loss fusing into the setting of war in which the solders “fight for a cause they've long ago forgotten (为了一个早已忘记的理由而战)” and the repetition of “parsley, sage, rosemary and thyme (茼蒿、鼠尾草、迷迭香和百里香)” all reflect the graduate's uncertainty of love. The ideorealm the song gives us touches our emotions to the heart and conveys a sense of beauty.

The creation of ideorealm requires one to reach the realm of the outside and inner worlds blending like milk and water, i.e. an integral whole of idea and realm, a harmonious unification of heart and object. Sun Yingchun (孙迎春) thinks fuzziness is the essential feature of ideorealm creating. Fuzziness is one of the important features of the literary art, and one of the important features that distinguish literature from science. The artistic appeal, the power of the literary art that carries people away resides just in the art of fuzziness. The sublimity of ideorealm creating lies in the production of implicit beauty, obscure beauty, i.e. fuzzy beauty. Ideorealm is formed when the fuzzy representation is characterized by a fusion of feelings with the natural setting, by the similarity in form and spirit, by the mutual creation of the factual and the imaginary. The purpose of pursuing similarity in spirit which is, in fact, similarity in the disguise of dissimilarity, and of portraying the inaccurate, fuzzy imagery resides precisely in letting the factual and the virtual change into each other, thus enabling people to experience the implicit beauty characterized by fuzziness and mistiness. For example:

月下独酌

李 白

花前一壶酒，	行乐须及春。
独酌无相亲。	我歌月徘徊，
举杯邀明月，	我舞影零乱。
对影成三人。	醒时同交欢，
月既不解影，	醉后各分散。
影徒随我身；	永结无情游，
暂伴月将影，	相期邈云汉！

Herbert A. Giles translated the poem as:

An arbour of flowers and a kettle of wine:  
Alas! In the bowers no companion is mine.  
Then the moon sheds her rays on my goblet and me,  
And my shadow betrays we're a party of three!  
Though the moon cannot swallow her share of the grog,  
And my shadow must follow wherever I jog.  
Yet their friendship I'll borrow and gaily carouse,  
And laugh away sorrow while springtime allows,  
See the moon—how she glances response to my song;  
See my shadow—it dances so lightly along!  
While sober I feel, you are both my good friends;  
When drunken I reel, our companionship ends,  
But we'll have a greeting without a goodbye,  
At our next merry meeting away in the sky.

Giles has succeeded in both conveying the brevity and grace of the original poem and reshaping the ideorealm. In translating “举杯邀明月，对影成三人。” Giles added two subjects: the moon and the my shadow, making the poem in romantic color. In the translation of “我歌月徘徊，我舞影零乱。” the translator used two imperative sentences to advice the reader to enjoy his delight. Liu Zhongde (刘重德) thinks that the translation of the last two sentences is not quite exact. He translated them as follows:

Let's keep companions each other abiding by,  
Meeting at night far across the broad and vast sky.

But the beauty of the poem lies in the fuzziness that Giles created according to the ideorealm the whole translated poem reshaped.

Reshaping the Ideorealm (重铸意境)

Ideorealm is not only the kernel of the traditional aesthetics of our country but also of great importance in translation theory. The artistic ideorealm in the source language should be transferred and reshaped in the target language when we do the translation. Mao Dun (茅盾) once says: “Literary translation consists in conveying the artistic ideorealm of the original in another language so that the reader should be inspired, moved and led through an aesthetic experience like one who reads the original.”

Ideorealm is the spirit of poems and consists in the totality of the artistic image characterized by a fusion of feelings with the natural setting plus the imagined images it triggers. The creation of ideorealm is completed by the author and the reader together. The receptor is one of the key factors involved in the principles of equivalent effect. He is the terminal point of information transfer. The essential nature of translation requires the effect of the reshaped ideorealm upon the receptor ought to be basically the same as that of the original receptor. So grasping the spirit of a poem and reshaping the ideorealm seems very important for a translator. For example, when Xu Yuanchong (许渊冲) translated Mao Zedong (毛泽东)'s poems, he changed the form to get the “spiritual similarity” reshaping the ideorealm of the ST(source text) into the TT (target text). Once Mao gave comments on a photo of some girl soldiers: “中华儿女多奇志，不爱红装爱武装。” Xu translated it as:

Most Chinese daughters have desire so strong,  
To face the powder and not to powder the face.

“To face the powder” means “to go to the battlefield (爱武装)”, and “to powder the face” is “to make themselves more beautiful by powdering their face (爱红装)”. The pun

reshaped the ideorealm of the original text and gives us an aesthetic appeal. In his “letter to Yuanjiu” (《与元九书》) the great poet Bai Juyi (白居易) said: “Nothing touches people more deeply than sentiment”. Literature is a learning involving the representation of man’s thoughts or feelings. Hence we can say that the focus of conveying the artistic ideorealm of a literary work resides in the transfer of the “feelings” or “heart” of the original author or characters. A translation should make the reader inspired, moved and led through an aesthetic experience like one who reads the original by reshaping the ideorealm.” For example:

“When I saw my charmer thus come in accompanied by a cavalier, I seem to hear a hiss, and the green snake of jealousy, rising on undulating coils from the moonlit balcony, glided within my waistcoat, and ate its way in two minutes to my heart’s core”. (Jane Eyre)

Huang Yuanshen (黄源深) translated this paragraph as “当我看见那个把我弄得神魂颠倒的女人, 由一个好献殷勤的男人陪着走进来时, 我似乎听到了一阵嘶嘶声, 绿色的嫉妒之蛇, 从月光照耀下的阳台上呼地窜了出来, 盘成了高低起伏的圈圈, 钻进了我的背心, 两分钟后一直咬啮着我的内心深处。”

The translation describes the green snake of jealousy vividly. “一阵嘶嘶声”、“呼地窜了出来”、“盘成了高低起伏的圈圈”、“钻进”、“咬啮” reshape the ideorealm of the original paragraph. They give us a large imaginary space.

A number of different translations can in fact represent varying degrees of equivalence. Equivalence can be only understood in terms of proximity, i.e. on the basis of degrees of closeness to functional identity. In a novel, the characters play a very important role in the conveyance of the aesthetic sense. A translation must reshape the specific features of the characters. For example: in “Pride and Prejudice” Darcy is a main character. He seems very proud and fastidious. In the novel there is a sentence “Mr. Darcy bowed.” If we translate it as “达西先生鞠了一躬。” it does not conform to Mr. Darcy’s characters. He is very proud. He can not “鞠一躬”. But he is at the same time gentlemanlike. So Zhang Ling (张玲) and Zhang Yang (张扬) translated it as “达西先生弓了弓身子。” Zhang accurately transferred in smooth Chinese the ideorealm connoting a fusion of feeling with the sight, letting the reader see a “real” Darcy.

#### Requirements of Reshaping the Ideorealm (怎样重铸意境)

Good understanding of the ST is the prerequisite of correct translation. When reading the text, we must read in the context. Hu Zhuanglin (胡壮麟) divides contexts into 3 kinds: linguistic context, situational context and cultural context. When we do the translation, we must take these facts into consideration, as the English proverb says “No context, no text.” For example:

Clare stood still, and inclined his face towards hers.

“Oh, Tessy!” He exclaimed.

The girl’s cheeks burned to the breeze, and she could not look into his eyes for the emotion. (*Tess of the d’Urberville*)

Zhang Guroo (张谷若) translated it as:

克莱站住了脚, 把脸歪向她那一边。

“哦, 苔西!” 他喊到。

那个女孩的面颊, 在微风中红的火热, 她感情激越、魂飞魄失, 她不敢再看克莱的眼睛了。

“The girl’s cheeks burned to the breeze.” being translated into “那个女孩的面颊, 在微风中红得火热。” is not correct. Here “breeze” refers to the breath of Clare when he exclaimed “Oh, Tessy!” Taking the context into consideration, Sun Zhili (孙致礼)’s translation is better:

克来站住了脚, 把脸贴向她的脸。

“哦，苔西！”他失声嚷道

苔西感到了他嘴里冒出的气息，脸上给烧得火辣辣的，她心摇神荡，不敢再盯着安琪的眼睛了。

The second qualification to reshape the ideorealm is that the translator must have the “boldness”. With boldness the translator can employ the ST to do recreation freely. Without boldness, the translator would have the jitters all the way and translate word for word mechanically. The boldness comes from the translator’s penetrating insight into the meaning, the artistic features and ideorealm of the original text. For example:

“I was remarked that the clock began to strike, and I began to cry, simultaneously.”  
(David Copperfield).

Xu Yuanchong translated it as “据说，钟声当的一声，不早不晚，我就呱呱坠地了。”“当当”、“不早不晚”、“呱呱坠地” vividly reshaped the ideorealm of the source text.

The third requirement for a literary works translator is that he or she must have true feeling. Truthfulness is the sublimity of absolute sincerity, without which no people will be touched. A forced cry looks blue but is not grievous; a forced rage looks severe but is not fearful; a forced intimacy is accompanied by a smile but not affectionate. A real grief is grievous without any cry; a real rage is fearful before it actually happens; a real intimacy is affectionate before a smile shows.

Another requirement is the attainments in the target language and writing. When a translator penetrates into the original text to understand and appreciate it, the translator is possessed of the reader subjectivity, and on the other, when turning to the original artistic ideorealm he has experienced into the target language, he has the subjectivity of “composing and translating.”

#### Conclusion

Ideorealm is an appealing part in literary works. When we translate literary and artistic works, we should reshape the ideorealm to get the target language readers inspired, moved and led through an aesthetic and imaginary space. Good understanding of the source text, the attainment in the target text and writing, the translator’s boldness and true feelings are the prerequisite to the conveyance of the original artistic ideorealm in translation.

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