

***Minds and lines in motion: Relevance Theory and Chinese
to English visual poetry translation processes***

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In partial fulfilment of the requirements

For the Degree of Doctor of Philosophy

UCL CenTraS

London, UK

January 2022

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Declaration for research and thesis

I, Lianda Liang (梁练达), confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.



Date: 16 JAN 2022

Research abstract

Gutt argued that Relevance theory (RT), proposed by Deirdre Wilson and Dan Sperber (1986/1995), is sufficient to account for most types of translation on its own. This bold claim has given rise to substantial debate in both the Chinese and English translation scenes. One of the most significant debates on RT's explanatory power has been that between Zhao Yanchun and Wang Bin (2000), with the latter arguing that RT cannot resolve discrepancies caused by the different cultures of the two languages. In Wang's terminology, this becomes a problem of cultural default. While Wang viewed the difficulties as resulting primarily from specific cultural aspects of simplified Chinese language, I contend that it is, in particular, the visual aspects of Chinese, as well as of the visual poetry genre, that give rise to significant communicative challenges. This area remains underexplored by RT scholars, including Gutt.

This PhD project responds to Gutt's bold claim by exploring Chinese to English translation using visual poetry and human-based data from translators. Focusing on the significant challenges caused by discrepancies between logographic and alphabetic languages, I begin by reflecting on how the English translation of Chinese visual poems might be accounted for based on the concepts and assumptions of RT as developed by Gutt and other scholars who have sought to relate RT to literature or translation. I then investigate the extent to which the cognitive processes of translators, as observed via a natural and traditional collection method Think-Aloud Protocols (TAPs), confirm those same concepts and assumptions. The second goal of my research builds on Gutt's efforts to demonstrate the applicability of RT by proposing a practice-oriented model for the logographic to alphabetic language translation of literary texts. Based on the twofold approach from my

first research goal, I develop a practice-oriented model of translation that is designed to be of use in translation practice and training.

Impact statement

Relevance Theory in translation studies became well-known through Gutt's (1990s) unified account of translation, spreading to a wider audience when multiple attempts had been made, without success, to produce a comprehensive theory of translation. His chief contributions, those that have made a permanent difference to translation methodology, include his persistent call to focus on the nature of translation, and the validation of his united account of translation with RT. As a result, Gutt's influence, both on the nature and style of translation approaches, although primarily from an anglophone perspective, can be argued to be 'universal'. Gutt has striven to make his account more comprehensive, with practical applications to translation between many language pairs in many textual genres. It is my contention, however, that further empirical research is needed on literary translation between pairings of a logographic language and an alphabetic language. Simplified Chinese has many properties that are not shared with English, and disconnections between the culturally based graphic and graphemic natures respectively of the language pair result in a unique challenge for translators. A study on the unique challenges presented in Chinese to English translation will offer insights for those researching Chinese and English literary translation.

Gutt's PhD (1989) tackled the principal shortcomings of scientific approaches, caused by an insufficient understanding of the important variables and invariables in the process of translation. RT's development in mainland China has attracted research interest from multiple disciplines. Since 2000, a significant trend has grown in studies on the explanatory power of RT for culturally loaded content in translations. The explanatory power of RT lies in certain ideas that help translators to identify discrepancies in their interpretation

processes. Chinese translation research trends have centred on culturally specific words, segments or sentences across a vast array of genres, but little attention has been paid to the genre itself as a translation corpus. This study builds on an existing RT-based model of translation in China, attempts to bridge the gap caused by the reliance of the majority of studies on observations of non-empirical data, and develops an RT-based practical translation model based on empirical data from the translator's perspective.

This research study explores RT's explanatory power using translators' TAPs, testifying to Gutt in the genre of visual poetry translation and proposing a new translation model that incorporates essential concepts from Gutt's account of translation. In real-life translation, there are always influencing factors beyond the purely linguistic ones. The descriptive model of the translation process distils this complex account into practical guidance that can be understood without theoretical knowledge. This could support both trainee and professional translators in addressing translation problems such as the accurate identification of cultural differences, use of appropriate envisaged context and most appropriate decision-making during translation processes in creating translation products.

Acknowledgement

I want to express my heartfelt thanks and appreciation to Professor Kathryn Batchelor, my principal supervisor at UCL. It has been a great privilege and pleasure to work under her guidance and her continuous encouragement, trust, and respect. I thank her for giving me an opportunity to research at UCL. No words could express my thanks to Dr WANG Caiwen, my subsidiary supervisor at UCL, for being a big part of all my hardcore translation and interpreting trainings, and therefore given me the opportunity to master self-motivation, problem-based learning, consistent resilience, and persistent perseverance, you have my everlasting respect and trust. My thanks also go to my colleagues and friends at the University of Nottingham (UK), UCL, and University of London who sincerely encourage me through my research, reading and writing processes, and through constructive feedback. Sincere thanks to all my family members for simply being there. Many thanks to my friends who had been there whenever I needed them.

Many acknowledgements to my former advisers at the University of Nottingham (UK) Dr Yvonne Lee for her recommendation of research participants and Dr James Helgeson for his recommendation on key scholarly references for the early stage of this research. Thanks to Joseph Bell for data collection equipment training sessions at the University of Nottingham. Most notably Hanna Risku for data organisation and analysis methods which motivated me through this research process and product. Most inspirational academic work for maintaining healthy wellbeing is that by Professor Gerda Wielander. Special thanks to Giulia Garoli, all UCL library team, and UCL security team for being there whenever you are needed.

Table of Contents

Research abstract	2
Impact statement	4
Acknowledgement	6
Introduction	9
Chapter 1 Theoretical framework	28
1.1 Relevance Theory and Cognition	28
1.2 Gutt's RT for successful communication in translation.....	42
Explicatures and implicatures	43
Mental representations	43
Cost-benefit relations	45
Communicative clues and interpretive resemblance	47
Direct and indirect translation	55
1.3 Chinese 'visuals': a 'hindrance' for English addressees?.....	59
1.4 Mental representations from meta-representations: 'enhancers' of RT's explanatory power on inference processes	68
Chapter 2 Applying Relevance Theory to the current scene of Chinese translation studies..	76
Chapter 3 Poetry, poet and poems: the meta-, the source addresser and source texts for this research	121
3.1 On the selection of visual poetry in the Chinese language	121
3.2 A test and trial for WenQu	133
3.3 Yin's poem and poetry: a salient choice for the research.....	157
Chapter 4 Yin during secondary communication from Chinese to English	166
Poem 1 《往事在风中呼呼作响》 (wǎng shì zài fēng zhōng hū hū zuò xiǎng).....	169
Poem 2 《醉了的春》 (zuì liǎo de chūn)	180
Poem 3 《看太阳在地平线上升起》 (kàn tài yáng zài dì píng xiàn shàng shēng qǐ)	188
Chapter 5 The Research subjects' thinking and their 'movements' during secondary communication from Chinese to English	198
5.1 Selection of research subjects and 'movements' of relevance.....	199
5.2 Designing research and collecting data.....	203
5.3 Gutt in the conversations	211
5.4 Translation process and product of S1.....	216
5.5 Translation process and product of S2.....	236
Chapter 6 A model of secondary communication, translators' minds, and translators' lines	249
6.1. Models in Translation Studies	251

6.1.1 PACTE Group	254
6.2 RT-based models in Translation Studies	256
6.2.1 RT-based models in Chinese Translation Studies.....	256
6.2.2. Gutt (2011)	263
6.3 Blueprints	267
6.4 Flowchart for a translation model	276
6.5 The final model.....	291
Conclusion	297
7.1 The translation of poet, poem and poetry with Relevance	297
7.2 Outlook for further research	306
Bibliography.....	311

Introduction

Ernst-August Gutt's (1989) unified account of translation originated in the 1980s, when he was a PhD researcher, co-supervised by Deirdre Wilson and Dan Sperber. Wilson, a British linguist and cognitive scientist, and Sperber, a French cognitive scientist, had co-founded RT in 1986, jointly challenging the classic pragmatics developed by Paul H. Grice. In his PhD thesis, Gutt explored the scope on the notion of translation. In his demonstration of translation that is viewed as interlingual interpretive use, the notion of translation thus covers a wide range of phenomena; whereas when viewed based on the preservation of the communicative clues present in the original, it covers a narrower range. Regardless of wide or narrow, Gutt's thesis (1989) started the view that a relevance-theoretic framework can be applied to translation and laid the fundamental argument on the prerequisites for successful communication by translation. The argument and relevant concepts were further developed by the author in subsequent publications (Gutt 1989, 1990, 1992, 1998, 2000, 2005, 2006, 2011). In 1989, his PhD thesis took as a starting point his critical observations of Western translation practice from the 1970s to the end of 1980s, in the context of a long-standing debate on the faithfulness of translation, whether the translation of a certain genre is possible. It all seemed very product focused. It was, therefore, time for new initiatives and a new methodology in translation research. The lack of understanding of translation processes, and the traditional view of translation being an art or a skill, made the application of scientific approaches to translation research challenging. While Gutt described his attempt to apply RT as a comprehensive account and exploration of translation, he focused on Norbert Hofmann's 1980 study, which was a direct response to the challenge of using a scientific approach in translation research. The core of Hofmann's response, with which Gutt agreed, was a call for researchers to focus on the identification,

description and formulation of important operative variables in translation processes for applications (Gutt 1989, p. 12), as these were key to a comprehensive theory of translation. Hofmann's focus on the textual genre was literature, and his response was thus considered a literary translation. While scholars such as Hofmann initiated their own views and approaches to translation, Gutt's supervisors, Sperber and Wilson, proposed their theory of RT, which originates in the authors' joint response (1981) to one of Grice's pragmatics principle, namely his theory of conversation. Grice first developed his theory, with a proposal on the Notion of Meaning, in the 1957 paper entitled 'Meaning', which sparked widespread interest and controversy¹. In his proposal, Grice attempted to analyse the meanings of an utterance to an addressee by focusing solely on an addresser's intended meaning.

During the 1980s, Sperber and Wilson jointly defined key concepts of interpretive use under RT. One core concept adapted by Gutt is that of interpretive resemblance. In Sperber and Wilson's early notion of interpretive resemblance, the distinction between the descriptive use of language and the interpretive use of language is determined by what is shared among those logical properties of propositional forms. That two utterances resemble each other is conditional on two propositional forms resembling each other to the extent that they share analytical and contextual implications, as explained further by Sperber and Wilson, as follows:

The analytic implications of a propositional form P are non-trivial logical implications derivable from P by the application of inference rules requiring only a single premise as input. They are the implications that determine the propositional content of P in isolation from any context. Propositional forms are entertained not in isolation but in a context of background assumptions. The contextual implication of P in the context of C are [sic] propositions

¹ Scholars at the centre of this debate challenging Grice's notions of meaning include Ziff (1976), Searle (1969) and Wilson and Sperber (1981a, 1981b).

impliedby the union of P and C ... Two propositional forms interpretively resemble each other to the extent that they share analytic and contextual implications in C. (1988, pp. 137, 138)

RT accounts for the relationship between what people say and the thoughts that they intend to communicate as interpretive resemblance. Interpretive resemblance manifests itself when the concept encoded and the meaning communicated differ in their content; when a relationship exists between the encoded and the communicated, it can be easier to devise the concept communicated (e.g., via pragmatic interpretations). Descriptive use is a common form of truth-conditional semantics, in which the propositional form of a description is used to relate the thought in question to some state of affairs in a (possible) world where the form in that state of affairs is or would be true (Sperber & Wilson 1995, p. 56). Both descriptive and interpretive uses of language consider thought as a mental representation of a propositional form, with logical properties, that can be either an actual or an ideal representation. In descriptive use, actual representation and ideal representation refer to an actual and desirable state of affairs, whereas in interpretive use, the terms are used rather to describe outcomes of actual and desirable representations (ibid, pp. 231, 232).

Gutt has argued that RT, as a theory, can be applied to and account for translation independently of other theories. This bold claim ignited the debate in the field of translation and empowered RT as a theoretical framework to explain most types of translation. Gutt's call for a united theoretic account of translation is potentially powerful as it unites various 'dissident voices' (e.g. dynamic equivalent, manipulation theory) into 'one that could work for all'. In other words, RT offers general guidance for all types of translation. For example, He Jing (2010, p. 3) summarised RT's central concern for the translators 'is not to achieve some fixed standard of "equivalence", but rather successful communication, or the identification of what the translator intends to communicate to the target reader'. Gutt's

(1989) theoretical development takes as its starting point a critique of two notions of translation that are acceptable from a practical perspective but not from a theoretical one, enabling a range of notions of translation. When initially developing RT as a basis for his unified theoretical account, Gutt responded to Diana Blakemore's (1987, p. 17) views on Jerry Fodor's 1983 modular model of mind: 'the semantics-pragmatics contrast corresponds to the distinction between linguistic knowledge and non-linguistic knowledge'. In this model, the language module of the mind outputs mental representations that are 'blueprints', a mental image or guidance for propositions that are linguistic forms that need to be inferentially enriched and developed using contextual information to yield mental representations for a fully propositional form (Gutt, 1987, p. 341). This formed a starting point for further exploration of the practical aspects of translation. Gutt's studies of translation continued with a focus on successful communication in translation: he has been involved in teaching and developing translation practices and his publications have included practical strategies for problem-solving in translation. Towards the late 1990s, Gutt (1998) expanded on the role of translation, suggesting that translation itself is a pragmatic notion: different people hold different notions of translation and the translator may have to bring these together. He also summarised translation problems in primarily two categories: context-based problems and language-based problems (Gutt, 1998, pp. 46–51). By this stage, Gutt was developing his account of translation with more practical concerns, and his more recent studies (2000, 2011) call for frameworks that solve empirical translation problems by exploring translation processes, translation products² and translators' saliency selections during such secondary communication.

² A translation product differs from a target text (TT) in that a translator must consider many extralinguistic factors, such as translation instruction (e.g. a translation brief) that contains the clients' requirements. A translation product may also be created by a team of translators, editors and proof-readers and is, therefore, likely to contain many more extralinguistic variables than just three parties in a secondary communication. A TT considers primarily the translator's thoughts and competencies, and is more reflective of a ST's original message and the translator's cognition in relation to that message.

Gutt's science of translation, rather than being an ambitious and grand attempt to explain all phenomena in translation, elucidates the regularities or unity of certain translation phenomena. This consolidates a view that maintains balance within a targeted data scope. This research's overall design takes into consideration the difficulty of explaining human concepts and, therefore, targets only a small number of research subjects' irregularities in the translation of one chosen genre of texts. Gutt's account originated with his response and classifications of the problems inherent in a scientific approach to translation. When discussing the problem of defining a domain for a general science of translation, Gutt critiqued Toury's (1995, p. 53) *Descriptive Translation Studies (DTS)*, which see translation as a norm-governed activity with at least two sets of language cultural norms involved. The descriptive-classificatory approach starts from the observation that no phenomenon differs completely from every other phenomenon (Gutt, 1989, p. 32). Thus, Toury's account does not see a translated text as different from any other text written in the target language. Each phenomenon shares similarities which can be exploited for the purposes of description in sets or classes rather than individually. Gutt sees the way a target text (TT) is written and its effect on a targeted addressee (TA) as imperative: by examining the phenomena found in translation, regularities can be identified that then form the science of translation (Gutt, 1989, pp. 136, 137). Gutt's account is practice-oriented and focuses on practising translators. Translators' memories, life experiences and intuitions also influence translation as a phenomenon; their translation decisions and corresponding solutions to specific translation problems form part of secondary communication. Gutt's account triggers no further complicity or restrictions in translators' mental operations. His guidance offers freer norms for human communication, but he encourages a targeted scope of required data.

During the translation process, translators focus on the degrees of resemblance with which a translated text may retell an original message to a TA. While Gutt's supervisors had their definitions of faithfulness (Sperber & Wilson, 1986), he had his own notion of this concept, introduced in two instances of interpretive use — indirect and direct quotations (Gutt, 1990, pp. 153, 154). Gutt's concepts of direct and indirect translation guide translators' interpretation processes for most types of translation — from indirect quotation as 'zero' resemblance, to direct quotation as 'full' resemblance of an original message from the ST. Gutt argued that indirect quotation is usually applied in interlingual translation, but translators may retell in a relevance-enhancing way for the TA to gain a cognitive benefit, creating a successful translation by being consistent with the principle of relevance. These two examples later developed into Gutt's notions of direct and indirect translation, which remain crucial in his interpretive resemblance concept. Gutt explains direct translation thus: 'a receptor language utterance is a direct translation of a source language utterance if and only if it purports to interpretively resemble the original completely' (Gutt, 1990, p.155). This definition excludes any potential context of the translation addressees and only regards the context envisaged by the original addresser (p. 154). This research considers translation as a secondary inferential communication and agrees that, for an utterance to be communicable, it must be consistent with the principle of relevance. My endeavours to explain Chinese to English translation would face significant communicative challenges, resulting primarily from the logographic nature of Chinese characters.

RT was introduced in mainland China by Shen Jiaxuan³ in the late 1980s. Scholars in China have tended to choose culturally loaded words as primary examples for discussion,

³ Shen Jiaxuan (沈家煊) has notable academic works such as 'Pragmatics, cognition, and implicature', 'Foreign Languages and Teaching', and 'Contemporary Linguistics'. RT was originally introduced to China as a theory of pragmatic and an account to interpret contextual differences in reading a foreign language.

and very little research has drawn on empirical data to explore actual processing details. Furthermore, there has been little research to date exploring RT and the genre of poetry. Gaps in the current research landscape include translators' saliency selection processes in Chinese texts, what they see as the predominant features in the lines of a poem, what they construct, what they choose as a corresponding context, and what these chosen correlative contexts represent. My own research project aims to fill these gaps, adopting the same method to collect translators' data. My primary focus is on exploring what verbal protocols can tell analysts about how translators approach their tasks, process their decision-making criteria, and pattern their modes of reasoning (Ericsson & Simon, 1993; Tirkkonen-Condit, 1991, 2000), and examining these processes from the perspectives of Gutt's theoretical account (1990, 2000, 2011). Before I collected this project's main data from professional translators, I did a small-scale pilot study with discusses how amateur translators use their knowledge of the world and data structures (e.g. metarepresentations) to process selected contemporary poems in simplified Chinese. This PhD project collects data from three research subjects as they work to translate simplified Chinese language poems into English, myself included as the Chinese mother tongue research subject. The data analysis focuses on problems caused by the language pair's unique visual and aural nature, drawing on a selection of examples from translators' cognitive processes and products⁴. This part of the research project responds to Gutt's call for research that draws on empirical data from practising translators. It aims to test the explanatory power of RT in the context of Chinese to English translation of visual poetry with empirical data from both native Chinese and native English research subjects.

⁴ 'Translation product' in this research project and PhD thesis refers to a final translated text, also called the target text, edited and polished by the translator.

Wang Bin (2000) challenged RT's explanatory power in disputes with Zhao Yanchun⁵, arguing that RT is not applicable to Chinese to English translation because of problems caused by cultural default, a term defined by Wang Dongfeng (1997, p.55) as something in an utterance that follows the economic principles of pragmatics: only the required knowledge — depending on the communicative intention or needs — is conveyed. This is because, unless they have particular reasons to do so, people do not usually explicitly state what is regarded as common knowledge within a society or a culture. This creates the problem of cultural default for secondary communications in two or more languages. Wang (2000) argued that it is impossible to resolve the discrepancies caused by cultural differences between source and target languages. Gutt's account had encountered one of its most vociferous opponents from the Chinese translation scene. Wang's default concept presents two layers in three types of default: contextual, situational and cultural. The last type consists of discrepancies to which no one can find 'any answers' from secondary communication (Wang B., 2000, pp.14, 15). Two layers underlie each type of default: (1) knowledge specific to the source culture, resulting in defaults, and (2) a default reasoning created by the enrichment of a proposition for an ideal representation, which Wang (Wang B., 2000, p.15) terms ideal cognitive reasoning⁶, a mode of reasoning with the above definition of cultural default and inclusive of cultural default mode of reasoning⁷. Thus, Wang disregarded RT's explanatory power because the communicative discrepancies caused by cultural default mean there is no resolution of the problem of resemblance in the other language, especially for the translation between logographic and alphabetic languages. For Wang, RT's reliance on the cognitive effect on addressees from different

⁵ The debate between Professor Zhao Yanchun (赵彦春) and Professor Wang Bin (王斌) brought a great deal of scholarly attention to RT's explanatory power, and RT developed onwards to be a trending research topic.

⁶ Wang's word reads '理想认知模式' (ICMs), the abbreviation refers to ideal cognitive models, I translate it as ideal cognitive reasoning in order to differentiate the mode of reasonings to translation models.

⁷ Wang's word reads '文化缺省模式' (wén huà quē shěng mó shì).

linguacultures is not strong enough for a resolution of the discrepancies in knowledge content or the differences in modes of reasoning. Wang disputed that the RT's model generated by optimal relevance explains cross-cultural communications between the Chinese and English languages; therefore, unresolvable discrepancies in cross-cultural language communication cannot be accounted for by RT — it is unable to show how to transplant⁸ the cultural default from one language to another (p. 13).

Wang Bin seemed to highlight the limitations of RT without adequate knowledge of Gutt's work with RT on translation. The primary focus of Gutt's (1990, 2000) unified account was to explain the phenomenon of translation rather than prescribe translation rules or guidelines; indeed, the first decade of his development was theory driven. His concepts shed light on the regularities or unity found in certain translation phenomena, rather than being an ambitious attempt to explain all phenomena in translation. Gutt's inductive descriptive approach offers practical guidance derived from his theoretical account, a notable example of which is guidance for successful translation. In his lecture series, Gutt (1991, p. 7) indicated his view of what is a successful communication: 'peoples' beliefs, which is fundamental to a theory, should accurately represent reality because the better people's beliefs agree with reality, the more successful their efforts in communication are likely to be'. When Gutt (2000) discussed the success of a translation as a form of secondary communication, he evaluated utterances' risk of failure prior to overcoming any problems or potential problems raised by elements in these utterances. For him, miscommunication between two languages may follow from the interdependence of

⁸ Wang Bin's words stated that RT cannot account for the transplant problem of cultural default as '文化缺省的移植 (yí zhí) 问题'. This claim triggered Zhao's continuous response to him, and Zhao raised it as an issue and a topic worthy to be discussed.

contexts, communicative clues and interpretations: the greater the difference between the direct translation and the indirect translation of a source utterance, the greater the differences between these factors (Gutt, 2000, pp.179, 180). This concept is equally applicable in biblical or literary translation. Gutt demonstrated his point with examples of classical Chinese poetry from the *Book of Sounds*. The need for the addressee to recognise the degree of resemblance intended in interpretive use is a general requirement for successful communication (p.190). For the translation of literature, translators recognise the intention of the source text (ST) addresser and pass it on in the target language; guiding the TA to recognise this intention is key to a successful TT in secondary communication.

In the continental European critique of translation, scholars such as Riitta Jääskeläinen (2000, pp.71, 72) have commented on the view of traditional translation studies, that it is 'not needed to know how to study the human mind at work', and therefore called for experimental research methodology on process-oriented translation studies. RT scholar Agnieszka Piskorska (2008, p.43) claimed that 'inferential processes are indispensable for communication and operate in every kind of discourse ... even in such registers in which ambiguity and imprecision are apparently to be avoided at all costs pragmatic processes do apply and the message is context-dependent'. RT developments prior to the millennium centred around impacts arising from contextual differences and applications of the inferential model of communication primarily from theoretical perspectives. Since then, Gutt's study of 2000 highlighted the value of RT to practice-oriented studies, and his 2011 study responded to his own earlier call (2000) for more research on the practices of translation. He started developing a practice-oriented framework for the translation of biblical texts, based on the idea of translation as interpretive language use. All these debates and developments motivated this research project on Chinese and English

language translation, to testify to RT's explanatory power and to propose a model for logographic and alphabetic language translations, aiming to integrate Gutt's key principles of successful communication with investigations on cultural representation — Sperber's (1996) definition — in selected Chinese texts. For the thesis to be compatible with Gutt's existing approach, the model should be based on Gutt's degrees of resemblances, notions of telling and retelling, and guidance for genre expectations. Gutt (2011, p.106) considers genre to be 'culturally defined kinds of communication that raise audiences' expectations for a specific kind of relevance'. I will develop a model that shed light on the reasoning mechanisms of research subjects during the translation of poetry from Chinese to English.

The aim of this project is to testify to RT's explanatory power in Chinese to English translation, in addition to developing a translation model. My PhD project's theoretical hypothesis is that Gutt's framework can account for the chosen corpus in translation from Chinese to English. This thesis includes empirical data and an analysis of professional translators' thinking processes during some given translation tasks. The aims are implemented through two research goals. The first goal of this research started with identifying a text genre neglected by the majority of RT translation studies in the current Chinese to English language scene. When translators interpret an utterance, they must, as addressees, make decisions from a range of possible interpretations — which may be wide or narrow — all of which can be detected and studied from the empirical data of their thinking processes during translation. According to Guo Chunjie, process-oriented research improves awareness of the cognitive mechanisms in human mental operations (Guo, 2007, p. 2). RT's explanatory power in translation will be better understood and emphasised if I consider the unique challenge raised by the audio-visual nature of a Chinese language utterance, with a two-fold benefit. The identification of differences in modes of reasoning

and mental representations would help the resolution of cultural default problems in this language pair, while translators will benefit from understanding the thinking patterns and psychological computations of a TA as well as their own. As further explained by Blakemore (1987, pp.185, 186), propositions are treated as representations of a psychological construct; inferences are the psychological computations achieved by those representations. To complete the computations of a translation process, information is obtained from addressees' memories, constructed by other assumptions stored in memory, or constructed from information derived through sensory input (Pilkington, 2000, p.59). By processing new information in the context of previously known information, addressees are able to bring their existing representations of the world to the act of communication (Blakemore, 1987, p.186).

My investigation and demonstration of the processes used by practising translators during secondary communication bring out the second goal of this research. In achieving goal one, I will propose a translation model within the RT framework that aims to increase the overall problem-solving ability of the unified account, thereby further developing RT's explanatory power in translation processes by human translators working with logographic and alphabetic language pairs. Gutt's (1992, 2000, 2011) concept of translation consists of two phases — the telling phase and the retelling phase — referring to two sub-communications between the three parties in a translation. The telling phase (Phase 1) is the sub-communication between the ST addresser and the translators as addressees. The retelling phase (Phase 2) is the sub-communication between the translators as secondary addressers and the TA. I argue that the translators' role of conveying contextual implications in the telling of an utterance is similar to that of predicting the target addressees' expectations. The key difference is that translators use source cultural context

for the former and target cultural context for the latter. This research's findings from Think Aloud Protocol (TAP) data analysis have identified specific contextual differences and communicative gaps resulting from individual representational differences (differences between a translator's drafts, and differences between the draft and the ideal representation), and put forward ways of bridging these gaps.

The second goal of this research project is to undertake further development of RT's potential power in explaining translation gaps in the chosen language pair in terms of both the process and the professional product, starting from a definition of 'culture' appropriate to Gutt's (1998) notion of 'translation'. Nida (2001, p.27) argued that differences in culture result in differences in language:

Language represents the culture because the words refer to the culture, as the beliefs and practices of a society, but the representation is never complete or perfect. Changes in language inevitably tend to lag changes in culture, but there are also aspects of culture that are so taken for granted that people simply do not feel the need for terminology to talk about what is completely obvious.

While this representation is feasible within one language and culture, it results in intercultural communication gaps. From Gutt's perspective, all words heard or perceived through utterances are variables that result in communication discrepancies. According to Dong (2020, p.160), 'culture is a representation of all human activities'⁹. Communication gaps arising from cultural influences, or hindrances from translating Chinese characters into an alphabetic language, indeed, any communication gaps caused by conveying the graphic nature of the Chinese language in an alphabetical language to public addressees, remain a principal challenge for translators in this language pair. The visual differences in the two languages create a significant challenge for translators, but the first step to finding a

⁹ The quotation was originally written in classic Chinese language characters as '文化是人類所有活動的表現'. Unless otherwise specified, all classic and simplified Chinese language translations in this thesis are my own.

resolution for such challenges is exploring ways to address these differences through the thought processes of professional translators during translation. Sperber's 1996 study inspired me to propose a model that could encapsulate Gutt's account to guide translators in their interpretive use of languages. This thesis complies with Sperber's (1996, p.61) call to 'only consider representations for human individuals as an information-processing "device"'. It shows both inference (as a thing in itself with its corresponding entity) and inferencing processes (as data captured and organised), attempting to shed light on inferencing itself from my own observations, from speculations of research participants and subjects, and observations of any significant differences in terms of inferencing and inferences.

To achieve the second goal of research, I attempt to summarise the processes followed by professional translators, showing their identification of translation problems, namely those research subjects that required the greatest effort to process or those that made them complain verbally. For example, a pause in verbal movements could be a sign of the subject investing greater mental effort into processing a textual segment, a non-clear verbal indication could be caused by mental exhaustion or encountering of textual challenges in translation. To achieve this aim for the research project, I came up with plans to recruit a large number of professional translators. But the primary challenge was the lack of any research funding. Other challenges included meeting research subjects' with one of the key recruitment criteria. They are proficient level of mandarin Chinese, sufficient knowledge of Chinese poetry, and British English as the subject's mother tongue. So, there were only two professional translators who fulfilled the key criteria and who were able to conduct a comparative analysis of thinking processes during secondary communication from Chinese to English. For this type of human data collection and analysis, the ST needs to resonate

with Gutt's concepts, with RT and with the unique visual nature of the Chinese language. The three people are professional translators. In this context, 'professional' refers to translators working in a professional environment and professional settings (the most natural way of working for data collection from addresser and addressee). It implies no judgement on student translators because, although professional translators may have more experience, I believe that learning is a lifelong process, but it matches Gutt's notion of practising translators. Tackling a problem requires breaking down highly complex tasks into a range of smaller, manageable tasks. In translating, it might be helpful to break up long sentences into smaller linguistic units.

In this PhD thesis, I collate the principal current challenges in Chinese to English translation in order to better understand RT's explanatory power on its own and to enjoy the study of translation. The first part of the thesis, Chapters 1 to 3, offers an overview of the creation and development of RT in both Chinese and English translation scenes before introducing the creator of the ST, Yin Caigan (尹才干), in Chapter 3. Chapter 1 gives a relevant summary of the development of RT — with a focus on Gutt's unified account — from 1989 to the past 10 years, and the relationship between representations in the translator's mind and utterances, including Gutt's decision to remain an RT theorist rather than create a new theory of his own, and his latest study exploring expectations of different literary and non-literary genres from an RT perspective to bridge existing discrepancies. After introducing the theoretical background, I discuss Sperber and Wilson's perception of inference with my own explanation of Chinese language examples in Chapter 1, Section 3. Chapter 1, Section 4 discusses the unique challenge presented by Chinese as a logographic language. Chapter 2 presents a detailed literature review on the development of RT in the mainland Chinese translation scene from the 1980s to the 2010s for this specific language pair,

emphasising the application of RT within modern Chinese pragmatics and recent methodological advances, and identifying a Chinese printed text genre currently neglected in the mainland Chinese translation scene. I then discuss how four decades of research on the uses and functions of RT in Chinese and English translation have drawn attention to sets of approaches adopted within individual case studies (e.g. a novel or a well-known popular drama series), to comparisons of the products of individual translators, and to the genre of STs written in classical Chinese language. Here, I identify certain eccentricities in the application of RT to the translation process in the designated language pair and to the product. This research explores the Chinese to English translation process from the translator's point of view. A pilot study was conducted as preparation for data collection, serving as a trial and groundwork for compatibility tests and validations of the translation model proposed for Chinese to English secondary communication. During the analysis of the pilot data, I designed and decided on the principal data collection methods and drew sketches of blueprints as part of the development of a translation model. I then introduce the creator of this research's ST, poet and founder of 'enjoyment of literature', Yin Caigan. Chapter 3 presents the chosen poet, the poems and the preparation for collecting research data.

The second part of the thesis, Chapters 4 to 6, presents the research subjects' verbalisation data from the process of translating Yin's poems. A selection of all three research subjects' data is then discussed in Chapter 6. Chapter 4 presents my translation and a discussion of the secondary communication of the ST as a research subject and a research analyst. I explore how I could identify indicators of translation problems in terms of both Chinese character visual conversions and interrelated subsidiary sounds (e.g. wordplay or semantic associations from phonetics) and conversions to English alphabet. Before identifying the

indicators, this chapter consists primarily of my own translation process, translation products and a commentary and reflection on my own thoughts, regarding both the process and the products. Chapter 5 presents the data collection design, two native English-speakers' verbalisation data of Yin's poems. It also contains all relevant details pertaining to data collection trips, subjects' manuscripts showing the translation process and product, and situational variables related to data collection. A selection of data from all three research subjects is then discussed in Chapter 6, which provides an evaluative discussion in which I suggest research outcomes with justification and salient (and saliency) examples from the participants' process and product, through comparative analysis with my own. I aim to integrate the identified and anticipated translation problems of this language pair from the perspective of British Chinese and native English users. Any such problems identified would contribute to the development of my model as a methodological tool for Chinese to English translation of poetry. I also provide an explanation of the model and a flowchart that could be viewed as a call for greater 'mutual translation competency' for logographic to alphabetic translation. A final sketch of the two-phase translation model, based on Gutt's concepts, a summary of subjects' data, and a subsidiary flowchart are introduced as the outcomes of the research. The following chapter concludes with the implications of the research outcomes and recommendations for future research (e.g. further development of this language pair model). This thesis finishes by considering the implications of this research and investigations of future work on Chinese and English translation studies. In testifying to RT's explanatory power alone, this thesis argues that it does not need to be applied in combination with other approaches to explain the secondary communication of selected Chinese poems. However, attempts to present different perspectives of RT's explanatory power in visual and aural secondary communication

remain the subject of debate. The corpus of studies could include paintings and music as well as a discussion on its pragmatic uses in education.

Gutt believes that further research on RT communicative models will allow translators to manage certain problems more easily. This is because ‘the inferential approach is superior to a cod-based approach in that it encourages the analyst to penetrate to the level of the actual thought processes in order to get a proper understanding of the text’ (Gutt, 1992, p. 17). Many knowledge systems carry information, such as cultural norms. Mental representations are themselves a form of data, and future research could investigate how translators’ inferential mechanisms interact with mental representations of poetry translations with less complicity, before considering premises from other theories. A focus on how mental representations function during inferential processes of translation is concerned with how mental data works, not how a structure of knowledge system works during thought processes or mental operations of translation, but how elements are reflected and contained in the minds of the addresser and addressee. This thesis demonstrates, in three chapters, an analysis of data gathered through translators’ spoken thoughts when translating from Chinese to English, which investigates the translators’ individual constructs as they interpret an utterance. Thus, the data collection methodology focuses on exploring translators’ mental processing mechanisms and mental representations during secondary communication. Despite the variability and subjectivity of such processes, retellings of a source utterance depend heavily upon translators’ conscious work, as well as upon how they follow certain individual and social behaviours. One way of characterising this individual construct is to explore those inferences that a competent translator must make to appropriately combine the meanings of the various textual segments. Therefore, two aspects of the translation process are at the heart of this

investigation: translators' decision-making processes within a cognitive context for solving difficult to translate segments (segments that require significant effort or are cognitively demanding) and their strategic employment during inferential processing (of premises to conclusions). Translators can work out the cognitive context with the selection and activation of mental representations, the processes of which could not be accurately predicted from a third-person perspective but could be gathered from observing translators' actual secondary communication processes in an utterance. A summary of the various ways of reasoning activated by the research subjects — mental habits influenced by language, culture, situations and personal experience — is presented as a schematic experimental design diagram alongside subjects' step-by-step procedures of the experimental tasks. In an attempt to respond to Gutt's call for a practical model of secondary communication. A detailed investigation of the translators' ways of thinking, in the form of a translation model, from simplified Chinese to English, should shed light on potential solutions that could be applied to a wide range of further translation problems that arise in secondary communication carried out by written utterances.

Chapter 1 Theoretical framework

This chapter encapsulates theoretical concepts from the research's chosen account of RT, which progressed from Sperber and Wilson to Gutt's further development in translation studies. In the following four sections, it outlines the explanatory power of RT. First, it provides an introduction to relevant theoretical developments under the joint influence of Sperber and Wilson, from the 1980s to the 2010s. Secondly, it explains how Gutt (1989, 1992, 1998, 2000, 2011) developed his application of RT to the field of translation studies. Thirdly, it explains simplified Chinese to English language translation gaps, due to the logographic nature of simplified Chinese characters. Fourth, it outlines the functions of mental representation and meta-representation (Gutt, 2006; Sperber, 2000) in translation as secondary communication. Throughout this thesis, for the purposes of clarity and consistency, I use the term addresser (产生者) instead of terms such as writer, communicator, speaker or author, to indicate the participant in a communication event, who takes the role of composing and making utterances. This thesis also prefers addressee (受众) instead of hearer, listener, reader or audience (thus 'target audience' is synonymous with 'target addressees') to refer to the participant in the communication act, who receives the utterance.

1.1 Relevance Theory and Cognition

RT belongs to the field of pragmatics and focuses on interactions between context and lines of text. There seems to have been little change to the definition of pragmatics since that of Charles W. Morris in 1938. When the subject of study is the relation between signs and

interpreters, ‘this relation will be called the *pragmatical dimensions of semiotics* and the study of this dimension will be named *pragmatics* [emphasis in original]’¹⁰ (Morris, 1938, p. 6). A more recent definition, that of George Yule (1996, p. 4), describes pragmatics as ‘the study of the relationships between linguistic forms and the users of those forms only pragmatics allows humans into the analysis’. Pragmatics, or pragmatic approaches, focus on a particular aspect of human communication — the production and interpretation of language as well as the role of the contexts in which it is used (Chapman, 2011, p. 10). Pragmatics ‘aims to model certain aspects of context in order to learn something about general rules and principles of language use’ (pp. 11, 12) and belongs to the field of human development of intelligence and behaviours (Barsalou, 2014; Sternberg, 1996). Translation studies are an interdisciplinary area with principles in line with the concepts of pragmatics. Linguistic studies have an important function in human communication. As a dominant figure in linguistics, Noam Chomsky (1980, p. 224) has been a key influence in shaping classic and modern pragmatics, notably with regard to his distinction between ‘pragmatic competence’ and ‘pragmatic performance’. The former is defined as ‘a set of knowledge or a state of mind’ and the latter as observable behaviour of language users while using a language (Chomsky, 1965, p. 4). For Chomsky (as cited in Chapman, 2011, p. 12), ‘language is primarily a mental structure, so true linguistic inquiry should concentrate on the nature of linguistic knowledge, rather than the distracting array of phenomena that get involved when people use language to communicate with each other’. Yule (1996, p. 4) also called attention to challenges in the studies of human cognition: ‘the big disadvantage is that all these very human concepts are extremely difficult to analyse in a consistent and objective way’.

¹⁰ Morris (1938, p. 6) also defined semantics as follows: the semantical dimension of semiotics is ‘the relation of signs to the objects to which the signs are applicable the study of this dimension will be called semantics’.

Grice (1957, p. 379) argued that when a sentence is used with an example, its meaning should be free from misinterpretation by the addressee. He then demonstrated the ways the addresser's meaning could be understood with a focus on the addresser's intentions. This was to prove a primary point of disagreement for Sperber and Wilson (1995, p. 201), who argued as follows:

'The scope of pragmatics, the idea that pragmatics should be concerned purely with the recovery of an enumerable set of assumptions, some explicitly expressed, others implicitly conveyed, but all individually intended by [an addresser], seems to us a mistake'.

Following his 1957 paper, Grice developed his account of Pragmatics from his theory of conversation in 1961, through an article entitled 'The Causal Theory of Perception', and further disseminated his theory in the William James Lectures he gave on 'Logic and Conversation' (Grice, 1989, pp. 24–40) and 'Further Notes on Logic and Conversation' (pp. 41–57). Grice's accounts have been further developed as neo-Gricean thinking to understand pragmatic roles in lexical comprehension (Chapman, 2005, p. 159) and a post-Gricean account which persists in its focus on bridging the gaps between the meaning of utterances and the addresser's intended meaning (Carston, 2012, p. 163). Studies of Grice's theories continue to date (Carston, 2008, 2012, 2016).

Grice's theory functioned within the classic pragmatics paradigm (Chapman, 2011, pp. 44–68), but he opened an enquiry into the differences between what is said and what is implied. Grice's pragmatics regard natural language as an integral part of general human conversation; he is, thus, opposed to the impartial and segmental approach to language propagated, for example, by Chomsky's (1965) transformational-generative grammar. During the late 1960s to mid-1970s, the debate continued to draw on Grice's theory of

conversation and the differences between ‘what is said’ and ‘what is implied’. Grice’s ‘Logic and Conversation’ explains notions including implicature (implying) and implicatum (what is implied), and a general principle with subsidiary categorical rules¹¹ (Grice, 1975, pp. 43, 44, 45–50). These form Grice’s Cooperative Principles and comprise four maxims. The first is the maxim of quantity which refers to informativeness of a conversation, that the speaker should say no more and no less than the conversation requires. Second, the maxim of quality refers to truthfulness and requires that the speaker say nothing they believe to be false, nor anything for which they have no evidence. The third, the maxim of relation, requires the speaker to ensure that all the information they provide is relevant to the current exchange and to omit any irrelevant information. Lastly, the maxim of manner refers to clarity in conversation. These marked a significant step in responding to questions such as ‘How addressees bridge the gap between utterance’s meaning and addresser’s intended meaning’ (Grice, 1989, pp. 22–40). As Strawson and Wiggins (2001, pp. 516, 517) note, Grice’s theory and maxims allowed others to see ‘the possibilities of extra-linguistic explanations’ in addition to that of formal linguistic meaning.

In 1981, Sperber and Wilson published an article in which they set out their agreements and disagreements with Grice’s accounts, identified two main issues arising from Grice’s works, and added one definition that contributed to the creation of their RT and its development as a theoretical account (Sperber & Wilson, 1981a, 1981b; 1986/1995).

Sperber and Wilson’s (1981a, p. 155) collaboration on RT went beyond Grice’s notion of addresser’s meaning and valued ‘a wide range of what at first seem to be arbitrary semantic

¹¹ Immanuel Kant had influenced Gricean maxims. For more details on Kantian mental faculties and maxims, see *Critique of Pure Reason* (Kant, Guyer & Wood, 1998) and *Kant’s Theory of Mental Activity* (Wolff, 1963), *Critique of Practical Reason* (Kant & Pluhar, 2002), and *Critique of Judgement* (Kant & Meredith, 1978: pp. 3–40), also known collectively as Kant’s three critiques.

facts', arguing that these 'can be seen as consequences of quite general pragmatic constraints'. Their RT values Grice's notion of the addresser's meaning but differs from Grice's other principles because RT gives equal importance to 'what is said' and 'what is implied' (Chapman, 2011, p. 102). Sperber and Wilson's (1981a, p. 155) first challenge to Grice's theory of conversation was to argue that 'the distinction between saying and implicating is not as simple as Grice suggests, and that the addressee uses Grice's maxims not only in deciding what is implied, but also in deciding what proposition has actually been expressed'. Secondly, they challenged Grice's view of how figurative speech should be explained, arguing that there was more to the interpretations of such figures than his maxims. Lastly, Sperber and Wilson introduced their own principle of relevance (including the concepts of communicative efficiency and optimal relevance). We shall look at Sperber and Wilson's challenges, principles of relevance and optimal relevance in turn. These notions remain at the heart of Sperber and Wilson's RT and the further development of RT from the mid-1980s to the present day.

The first point of contention raised by Sperber and Wilson concerns Grice's notion of intentionality. According to this notion, according to Grice (1975; 1989), meaning is fully dependent on the author's intention and what is implied. To challenge his notion of meaning, Sperber and Wilson (1981a; 1981b) emphasised the importance of context in explaining an utterance and demonstrated their belief that 'pragmatic inference was to be just as important in determining what is explicitly communicated as in determining what is implicitly communicated' (Chapman, 2011, p. 104). For Sperber and Wilson (1986, p. 15), 'the notion of context of an utterance' refers to 'a psychological construct, a subset of hearer's assumptions about the world; the subset of premises used to interpret [that] utterance'. Changes in context, thus, give rise to different interpretations of an utterance.

Their hypothesis was that the addresser was cooperating in a communication, and that the content of such communication depended on the addressee's ability to select the appropriate interpretation for the utterance. Their hypothesis relies on the addressee's tacit assumption that 'the addresser has observed Grice's maxims prior to giving the utterance, and in particular the maxim of relevance' (Sperber & Wilson, 1981a, p. 157). The scholars believed that such interactions between the addresser and the addressee occur when the utterance is 'relevant enough to be worth the addressee's effort to process it and it is the most relevant one compatible with the addresser's means and goals' (Sperber & Wilson, 1986, p. 170). Therefore, communication centres on addressees seeking to understand the addresser's goals in an utterance, involving not only coding and encoding but also the addressee arriving at a representation in order to draw a conclusion; thus, there are inferential interactions between what is presented by the addresser and what is already known by the addressees.

Whilst acknowledging that discrepancies may exist between what was implied by the addresser of an utterance, and the addressees' interpretations of those utterances, RT focuses on how people successfully manage communication while experiencing these differences. Sperber and Wilson's (1995, p. 45) hypothesis is that 'communication is governed by a less than perfect heuristic failures in communication are to be expected, but what is mysterious and requires explanation is not failure but success'. Sperber and Wilson (1981a, p. 164) focused jointly on communicative gaps and a range of other pragmatic issues, such as the interpretation of figurative utterances and the potentially indefinite range of linguistic conjectures and images. They posit that the key to communication success lies in the principle of relevance, which they define as follows:

Presumption of optimal relevance: (a) The set of assumptions (intentions) which the communicator intends to make manifest to the addressee is relevant enough to make it worth the addressee's while to process the ostensive stimulus; (b) The ostensive stimulus is the most relevant one the communicator could have used to communicate. (Sperber & Wilson, 1995, p. 164)

In this model, the communicative process starts from the perceptual or audio receipt of an utterance — either as a schematic indication or a linguistic proposition — proceeding through a saliency-driven filtering or selection process, and a processing of thoughts.

Since Sperber and Wilson's 1986 claimed explanation of the full complexity of context dependence in language understanding, many different studies have attempted to explain the inferential processes of communication, defined as those processes 'indispensable for communication and operat[ing] in every kind of discourse ... even in such registers in which ambiguity and imprecision are apparently to be avoided at all costs [sic] pragmatic processes do apply and the message is context-dependent' (Piskorska, 2008, p. 43). The process of inference in communication becomes a mind-reading game, where an 'appropriate' set of assumptions is required to deduce the addresser's intended meaning. This mind-reading game is played by the addressee of the utterance, who infers many possibilities with no 'true' validation from the utterance's addresser(s). An utterance of an inferential nature is considered optimally relevant if it fulfils the following two conditions: '(a) It is relevant enough to be worth the [addressees'] attention; (b) It is the most relevant one the [addresser] is able and willing to produce' (Sperber & Wilson, 2002, p. 233).¹² An utterance provides a set of mental representations from the addresser; these take two types — an actual type and an ideal type (Sperber & Wilson, 1995, p. 232). The former could

¹² This is a revision from the 1990s definition: 'presumption of optimal relevance: (a) The set of assumptions I (intentions) which the communicator intends to make manifest to the addressee is relevant enough to make it worth the addressee's while to process the ostensive stimulus; (b) The ostensive stimulus is the most relevant one the communicator could have used to communicate I' (1995, p. 164).

include indications (textual clues, visual clues, schematic indication) or be used as indications by the addressees to draw a mental representation, whereas the latter could represent what the addressee finds relevant from the utterance. This is to say, if an addressee pays attention to an utterance and finds elements relevant or worthy of their mental effort in it, then the utterance is relevant to the addressee.

In a later joint development on mental representations, Sperber and Wilson (2012, p. 31) clarified further:

Mental representations have a structure not wholly unlike that of a sentence and combine elements from a mental repertoire not wholly unlike a lexicon. These elements are mental concepts ... they are relatively stable and distinct structures in mind, comparable to entries in an encyclopaedia or permanent files in a database.

The mental representation capable of or likely to be widely distributed in a human population is cultural representation (Sperber, 1996, p. 70): i.e. the result of the social development and individual formation of representations of the world, filtered by human cognition. To explain the notion of cultural representation further, let us consider an example of a cultural representation associated with regional cultural heritage in China, namely the Beijing courtyard house.¹³ These courtyard houses are mostly located in the inner city of Beijing. They are a type of single-floor dwelling with regional characteristics, such as a shield wall¹⁴ immediately behind, situated within the courtyard house's main entrance, and have been part of Chinese cultural heritage and the shared knowledge of Chinese people for over 2000 years. Sperber and Wilson's model (1995, 2012) combines cultural representations with mental concepts, and the scope of such cultural representations is highly dependent on the public dissemination and validation of such

¹³ There are courtyard houses in other parts of China, but they are structured differently to suit local weather conditions. Beijing courtyard houses are considered the most historic and representative of Chinese courtyard houses. This term in simplified Chinese is 四合院 (sì hé yuàn).

¹⁴ This term in simplified Chinese is 影壁 (yǐng bì).

representations. In other words, the scope of cultural representation is flexible: it can expand through large-scale communication (e.g. mass media), an individual's own cultural understanding or culturally related empirical knowledge (e.g. individual cultural beliefs) or through a shared mental representation among a group (e.g. a company's culture and policy), region or country.

Following these definitions and associated examples of mental representations, I wish, secondly, to explain the relationships between their types. Just as mental representations include cultural representations, their outputs gain recognition through dissemination as public representations, and these public representations (including texts, books and other media) surrounding an individual could influence their mental representations. Sperber (1996) describes cultural representations as 'a fuzzy subset of the set of mental and public representations inhabiting a given social group' (p. 33) and suggests that 'the human mind is susceptible to cultural representations in the same way as the human organism is susceptible to diseases' (p. 57). Although this suggestion may seem inappropriate to some, the act of disseminating a culture, regardless of people's sentiments, does have parallels with the spread of a pandemic. Cultural representations have a substantial influence in the sense that we are exposed to and easily affected by cultural representations. Following his bold claim, Sperber called for a model explaining the causal chains linking the different versions of a *myth* [italics in original], which he took as an example to explain representations (Sperber, 1996, pp. 27, 28). In order to adequately explain 'distribution of versions of the same myth', Sperber maintains that we must describe 'all the individual steps of mental transformation and public transmission'. If we relate this requirement specifically to translation, we see the complexity involved in untwining the relationships among different social groups, their comprehension of utterances, the cultures of each

language in the pair and translators' predictions of the dissemination and perception of the translation products.

Sperber and Wilson offer a practical way of selecting potential premises and stopping when an implication satisfies an ideal set of mental representations raised by the utterance. According to their 2002 definition of relevance, the addressee of an utterance decides whether this utterance is worthy of their attention and continues an inferential process of communication if they find the interaction still worthy of their attention and cognitive efforts. If we relate this to translation, we see that, for an optimally relevant inferential communication to take place, the translator, as both addresser and addressee, could follow these sub-tasks as guidance to draw their own conclusions, making decisions about the appropriate content at each step of the process and ensuring each decision is the optimal one for the given utterances in each situation. In the inference process, according to Sperber and Wilson, an addressee should go through the following utterance comprehension sub-tasks:

- (a) Constructing an appropriate hypothesis about explicatures by developing the linguistically encoded logical form.
- (b) Constructing an appropriate hypothesis about the intended contextual assumptions (implicated premises *or assumptions*).
- (c) Constructing an appropriate hypothesis about the intended contextual implications (implicated conclusions) (Sperber & Wilson, 2012, p. 13).

The concept of explicature refers to what is said in a text, while that of implicature refers to what is unsaid in a text (Gutt, 2000, p. 40). Defining 'appropriate' in any type of utterance comprehension remains a difficult task. As an addressee of the ST, the translator follows these three tasks. As an addresser of the TT, the translator would potentially ensure that the TA follows the three tasks in their comprehension of the TT. Gutt (1990) notes an

essential criterion for an utterance to be communicable — that ‘interpretation has to be consistent with the principle of relevance’ (p. 147). That is to say, a TT produced with considerations of relevance and knowledge of such tasks of utterance comprehension will be worthy of the TA’s attention in reading it; it will be comprehensible and optimally relevant, provided that the TA invests the necessary effort for the intended effect.

In subsequent publications on RT, Sperber and Wilson identify two principles of relevance, relating to cognition and communication. Relevance, according to their latest joint definition, refers to ‘a property of inputs to cognitive processes, whether external stimuli, which can be perceived or attended to, or internal representations, which can be stored, recalled, or used as premises in inference’ (Sperber & Wilson, 2012, p. 6). During an inferential communication of a secondary nature, a translator could have formed new evidence from existing evidence. These new pieces of evidence are also called premises in this inferential communication. The principle of relevance acts as a limit to guide the addressee’s identification of different types of assumption. The first principle relates to cognition: ‘human cognition tends to be geared to the maximization of relevance’, while the second principle regards communication: ‘every act of ostensive communication communicates a presumption of its own optimal relevance’ (Sperber & Wilson, 1995, p. 260). Before analysing an inferential communication or translating a corpus, I will consider the principle of relevance to guide both my translation process and its analysis.

Wilson has collaborated with Terrance Cave regarding the value of RT in literature and Sperber has worked with Hugo Mercier to further develop RT in cognition. The increasing attention and value given to RT in literature are particularly relevant for this thesis, and I will

therefore use the final part of this section to outline notable developments in this area. Although the recent academic impact of RT has been primarily in linguistic studies of communication, several scholars have sought to explore its value in literary analysis and embodied cognition. A literary work is a manifestation of cognitive complexity, mobility and possibilities. As stated by Cave (2015), 'Human cognition is not a static inherited brain structure [but expressed through] its signature products namely language and culture' (p. 29). Cave has co-authored research with Wilson (Cave & Wilson, 2018), prior to which he observed an evolutionary trend within this paradigm for philosophy and linguistics, with his own definition of literature as 'a product of human cognition (the mind or 'soul' in Milton's language), reflecting ... the full complexity and mobility of cognition, and acting also as a kind of archive of cognitive possibilities' (Cave, 2015, pp. 30, 31). That is to say, literature reflects the human mind and, thus, the communication of literature can be accounted for by theories of the mind or cognition. As Cave (2015, p. 29) argues:

Human cognition has direct access only to a very narrow spectrum of information about the physical world and indeed about [us]. One of the key functions of cognition is to filter that limited and fragmentary stream of information, pick out what is salient or likely to be important for us, and enrich it, give it a meaning which is relevant to us.

Cave's work, including his collaborative studies with Wilson, continued to view people's internal organization of events as psychological architectures constructed from their day-to-day interactions.

Alone, Cave views literature as a reciprocal communicative activity, where 'RT offers a dynamic model of communication where ... the communicative utterances demand a corresponding activity of adjustment on the part of the addressees' (Cave, 2018, p. 167).

The way in which thoughts are expressed is influenced by these interactions in different cultural environments. Propositions in cross communications contain embedded signals to

the addressee, whose receipt of these signals could trigger psychological computations over the addresser's propositions. This applies to Wilson herself, notably through her collaborative scholarly study on reading literature, undertaken together with Cave (Cave & Wilson, 2018), which gathers a wide range of examples from the literature of different alphabetic languages. All these studies used RT's inferential model of communication to approach a variety of corpus, thus showing RT's accountability in translations of literature and translation of different alphabetic languages.

Wilson and Cave had views about the variables and invariables in an inferential communication, 'where the truth of the premises guarantees the truth of the conclusion, but an inference to the best explanation, where the resulting hypothesis, however plausible and well-evidenced, may still turn out to be false' (Cave & Wilson, 2018, p. 4). They further argue:

Utterance comprehension is essentially an exercise in mind-reading, and the challenge in attempting to build a psychologically plausible pragmatic theory is precisely to explain how utterances in English provide effective pieces of evidence which enable the audience to recognize the *addresser's* intended import. (Cave & Wilson, 2018, p. 4)

As a theory that aims to explain human communication, RT can show how the retelling of a source utterance in English could provide such evidence and maintain an optimal balance between a faithful yet equally effective message. The following chapters of this thesis build on these insights to discuss the inferential processes used by translators and their ways of addressing the problems that arise during their retelling processes.

Dan Sperber also co-authored studies with other scholars in further developing RT. Mercier and Sperber (2017) challenged traditional philosophers' use of the words 'reasoning' and

'inference' to refer to one kind of cognitive mechanism in showing how reason functions in individuals' minds within social interactions (p. 4). More specifically, they see reason as a mechanism for intuitive inferences about one kind of representation, namely, reasons; and reason is primarily used in our interactions with others (pp. 6, 7). Reasoning (or drawing inferences), however, are defined by means of 'goal' and 'process': the standard characterisation of the goal identifies inference in general, while the standard characterisation of the process identifies inferencing proper (Mercier & Sperber, 2017, p. 52). For translators, such a 'goal' may be achieved in two ways: 1) by generating inferences to minimise communicative gaps, the inferences resulting from the translators' inferencing proper (a process of reflecting back and forth between mental representations); 2) by analysing others' inferences (e.g. contextual implications) in a given actual representation (e.g. a proposition or an utterance). In a secondary communication, translators interact with a TA in writings, or just one piece of writing, namely the TT.¹⁵ Reasoning is the process of reason, resulting in reasons. Reasoning, reason and reasons should exist in a secondary communication between the translators and others (the source addresser and the TA). The two main functions of reason in interactions are 'that of producing reasons for justifying oneself, and that of producing arguments to convince others' (Mercier & Sperber, 2017, p. 8). If translators need to provide effective evidence to enable the audience to recognise the source addresser's intended import, they must justify their own decisions and convince their TA with reasons. Translators' self-explanatory reports are the best way of collecting information to justify their own decision-making during the process of translation.

¹⁵ This research only considers written translations and assumes the interactions are inferential communications. Reason belongs to the category of cognitive mechanisms and reasons are a form of mental representation.

Chomsky (2000, pp. 134–163) suggested that rational research design and study are not everything in a human interaction. I, therefore, intend to analyse the inference processes of professional translators to identify how their cognition (e.g. mental storage) operates between an addresser and multiple addressees in just one or two unique aspects of communication in the language pair. My research design involves a very limited amount of human communication data reflecting the translation process and product of a selection of source language texts. This design follows Chomsky’s advice on a rational design, allowing me to focus on cultural context and the resulting nuances in research subjects’ processing data. I intend to apply RT as adapted by Gutt (1989, 1992, 2000, 2011) for its explanatory power to help identify and bridge communicative gaps. Although RT shares many parallels and overlaps with general psychology studies, I call for a consideration of RT as developed by Wilson, Sperber and Gutt. To make a distinction from perceptual psychology terms, I will use the term ‘textual clue’ (plural ‘textual clues’¹⁶) to refer to communicative clues in collected utterances in this research. The creation and development of Sperber and Wilson’s RT form the primary theoretical background to the approach mainly adopted in this project — that of Gutt, who made his unified account feasible for translation studies. As we will see in Section 1.2, these signals are considered communicative clues by Gutt (2000). His classifications of clues in translation form a fundamental part of translators’ success in cross-cultural communication because the appropriate expression of such clues gives rise to the intended resemblance of cognitive effects for the TA.

1.2 Gutt’s RT for successful communication in translation

¹⁶ The term stimulus is widely used to refer to cues within other cognition theories, but this thesis uses textual clues to distinguish from the prevalent scientific and biological use of this term.

I start this section by delineating Gutt's development of his unified account of translation from Sperber and Wilson's RT. I present first the definitions required to understand Gutt's concepts.

Explicatures and implicatures

In the inferential process of an utterance, Gutt considers explicatures and implicatures to be of equal importance, a view developed from that of Sperber and Wilson, who consider that 'the pragmatic import of an utterance is not confined to its implicatures' (Sperber & Wilson, 1981, 1986/1995). Sperber and Wilson jointly proposed the term explicature to refer to those propositions which are derived partly by decoding and partly by inferencing, and which constitute inferential developments of the logical form encoded by the utterance. Thus, the source message of an utterance consists of explicatures and implicatures, and neither outweighs the other in conveying a message. Gutt argues that Sperber and Wilson's principles provide insights into successful communication in translation (Gutt, 1989, pp. 293, 294; 1992, pp. 61–76), in terms of what and the addressees find relevant in a communication, and how they find it relevant, (relevance of an utterance) and the importance of inferential processes within human cognitive contexts.

Mental representations

For the majority of his theoretical development, Gutt defines in theory and in practice the principles of and practical guidance for successful communication in translation (Gutt, 1992, 2000), but a constant element from the start of his research in RT is his definition of mental

representations based on Sperber and Wilson's RT. RT's definition of logic differs from that of standard logic, and logic in reasoning is connected to mental representations. Mercier and Sperber (2017) suggested that 'the main role of logic in reasoning may well be a rhetorical one: logic helps simplify and schematize intuitive arguments, highlighting and often exaggerating their force' (p. 7). In Sperber's view, humans are capable of consciously using representations of empirical regularities to discover even more general regularities (p. 90), and so also are translators, who should be excellent at representing empirical regularities. The human mind contains mental representations with empirical knowledge and empirical regularities. Gutt's view of logic is that a thought has propositional forms which, in turn, have logical properties, although two propositional forms often share the same logical properties. Mental representations are the result of what these propositional forms share in terms of logical properties (Gutt, 1989, pp. 56, 57). Gutt (1989, pp. 136, 137) called attention to RT's ability to offer what he termed:

An explicit account of how the implicatures of figurative language are conveyed but he also shown [sic] that the very point of figurative uses of language is that they convey a wider range of propositions, even in the case of highly standardized metaphors.

He provides this account as an alternative to a meaning-based translation approach to literary interpretation, continuing the meaning-based approach to an interpretive approach to the translation of literature.

The notion of interpretive resemblance is used to denote another way that a mind can entertain a thought, in addition to being a descriptive way of entertaining a thought. Representations can be used to form new representations. Translators can use their existing mental representations to represent new information or empirical regularities in a target language. They use the forms considered regular in the target language, so linguistic

changes may be applied to various degrees. According to Sperber's two main functions of reason, translators justify and convince the TA through their linguistic changes and decision-making about what is said and what is implied. Meaning-based translation approaches for addressing literary devices such as figurative expressions tend to have a vast range of rules for translators. For example, Toury's 'operational norms' provide strategies for translators to achieve a satisfactory product (Toury, 1995, p. 58). When translating texts, these violations of translation practices may arouse some disapproval among the communities concerned, as noted by Schäffner (1999, p. 2). These rules restrict translators' freedom in decision-making and suppress their subjectivity and objectivity and their ability to apply creative strategies. Therefore, interlingual translators of literature will experience decision-making challenges with certain genres. Gutt's account considers translation as part of human communication; all the translator's acts are part of this phenomenon. His account has value for the human user of texts in evaluation and decision-making during the translation phenomenon (Gutt, 1989, p. 36). Gutt's thesis marked the beginning of a theoretical account of translation studies without a translation theory, where translation as a secondary communication process could be explained purely by means of the interpretive use of language.

Cost-benefit relations

When acting as a secondary addresser, a translator may benefit from following Gutt's cost-benefit relation in achieving successful communication. Gutt (1990, p. 140) adapts Sperber and Wilson's conditions of optimal relevance to elaborate on a cost-benefit relation between an utterance and its addressees:

Cost is the amount of mental processing effort required to interpret the stimulus, and the pay-off consists in the contextual effects derived from it. Hence the less effort the processing of a stimulus requires and the more contextual effects it has, the more relevant it will be.

The value of this cost-benefit relation is that it provides guidance for translators, who play a dual role as source utterance addressees and target utterance addressers, in fulfilling addressees' expectations of relevance. During the translation process, translators' decision-making on both a contextual conclusion for a source message and actual representations could follow this relation. As a result, the translator processes the source utterance with the minimum effort necessary for a desirable effect, and thus produces the target utterance which requires the minimum effort necessary from the TA for the intended effect.

During the 2010s, a small but significant change was applied to Sperber and Wilson's two principles of relevance, with the term 'contextual effect' — used from the mid-1980s to the early 2000s — renamed 'cognitive effect' in 2012. The latter term refers to all efforts produced by the cognitive system. Therefore, the updated definition of relevance refers to 'an input [being] relevant to an individual when it connects with available contextual assumptions to yield positive cognitive effects' (Sperber & Wilson, 2012, p. 6). The cognitive effect includes true contextual implications, warranted strengthening by an addressee, or revisions of existing assumptions. If these processes contribute to the notion of relevance because they fulfil truth conditions or are well-evidenced, they are considered positive cognitive effects (Carston & Wilson, 2007, p. 245). A target language addressees' expectation of relevance could be an input that they find relevant from reading the translation product and that they can connect with their available contextual assumptions. The expectation could also simply be a match between the addressees' sets of actual and ideal mental representations. Gutt's cost effect relation asks for optimal relevance, a

formula that places cognitive effect over effort. In each translation phenomenon, addressees have the freedom to choose their expectations of relevance — what connects their minds and the linguistic contents of the utterance. The cognitive effects on different addressees, impossible to measure accurately, could increase the positive effect of a TT on a TA by matching the translators' predictions of both the TA's expectations of the TT's relevance and their ideal representation of the TT.

Communicative clues and interpretive resemblance

During the 1990s, Gutt adapted Sperber and Wilson's notion of relevance to his own general principles of successful communication in translation, identifying communicability, consistency with the cost-benefit relation, and recognition of contextual gaps as key elements for success in translation. In his 1992 lecture series, which aimed to provide guidance on successful communication in translation, Gutt (1992) called translation a special kind of communication (p. 7), arguing that such communication is of an ostensive inferential nature because it contains the [addresser's] communicative intention and informative intention (p. 14). Stimuli or communicative clues in utterances are considered to be the results of such intentions. In the 1990s, Gutt drew attention to a crucial factor in successful communication of translation with the notion of interpretive resemblance (Gutt, 1992, Chapter 3 & 4; Gutt, 1998, pp. 44, 45), which assumes that there are implications shared between an utterance's original manifestation and what is used to represent it. Many ways of using language in literature, such as irony, metaphor and hyperbole could be explained with his concept of interpretive resemblance. Gutt (1992, p. 48) called these ways of using language 'the nonliteral uses of language'. This is to say, if a metaphor's representations within context A rarely resemble its original, this resemblance A may have a

lower degree of interpretive resemblance to other representations in other contexts; if its representations within context B highly resemble the original, given that B shares more of what is explicitly and/or implicitly communicated than A, then representations B at least have a higher degree of interpretive resemblance than representations A.

Gutt emphasised the importance of context in the interpretive use of language and its differences from the descriptive use of language in various contexts. He assumes that translators always have the original context to process a source utterance, and they require constant practice to gain such context. However, exceptions do apply; for example, idioms in an utterance with a high load of cultural information within the population speaking that language. Gutt's accounts of his theoretical developments in the 1990s covered the faithfulness of an addresser's original message and how to retain that faithfulness (Gutt, 1989, pp. 108–151). In the late 1990s, Gutt developed the concept of interpretive resemblance as it 'consists in the sharing of explicatures and implicatures' (Gutt, 1998, pp. 44, 45). A TT shares a degree of interpretive resemblance with its ST. If the TT is a direct quotation of the ST, then the TT shares explicatures and implicatures with its ST to the highest degree (i.e. shares all the explicatures and implicatures) with one key condition: the quotation is interpreted in the same context as the ST. Indirect quotations of the ST shares fewer explicatures and implicatures with the TT, but TTs are more likely to be an indirect quotation of STs, according to Gutt (1989, 1990, 1998). Gutt's work in the 1990s laid a firm foundation for his unitary approach to translation to emerge in subsequent studies (Gutt, 2000, 2011).

Since the 2000s, Gutt has asserted that the phenomenon of translation is best accounted for as a form of secondary communication, indicating a trend in the translation scene towards the preservation of the original message, including the meaning of the original, and an increased focus on how the message is communicated to target addressees (Gutt, 2000, pp. 69, 70). The nature of secondary communication is that the ST message has been passed on through a second sub-communication in the target language, instead of directly from the ST addresser to the TA. By indicating the limitations of secondary communication in translation, Gutt shifted from two decades of focus on the first communicative phase in translation, that between the ST addresser and translators as addressees, to the second communicative phase where the translators become the addresser of the TT to an target addressee. In 2000, Gutt provided a more complete set of definitions on communicative clues and in terms of interpretive resemblance, heavily dependent on context (Gutt, 2000, p. 46). For Gutt, the interpretive use of a representation is due to its interpretive resemblance to other representations in one's mind and 'this possibility of using representations is not limited to mental representations' (p. 39). Thus, interpretive resemblance is insufficient as a descriptive use, because it mainly considers relationships between propositional forms, but natural language expressions often have more properties to consider (pp. 41, 42).

Research on reading or translating literature from an RT perspective has been mostly restricted to metaphor (Goatly, 1997; Carston & Wilson, 2007). RT has some value in the successful comprehension of literature, as it does in the successful secondary communication of literature. Gutt's principles of successful communication and the cost-benefit relationship in secondary communication had branched out into further developments by other scholars, notably influenced by Pilkington's studies on literary

interpretations and the reading of literature (Pilkington, 1996, 2000). Pilkington's studies on the interpretation of poetry, rhetoric and literary styles through the lens of RT 'sketched out' a construction for further translation studies as literary interpretation. In his 1996 article, Pilkington proposed that RT claims to have two distinct phases for utterance interpretation: a context-dependent decoding phase and an inferential phase (Pilkington, 1996, p. 157). The former gives semantic representations which act as a schematic, but incomplete, indication because 'the linguistically encoded meaning of an utterance gives no more than a schematic indication of the speaker's meaning' (Sperber & Wilson, 1995, p. 23). The latter brings addressees' contextual information to allow the output of this former phase to arrive at a complete thought, generated by the addressees. In a communication, an utterance forms an assumption with mental representations, and this needs to be developed inferentially until it yields the propositional form of the utterance that can be evaluated as true or false by an addressee. This type of vague communication, however, creates problems for translators as many are afraid to destroy the effect of a metaphor in literature by narrowing interpretations (Furlong, 1996, p. 95).

Gutt explained the concept of semantic representation based on his observations that 'a thought is a mental representation that has a propositional form' (Gutt, 2000, p. 36) and 'verbal expressions are signed semantic representation' (p. 25). He indicated that:

In the cognitive framework assumed by [RT], linguistic expressions are dealt with first of all by a component or module of the mind that specializes in processing language data. This component is essentially a coding device which takes as input linguistic formulae and *on the basis of their linguistic properties* [emphasis in original] assigns to them mental formulae that 'mean' or 'represent' something (p. 25).

Semantic representations thus refer to 'mental representations that are the output of the language module of the mind' (p. 25). In other words, these semantic representations in poems give communicative clues and the poem's form — although not a semantic

representation — also offers clues as to how representations convey a message through poetic contents. The translators' saliency process triggers and activates their mental representations — like the process of searching for a bookshelf, study or library — is for external information from public representations, finally combining a satisfactory amount of information with clues, such as schematic indications, from the ST. Translators therefore can project representations as if they were a TA reading their TTs.

Pilkington's study on poetic effects, then, offered a pragmatic account of the effects achieved by the poetic use of rhetorical tropes and schemes but focused primarily on metaphor (Pilkington, 2000). The implicit information, rich density of the poetic language and uncertainty of the reproduction of the TT message result in difficulties for the poem's translator in finding an appropriate TT that determines a similar set of implicit information. 'It takes an active imagination to penetrate and visualise the creative imagery of the original, and it takes a very active creative effort to transfer it into new imagery perceptible and enjoyable to the new readers' (Jin, 2003, p. 95). If a text is written in an intricate style (e.g. rich in the use of metaphorical expressions), a general audience may find the style less relevant to them than another type of text, for example, popular fiction or a travel brochure. Thus, the implicatures that the general audience draws from this text are 'weak'. A strong implicature will be drawn by an audience with the envisaged context of an immensely written text, namely, the possible context available for this general audience. In this possible context, there is a cultural default for this general audience which should be effectively predicted and identified by the translator. In the most successful cases, 'the hearer or reader can go beyond just exploring the immediate context and the entries for concepts involved in it, accessing a wide area of knowledge... and getting more and more very weak implicatures, with suggestions for further processing' (Sperber & Wilson, 1986,

pp. 236, 237). An underlying hypothesis of Pilkington's study is that literary communication can be accounted for by using the same psychological principles that explain communication in general (Pilkington, 1996, p. 141). It offered a pragmatic account of the communicative effects achieved by the poetic use of rhetorical tropes and schemes: primarily metaphor.

Jean Boase-Beier called RT a reading theory — indeed, it has most frequently been applied to readings of metaphor — and offered a critique of Gutt's lack of concern with the translation of literature (Boase-Beier, 2006, pp. 48, 49). In this literature, by far the greatest attention has seemed to be given to studies of linguistic and pragmatic phenomena, such as lexical meaning and lexical pragmatics (Carston & Wilson, 2007), literary discourse (MacKenzie, 2002; Pilkington, 2000), the semantics and pragmatics of discourse markers and stylistics features (Blakemore, 1987 & 2002; Boase-Beier, 2006). As someone best known for applying RT to translation, Gutt's existing accounts (Gutt, 1992, 2000) seem inadequate in resolving or explaining the communication gaps between Chinese and English, let alone approaches to the translation of Chinese literature. Gutt's contribution on RT to translation is ground-breaking but suffers from the fact that it is challenging to make predictions of addressees' expectation of relevance and contextual knowledge for inferential enrichment.

Bassnett (2002) noted, 'literature is both the condition and the place of artistic communication between senders and addressees or the public' (p. 83). Addressees who deal with intricate texts, such as literature, must take a large part of the responsibility for drawing weak implicatures which demand significant input from addressees in terms of

cognitive or mental efforts. Thus, communicative efficiency tends to decrease because the addressees need to spend greater cognitive effort in inferential enrichment to achieve a desired poetic effect. The same cost-benefit relationship could apply in guiding Chinese literary translation for a worthy effect on TT addressees. For example, the reason why special attention is given to the preservation of style in literary translation is not that this is a requirement of translation theory, but because a literary audience may expect a relevant style to be maintained because of the particular assumptions it holds. The RT inferential model emphasises translators' inferential ability to successfully make sets of assumptions between the ST addresser and TT addressees. Since the 2000s, Gutt's studies on literary translations continue to use this idea of successfully creating sets of communicative assumptions to form implications, recreating a similar contextual effect on the TT audience.

Gutt indicated that every translator needs to base their communicative decisions on assumptions about the TA cognitive environment, and should also bear the burden of deciding what kind of TT to provide, and inform the TA of this, guiding its expectations of relevance. In Gutt's view, the context of an utterance is 'the set of premises used to interpret [it]' (Gutt, 2000, p. 27). In RT, context refers partially to addressees' assumptions of the world or their cognitive environment. The intention of the source utterance addresser takes the form of mental representations at the time of producing the utterance, e.g. mental representations shaped by informative intention. The key to Gutt's notion of successful translation is how the TA identifies the addressers' intention by using their cognitive environment. Translators' decision-making processes, the natures and outcomes of such processes are all worthy of intensive discussion (p. 8). Layers of communicative 'gaps' could form differences between the semantic representations of an utterance and the mental representations of the addressee in receiving the utterance, that is, differences

between an actual set of representations and an ideal set of mental representations. The addressee could also be missing contextual information for a concluding thought on the utterance, for example, cultural context or other relevant contextual knowledge required for the inferential enrichment process likely to be influenced by personal experiences and cultural differences. Lastly, depending on the genre of the utterance, the addressers of an ST could play with linguistic forms in the utterance, potentially offering communicative clues or misleading informative indications for the addressees.

Gutt's 2000 study continued his original explanation of interpretive resemblance as characterised by 'the sharing of analytical and or contextual implications' (p. 46). These implications are assumptions shared in the intended interpretations of utterances. Utterances are intended to convey a combination of explicatures and implicatures; if translators aim for expectations of relevance in their addressees, the contextual implications (sets of assumptions) conveyed in their translation product should share logical and analytical properties with the target language culture. Translators can only make predictions about the TA's expectations of relevance (desirable mental representations) as if they were the TAs themselves reading the translation product. They can, however, make their translation product — in terms both of what is said and how it is said — as relevant as possible for their prediction of their TA's justification of the product. This is primarily why I consider Gutt's cost-effect relationship to be an essential guide for translators because we need to know when and where to yield sets of contextual assumptions. When professional translators' inferential processes follow this relationship as guidance, as the addressee in sub-communication 1, they use the effort required for a desirable effect; as an addresser in sub-communication 2, they produce their TT aiming for an expectation of relevance in the TA as if they were the addressee themselves. This ensures processing in a relevance-

enhancing way and represents a far more efficient and promising way to reproduce a close match of message in the target language.

Direct and indirect translation

Gutt's definition of successful communication called attention to interpretive resemblance between thought and utterance — namely, that two utterances are considered interpretively to resemble each other when they share common implications (1992, p. 46) — and to the differences between direct speech quotation and indirect speech quotations in a communication (p. 61). In Gutt's definition of successful communication in translation, translators as addressees have the freedom of interpretation to target a near original resemblance to the addresser's intended source utterance message. Gutt's notion of direct translation relies heavily on explicit treatments of translation which, according to his own words (Gutt, 2000, p. 168), are more acceptable in practice, but which lack a connection between direct quotation and direct translation in theory. In his 1992 study, based on the lectures he delivered in 1991, Gutt remarked on his descriptions of the differences: 'direct quotation simply relies on *reproducing another token of the original utterance* [emphasis in original]' (1992, p. 63). Indirect quotations, however:

Do not have a built-in requirement of familiarity with the context. They are produced with the addressee in mind, entitling him to start from the most accessible contextual information, looking for consistency with the principle of relevance in the usual fashion (p. 64).

In indirect translation, translators will communicate the elements of an interpretation of the ST that they believe to be relevant, and then express that interpretation in the target language in such a way that the TAs can enrich ostensive clues consistent with the principle of relevance (Gutt, 1990, p. 135). On a spectrum from direct translation to indirect

translation, this acts as an underlying guidance that accumulates people's mental representations with the aim to match the original message, in terms of both actual and ideal representations (linguistic content and addressees' expectations).

The success of the translation depends on its consistency with the basic criteria of human communication. Therefore, the cognitive effect on addressees should be consistent with the principle of relevance, so that their expectation of relevance matches the addresser's intended effects. In a real-life translation situation, translators can only attempt to keep the utterances consistent with the criteria, but there is no guarantee of a complete match or consistency; the extent to which these are fulfilled may vary. Positive cognitive effect indicates a higher level of relevance to the addressee — and thus a greater cognitive effect on them — and a stronger connection of propositional input among addressees' available contexts; there is more cognitive effect for effort spent, hence addressees are likely to find the effect beneficial and gain a positive input. Expectations of relevance may derive from presumptions, prior knowledge, inductive reasonings or addressees' general thinking on the utterance.

Real life translation practices also encounter contextual mismatches (especially gaps in cultural context) frequently causing communicative gaps in bilingual or multilingual translations. Studies on RT's explanatory power apply RT as a framework for utterance comprehension by identifying communicative gaps. These communicative gaps include mismatches between the ideal (desirable) set of representations and the actual set of representations (text), gaps between two sub-communications in a translation phenomenon, and gaps between the cultures involved for the language pair. In 2011, Gutt

further developed his studies of translation with practical values of RT's explanatory power to identify gaps in different aspects of secondary communications. Gutt's theoretical and practical guidance is used to understand how to translate Bible passages in a relevance-enhancing way, with advice to translators on how to successfully understand the intended meaning of the biblical text. He continued to communicate his concept of the practising translator — becoming a skilful translator is a life-long learning curve and translators need constantly to practise through communication in different language cultures. In his 2011 study, Gutt confirmed specific aspects of how to use his guidance: cost-benefit relation and the two-phase concept in practical situations. He included practice sessions in his study with examples from selected biblical texts and a discussion of which linguistic devices give stronger or weaker guidance to an interpretation, for example, discourse connectors (Gutt, 2011, pp. 208, 209). This will be discussed in more detail in Chapter 6.

Although Gutt covered a vast array of biblical passages from an RT perspective, the language pair used in the secondary communications contained two alphabetical languages. The specific issues of the simplified Chinese to English language pair have not yet been examined, including problems caused by differences in representations and thinking patterns. Chinese characters consist of components instead of morphemes; each component conveys its own semantic and cultural representation which acts as a visual or schematic indication for its addressees, at least to addressees of native speakers or those with high levels of proficiency in the language. Character combinations alter semantic representations within a single character, and a line of Chinese characters contributes to a larger schematic indication to the addressees. In terms of translation from characters to alphabets, translators face significant challenges in 'recreating' the target language text to resemble what is seen (representations in a concluded thought of the ST) for the target

addressees to also 'see' it. The next section explains this challenge as a unique translation issue for translators of Chinese to English secondary communications.

1.3 Chinese ‘visuals’: a ‘hindrance’ for English addressees?

This section has the specific objective of discussing and explaining thinking in Chinese characters¹⁷ and why this manner of thinking¹⁸ may give rise to a unique communicative gap for alphabetic language addressees. Before considering whether this type of thinking could be an issue for translators from Chinese to English, it is necessary to consider the communicative gaps this type of thinking may create. This subsection begins with an attempt to explain the specific features of Chinese characters as regards how mental representations act in this type of thinking. To support this explanation, I include some of my internally and externally observed inferences in reading a few examples to present how an addresser of Chinese thinks, believes and addresses in Chinese characters. Chinese and English translators as secondary addressers encounter a unique issue resulting from different ways of thinking. It is not difficult to see that mind reading — that is, predicting people’s expectations according to RT — remains a significant challenge even today and may continue to remain a root cause of many types of communicative issues in the future.

In 1996, mainland Chinese artist Shi Hu argued that the key difference between Chinese characters and a Western alphabetic language is the formers’ core graphic nature; Chinese characters’ sound and meaning are exterior characteristics of this core graphic nature¹⁹ (Shi, 1996, pp. 8, 9). The graphic nature of units of different sizes, from Chinese character components to lines of Chinese characters, could all act as mental input to an addressee

¹⁷ Unless specifically stated otherwise, all Chinese to English translations in this thesis are my own, including the Chinese to English translations of the works cited in the bibliography.

¹⁸ A literal translation of 汉字思维 (hàn zì sī wéi) in English could read as ‘Han characters reasoning’. The ST of ‘this manner of thinking’ reads 思维模式 (sī wéi mó shì).

¹⁹ Shi Hu’s words in Chinese reads 字象 (zì xiàng) [core graphic nature], 字音 (zì yīn) [Chinese characters’ sound], and 字意 (zì yì) [Chinese characters’ meaning].

who knows the Chinese language; this is reflected in the Chinese language. During the process of translating a Chinese text, translators will benefit from having sensitivity to visual elements in the language. The input has primarily a pictorial effect from the Chinese characters' components and subsidiary phonetic associations. For example, a component in a character could act as a clue for its phonetics; certain components fall within categories of characters that indicate their function or semantic representation; for example, 'disease' in Chinese '疾病 (jí bìng)' includes the component '疒', indicating any type of disease. Most words belonging to the category of medical treatment also include this component. Thus, when a native Chinese comes across a word with this component, they immediately realise that it denotes a disease, or the treatment of disease. The Chinese character '凸' translates into bump and '凹' into dent: their shapes indicate what they mean. In alphabetic languages, English language readers pronounce a word by knowing the arrangement of its letters, that is, its spelling. If English readers think in the English language, then their mental representations may not reflect the graphic nature embedded in the Chinese characters and they may be unable to identify the pictorial effects reflected in them. There is no guarantee that any ostensive communicative clues that attempt to resemble the nature of an alphabetic language will trigger a retelling of what the Chinese characters tell the translators. Mental representations are a form of internal storage and public representations an external form which we can process as mental inputs (Sperber, 1996, p. 32). Thus, visual and culturally specific characteristics of the Chinese language within a mental representation remain contained in internal storage or communicated in a limited capacity as external representations. Difficulties arise, moreover, when an attempt is made to translate from a logographic language to an alphabetic language, for example from simplified Chinese to English, where each component conveys a story of its own; for example, the standard English translation 'good' for the Chinese character 好 (hǎo) does

not convey the visual effect of left-hand component 'women, daughter, female' and the right-hand component 'men, son, male'.

Translation discrepancies between Chinese and English may even be argued to be caused primarily by visual differences, which cause communicative gaps and therefore challenges for Chinese and English translators. According to Liu Miqing (1999, pp. 94, 95):

映射是词语获得文化意义最基本的方式，能比较直接地借助物象反映或勾绘出实体指称……象形词的文化意义是以映射方式将文化意义‘映’在字(词)上……英语词汇系统(包括词汇和通义词汇)中不存在映射式获得的文化意义。

[Reflecting' is the most fundamental way of embodying cultural knowledge in words, explicitly or directly reflecting objects' empirical reference ... the culturally specific sense of the *pictographic nature* lies in 'reflections' of cultural knowledge onto actual representations of Chinese characters and words ... this 'reflecting' of cultural knowledge does not exist in the English lexical system (including Chinese lexicons and tongyi²⁰ lexis (通义词汇 tōng yì cí huì)].

The non-existence of 'reflection' and the way that the user of Chinese 'reflects' is a result of differences in cultural values and language systems. This mode of reasoning is missing in the minds of alphabetic addressees, yet is very likely to be an intuitive inferential mechanism in the minds of native Chinese speakers. According to Katan (2004), 'people's understanding of the world depends on a precious construction of a suitable mental image' (p. 125). Although translators can use tasks and strategies to fill such gaps, it is reasonable to examine how a translator performs such a task and why the translator applies a particular strategy. This thesis will apply RT to explain the translation phenomenon in stages, break down the secondary communicative processes and observe how certain contexts may lead translators to specific phenomena. As noted earlier, discrepancies in Chinese and English

²⁰ Chinese Lexicographical Study related unique phenomenon of Chinese language use.

translation are not only caused by communicative gaps between what is stated and what is implied, but also by styles of reasoning.

To explore the communicative gaps that might arise as a result of missing mental representation in the mode of thinking of alphabetic language users, let us consider the Chinese characters ‘衚衕 (hú tòng)’ and the way in which they create a visual effect in the mind of a native Chinese speaker. When writing a Chinese character by hand, strokes form components, components shape a character, and characters form words. This process was named by Xu Shen²¹ in 100 A.D. ‘画成其物 (Huà chéng qí wù)’ (objects by drawing).

Chinese characters consist of character components and each character delivers the shape of an object. Liu Miqing refers to ‘objects by drawing’ as ‘pictographs’ (象形 xiàng xíng) and gives examples of everyday tools such as ‘弓’ (archery bow), ‘刀’ (knife) and ‘书’ (book or books) to explain this concept (Liu, M., 1999, p. 93). If we consider the pictograph ‘衚衕’, we may start with unpacking the outer components to reveal the inner components, which are ‘胡’ and ‘同’, respectively. According to the *Classical Chinese Dictionary*²², ‘衚衕’ is a fixed noun with only one meaning — ‘alleyways’ or ‘narrow streets’ (Gudai, 1998, p. 605). This type of alley is called a *hutong* (standard English translation), a topolect noun (方言名词 fāng yán míng cí) unique to the city of Beijing in mainland China. The outer components put together form a standalone character ‘行’, pronounced háng, (pp. 545, 1746) — also pronounced xìng, xíng, hàng, héng (pp. 1745-48) — which shares two relevant denotations: firstly ‘road’ and secondly ‘lines or rows’ when pronounced as háng (p. 1746). With no

²¹ Liu Miqing quotes from Xu Shen’s (许慎 Xǔ Shèn) 100 A.D. book entitled ‘Shuo Wen Jie Zi: Xu’ 《说文解字·叙》, a Han dynasty tool book and the first character dictionary in Chinese history.

²² Title in Chinese is 《古代汉语词典》 (Gǔdài hànyǔ cídiǎn).

further information, it may be deduced that the characters ‘胡’ and ‘同’ within ‘行’ may offer visual guidance on the size and location of such alleyways. From this schematic indication, my assumption is that these alleyways run between, and connect, broader roads. The character ‘行’²³ has an oracle bone script 𠂔, which looks like a road intersection, directing my assumption that the term refers to a type of street within a network of roads. A pictorial effect seems to connect the semantic representations of this term: as soon as I see the component, I assume this term refers to a type of street and means a public road in a city or town. The pronunciation of the term seems to be that of the inner components ‘胡’ and ‘同’, which are the designated term ‘衚衕’ in its most simplified form. Therefore, the meaning of this term is a narrow public road in the city of Beijing. From learning ‘胡同’ (hú tòng), I came to know and understand ‘衚衕’ as a new term. The term ‘胡同’ shares logical properties and part of actual representations (characters’ components) with the new term. A module of my mind stores information related to my birthplace where this type of public street is culturally significant. The moment I saw the two characters in the term, I was aware of unpacking Chinese characters according to their components: I knew how to do it without knowing how I knew. This mental state could indeed be what Mercier and Sperber (2017) defined as ‘intuition’: ‘judgements, (or decisions, which can also be quite intuitive) that we make and take to be justified without knowledge of the reasons that justifies [sic] them’ (p. 64). Without prior knowledge of the term or this intuition, it is unlikely that a reader would relate the two terms to deduce the meaning of the new term. For example, an English-language user may see a similarity between characters in the two terms but be unable to process any mental

²³ Chinese etymology online dictionary for 行 [<https://hanziyuan.net/#%E8%A1%8C>] last accessed 30 April 2020.

representations due to a lack of prior knowledge of Chinese language characters or intuitive reasoning to relate the characters.

Another assumption is triggered by the character ‘行’, a standalone character that acts as a character component in the designated term. For me, it triggered thoughts of the Chinese character for ‘street’ (街 jiē). It has the same character component ‘行’ as in ‘衚衕’, but ‘街’ also has an inner component ‘圭 (guī).’²⁴ From the character ‘街’ (jiē), I could assume that hutong is a type of street. For a native Chinese language user, ‘衚衕’ (hú tòng, hereafter transcribed as hutong) provides a multi-layered schematic indication with a vast array of mental associations and relevant information about these two characters. In addition to these assumptions, an encyclopaedic entry on hutong appears in my mind: hutong are typically located in Beijing’s four gates and nine gates. They are narrow pathways with either a dead-end or a hidden end²⁵. For audiences with extensive world knowledge, hutong may trigger other thoughts, for example of a hidden by-street that appears to be attached to a main road. When I see Chinese characters, a similar process occurs; there is always a system of organised knowledge accompanying mental representations, phonetic properties and semantic meanings of characters.

Sperber and Wilson developed a joint view on cross-cultural communication:

An addresser who intends an utterance to be interpreted in a particular way must also expect the addressee to be able to supply a context which allows that interpretation to be recovered. A mismatch between the context envisaged by the

²⁴ See the character breakdown of 街 in the Chinese etymology online dictionary, available at [<https://hanziyuan.net/#%E8%A1%97>] last accessed on 30 April 2020.

²⁵ Images of the architectures in the city appeared in my mind and they are originally ‘四九城内 (Sì Jiǔ Chéng Nèi)’ [inner city within the nine gates but outside of the forbidden city], ‘死胡同 (sǐ hú tòng)’ [dead-end hutong], and ‘穿堂胡同 (chuān táng hú tòng)’ [hidden end hutong].

addresser and the one used by the addressee may result in a misunderstanding. (Sperber & Wilson, 1995, p. 16).

If an addresser, as ST producer and addresser, composes in the Chinese language, then the addresser's module of mind must contain mental representations incorporating semantic representations associated with Chinese characters. My thoughts and understanding of the Chinese character examples, and the relationship between my organisation of knowledge and mental representations, are within my own knowledge systems and memories. Mental representations may not be limited to one module of the mind. Sperber claimed that individuals consider representations of anything they wish to, ignore the difficult philosophical problems this raises and talk of representations as concrete, physical objects located in time and space (Sperber, 1996, p. 61). In Sperber's only sense of the dissemination of cultural representation, a cultural representation was a mental representation which needed to be 'first transformed by the communicator into public representations, and then re-transformed by the audience into mental representations ... through communication (or in other cases, through imitation), some representations spread out in a human population, and may end up being instantiated in every member of the population for several generations' (Sperber, 1996, p. 61). This is to say that the cultural representations of a region originate from a mental representation or a set of mental representations. The level of the dissemination, impact and influence of these representations, and their preservation within a group shapes people's mental storage of cultural representations.

My internal context of the term '胡同' was re-formed in my mental representation through perceptual observation and reasoning. Thus, when coming across a new term, I could use this context to make relevant inferential decisions. I had thoughts with propositional forms

(an expression involving logical proprieties) of this term ‘胡同’. These thoughts are mental representations that share logical properties with the designated new term. Semantic representations of this term are an output of my module of mind and act as a context from my own mind to deduce the meaning of ‘衚衕’. Encyclopaedic entries in my memory and mental representations formed part of my reasoning, with few assumptions. As Gutt (2000) noted, ‘information available from perception is usually assigned much greater strength than information based on inference’ (p. 31). Thus, when an individual decides on a contextual implication based on more than one assumption, that with greater strength will erase the weaker ones. Gutt’s claims give rise to the hypothesis that the learning of Chinese characters, strongly associated with perceptual information, is likely to override information based on inferences. In my processing of the designated term, I selected and processed the inner components of ‘衚衕’, namely, ‘胡同’. The visual nature of the language triggered my processing, and my decisions were influenced by mental representations (mental concepts) from the memory, transformed through perceptual learning. I would argue that this greater strength from the visual (or pictorial) effect of Chinese characters influences native Chinese language users’ decision-making towards contextual implications rather than contextual assumptions. Hence the implicatures that an expression delivers to a native Chinese audience have an extra layer of pictorial effect, conveyed more strongly by logographic languages than those based on alphabetic language.

To explain translators’ inferential processes through Gutt’s interpretive resemblance, following the guidance of the cost-benefit relation, may not solve all the problems caused by communicative gaps between Chinese and English. However, further explanation of translators’ empirical processes in the language pair highlight sufficient ways to produce

communicable utterances in the target language. For example, an actual set of representations as alphabetic propositions is very likely to be an indirect quotation of an ideal set of representations in the propositional form of characters. A Chinese person, living in an environment of logographic language as default public representation, perceives information conveyed by actual language representations with a visual effect. These visual effects from character components often connect with the meaning of the characters. A Chinese person also thinks in characters, and this type of thinking often influences decision-making with contextual assumptions either intuitively or because perceptual-based information is re-transformed with greater strength than information based on inference.

A focused analysis of translators' inferential processes and ways of reasoning during utterance comprehension and recreation could draw on concrete shapes of mental representations, systems of organised cultural knowledge (further argued in Chapter 2), and how actual representations — as they appear in a text — shape their translation processes. In addition, we might explore the hindrances identified by translators in their translation process, the strategies they apply, and how they inferentially fill gaps with mental representations (that is, how they fill gaps where no logical properties are shared). Gutt's account builds on Sperber and Wilson's RT, which offers translators insights as to how they could arrive at successful conclusive implications in an utterance, both for the source and the target, as a part of an inferential secondary communication. My hypothesis is that, by looking into how a translator's mind interacts in acts of actual representation as well as visual and sound clues, I may shed light on culturally oriented translation problems such as the difficulties caused by the pictorial nature of the ST. By analysing how native English professional translators inferentially inform and enrich ST characters, and comparing their methods with my own inferential processes as a Chinese native speaker, I hope to shed

light on nuances in mental representations; such evaluation of retelling processes for translation products could shed light on the inferential patterns of different translators.

Chinese visuals and their associative sounds are unfamiliar to alphabetic language audiences. Characters are a constant and frequent part of Chinese people's public representations and affect their visual and auditory sensory store and perceptual-motor analysis during inferential processes or reasoning in general. I argue that the intuition derived from the mother tongue, reflected in utterance processing, is likely to result in automaticity. The inherently visual nature of the Chinese language seems to influence native Chinese language users on two levels, firstly in terms of the content of their mental representations and secondly in the way they process an utterance. In order to test the explanatory power of RT, I will need to discuss concepts of mental representations further and how these can help us to understand cognition better than other cognitive concepts.

1.4 Mental representations from meta-representations: 'enhancers' of RT's explanatory power on inference processes

As we have seen previously, according to Sperber, a cultural representation is a result of a filtering process, whereby some cultural representations 'get communicated and remembered' (Sperber, 1996, p. 25). It is these representations that become public representations in the environment of the brain disseminated through communication (or, in other cases, through imitation). Some representations spread through a human population and may eventually be instantiated in every member of the population for several

generations (p. 61). This dissemination expands the human population range of a cultural representation, whether within the brain or the environment of the brain. In Sperber's argument (1985), these disseminations and distributions of representations in a human population form cultural elements. Metarepresentations play a crucial role in the expansion, dissemination, and filter processes of such cultural elements. Sperber (2000, p. 117) defines a meta-representation as a higher-order representation — a representation of a representation. In other words, a meta-representation is a complex picture of representations; in the context of the expansion and filtering of cultural representations, metarepresentations are those mental representations that have greater flexibility and weaker filtering mechanisms. These types of mental activity are based on Sperber's view of them as non-abstract (Sperber, 1985, 1996).

I would like to begin this section by differentiating mental representations from schema and schema theory. Schema theory has long been studied as a theory of textual comprehension with an emphasis on its value for discourse analysis and the comprehension of a second language (An, 2013; Carrell, 1983; Cook, 1990; Long, 1989; Pritchard, 1990; Semino 1995). As a guide to the comprehension process, a comparative analysis between the processes of a native language and that of a second language was schema theory's application to textual comprehension. For example, Carrell (1983, p. 82) uses bottom-up and top-down models of schema theory to conduct comparative analyses of interpretive processes. Long (1989, pp. 33–7) explored second language listening comprehension from a schema theoretic perspective, comparatively analysing how world knowledge interacts with both first and second language comprehension. Another important study was conducted by Cook (1990) for his PhD thesis, exploring deviations between communal and

private experiences²⁶ of discourse in terms of reading such discourse. Cook argues that the principal common characteristics of literary texts are their ability to disrupt the ordinary application of schemata and their potential in causing schemata change (p. 224). Semino (1995), whose work was influenced by Cook, 'demonstrated the possibility of combined linguistic description and schema theory in the analysis of poetic texts, and the usefulness of the notions of schema reinforcement and schema refreshment in accounting for the differences between the worlds projected by different texts' (p. 79). During this decade in mainland China, schema theory and RT were simultaneously developing without intersecting; both were used as theoretical approaches to reading comprehension or to explain a textual phenomenon²⁷. Pritchard (1990) focused on schema theory's use in contributing to the pedagogy of second language learning among non-native speakers of English. In mainland China, this type of scholarship, applying schema theory to English second language learning (ESL/EFL) flourished into the 2010s and expanded from high school²⁸ English vocabulary learning to Classical Chinese teaching (Huo, 2015; Jin, S., 2010; Lu, S., 2008; Tong, 2006; Zhang, D., 2012; Zhang, Q., 2012a; Zhang, L., 2013).

At first glance, the differences between mental representations and schemata seem slight. How different they are and whether they are different has been a major topic of debate for many researchers, not only in the field of pragmatics, but also in disciplines such as second language comprehension in the field of education. Introduced by Immanuel Kant in his three

²⁶ Cook divided experiences into three types: first 'perceived directly without the mediation of language (though it may also include language); that which comes to us entirely through language, but we believe represents an independent reality; and that which exists only through language, with no accessible corresponding reality in the world, though it creates an illusion of one' (1990, p. 223).

²⁷ While admitting Chinese scholars' interests in applying schema theory to translation studies, I have the impression that the amount of research done has been rather modest. For example, Zhou Dubao (2002) discussed on the value of schema theory to texts' comprehension and translation. Professor Liu Mindong (2002) has studies on the theory to translation because the act of translation involves reading processes. He also has studies touch on the translatability of cultural schemata (Liu, M., 2003).

²⁸ Chinese equivalent of Sixth Form schools or A-Levels.

Critiques in the 18th century, the ideas of representation and schema have undergone centuries of shifts and changes, debate and conflict, and still exist in idealism and realism. Kant observed that 'all our knowledge begins with experiences' (Kant & Meiklejohn, 2009, p. 45). In this scenario, knowledge of experiences awakens, to some degree, faculties of cognition, exercise and action. We see objects with appearances that affect our senses, and, thus, these visual knowledge 'partly produces representations' (p. 45). Such representation consists of the appearance of an object from time and space: for example, anyone can learn Chinese characters by remembering and practising their components, impressions and appearance. The notion of the schema is connected to culture and is based on the interaction between individuals and objects, events, circumstances, ideas and concepts in society. Sperber's notion of cultural representation remains within the domain of mental representation: mental representations are shared with others via written or verbal communications; they are then validated and accepted by others and become part, in turn, of their mental representations. This cycle repeats, affecting the mental repertoire of more and more people. Bartlett (1932) defined a schema as a mental representation constructed by active responses and past experiences; these experiences are organised and manageable (p. 197). The notion of the schema tries to capture a slice of background knowledge with generic information about an object, person, setting or event (Eysenck & Keane, 1990, p. 275). Readers' mental stores are termed 'schemata' (Cook, 1997, p. 86) and are divided into two main types: 'content schemata' (background knowledge of the world) and 'formal schemata' (background knowledge of rhetorical structure). There are many other types of schema, such as linguistic, genre, story and cultural schemata.²⁹ Since

²⁹ Formal schemata refer to background knowledge about the formal, rhetorical, organisational structures of different kind of texts; content schemata refer to the background knowledge about the content area of the text (Cook, 1997, p. 84). Content schemata refer to the topics, background knowledge and structural expectations in one's cognitive environment that help readers to set the story in its appropriate logic (Kramersch, 1993, pp. 124 & 141). Genre schemata refer to schemata that pertain to the rhetorical structures of different text genres and help addressees to identify whether the discourse is fairy tale, letter, newspaper article, etc. (Chang, 2001, p. 10).

the work of Rumelhart (1980), schemata have mainly been studied in terms of foreign language reading comprehension (Chapman, 2011, p. 141); linguistic, encyclopaedic knowledge and metacognitive skill development (Bartlett, 1932; Cook, 1994). Thus, the notion of schemata exists in our cognition as what Rumelhart terms ‘the building blocks of cognition’ or ‘a data structure for representing the generic concepts stored in memory’ (1980, pp. 33–4).

Compared to schemata, mental representations are more like data themselves: they are what forms the building blocks, they float loosely in our mental repertoire and adhere to structures, but the way they are built depends on the nature of the structure. For example, a cultural representation specific to China, such as the hutong discussed in Section 1.3, has a distinct nature from the rest of the mental representations in one’s mind. In Sperber’s view, mental representations take different forms and metarepresentation is of a higher order. The representational capabilities of representations and metarepresentations differ and are filtered through different levels of mechanism by human cognition. Thus, Sperber’s views on representation focus on the content of representations themselves, for example, the empirical knowledge that a mental representation reflects. Representational ability, for example, metarepresentational ability, is the cognitive ability to form representations of representations. This type of ability allows humans to ‘disbelieve or to doubt; to process information which they do not fully understand, or in other words, information for which they are not able at the time to provide a well-formed representation’ (Sperber, 1996, p. 71).

There are several benefits to adopting Sperber’s views on representations in this thesis, rather than proposing a combined approach of RT and schema theory. Firstly, Gutt’s claim

regarding RT is that it is sufficient to account for all translation phenomena; to combine RT with any other theories would therefore contradict this. Secondly, Sperber's studies, whether single-authored or collaborative, from the 1990s, 2000s and 2010s, are intended as further refinements to RT and thus help in understanding RT concepts. As a co-founder of RT, Sperber's studies supplement Gutt's account to create a comprehensive understanding of human cognition, encompassing translators' cognition. Finally, the concept of metarepresentational ability is important for practising translators because learning is a lifelong experience through which translators gain knowledge through secondary communication. Translators need to be able to produce a well-formed TT through their metarepresentational abilities, which allow a defective representation to be embedded in a well-formed metarepresentation without rendering the TT unsuccessful.

The reading process is as important as the translating process for the translator, and it is important therefore to briefly outline some of the main research connecting reading and cognition. In the 1930s, Frederic Bartlett ran a series of experimental studies exploring how people perceive, imagine, remember and reproduce information. He observed that 'it has been shown that a great amount of what is said to be perceived is in fact inferred' (Bartlett, 1932, p. 197). For example, an addresser conveys an utterance to an audience (his addressees), but the audience's inferential element plays a more important part in completing the meaning of the utterance (including the process of deducing the intended meaning of the source utterance addresser) than what is said in the communicative utterance. Bartlett stresses that 'it is a matter of very considerable interest that even the most elementary looking perceptual processes can frequently be shown to have the character of inferential construction' (1932, p.197). For example, the reader may take information or stimuli from the text (include textual contexts) to create meaning or react to

the stimuli.³⁰ If a discourse starts 'Once upon a time', I may deduce that I am reading a fairy tale, perhaps by Hans Christian Anderson or the Brothers Grimm. Meaning is created in conjunction with the individual's memory, according to Bartlett:

Memory and all the life of images and words which goes with it is one with the age-old acquisition of the distance senses, and with that development of constructive imagination and constructive thought wherein at length, we find the complete release from the narrowness of presented time and place. (Bartlett, 1932, p. 314)

During the 1970s and 1980s, scholars built on Bartlett's conceptualisation of the reading process as one of inferential processing and came to consider reading as interactive. Addressees develop a coherent interpretation of the text through the interactive process of 'combining textual information with a range of knowledge [an addressee] brings to a text', as noted by Grabe (1988), who added that reading is 'a kind of dialogue between the reader and the text' (p. 56). A well-known description of inferential reading processes by Kenneth Goodman (Goodman, 1967, p. 126) is that it is 'a psycholinguistic guessing game', referring to the construction of a meaning that addressees can assimilate or accommodate, that bears some level of agreement with the addresser's meaning in the text (Goodman, 1988, p. 12). At any point of the inferential reading process, native language users may reach an automatic and intuitive level of sentence production, and thus be considered to belong to the more advanced category of language users. A similar concept should apply to translators' transfer between phases of a complete translation process, from the point of reading an ST to the completion of a TT. The general rubric of schema theory has remained focused on text comprehension, which 'emphasise[s] the role of pre-existing knowledge structures in providing information left implicit in the text' (Carrell, 1988a, p. 101). Addressees may come to a text with prior knowledge, but their schemata are not necessarily activated while reading (Carrell, 1988b, p. 248). This makes research on

³⁰ The stimuli in a written utterance are textual clues or visual clues.

translators' thought processes a complex task from the perspective of schema theory, due to uncertainty in this account's validation. A very limited number of studies in translation have touched on schema theory, and those who do apply schema theory to translation use it from the perspective of foreign language pedagogy. For example, a study by Ebrahim Khodadady (2001) aims to explain how foreign-language translators make errors due to a lack of 'pre-reading activities', and Hisham M. Ali (2018) aims to prove that certain schema-building techniques in foreign language teaching could also be applied to translator training.

This research investigates translation processes using Sperber's view of mental representations, cultural representations and metarepresentations. The effects of cultural representations on translators' choices and decisions could help identify the cultural default in an ST. By focusing on the most notable inferential processes in the research subjects, I may be able to identify their cognitive mechanisms. Sperber had a clearly expressed interest in human metarepresentational capacity, which represents the *content* of representations (Sperber, 2000, p. 117). Depending on the richness or limitation of one's cognitive capacities, systems of internal representation can be tokened or indexed to a given situation. This forms the fundamental concept of Gutt's interpretive resemblance, which allows possibilities and wide-ranging representations for secondary communications. In this thesis, I will explore how each subject activates appropriate mental representations to resolve problems caused by culturally related mismatches. This thesis emphasises the role and importance of Gutt's theoretical knowledge in explaining communicative gaps from the perspective of a study of translation processes.

Chapter 2 Applying Relevance Theory to the current scene of Chinese translation studies

In the previous chapter, I outlined Gutt's framework and the key elements of his framework adopted in translation studies research by Western scholars, in particular regarding literary translation. In this chapter, I discuss key scholarly voices from the contemporary mainland Chinese translation scene who have sought to connect RT with Chinese and English translation studies. Throughout this chapter, I focus on those studies that targeted Gutt's account as an approach to Chinese and English language translation and those studies that address the issue of cultural default in detail. As noted in the introduction to this thesis, there is a lack of translation process research (TPR) on the translation of contemporary literature, and apparently none on the translation of visual Chinese poetry. I would like to further investigate research trends concerning RT in the Chinese translation scene from the 1980s to the 2010s and to discuss translation process studies of Chinese poems and the use of models from RT perspectives in the past decade. The studies will not be discussed in chronological order but rather in two broad categories: RT in literary translation including the translation of poetry and the theoretical trend in mainland China towards the use of RT.

The early emergence of RT in mainland China had its roots in the pragmatic study of debates surrounding the post-Western Functionalist School, which echoed the development of RT in European pragmatic and translation critiques. RT was first introduced into mainland Chinese academia by Shen Jiaxuan, in his 1988 paper entitled 'A correlation between message delivery and cognition'³¹ where he introduced Sperber and Wilson's concepts of 'communication' and 'relevance' by reviewing their 1986 study. Important work on RT in the

³¹ Original title is 《讯递与认知的相关性》(xùn dì yǔ rèn zhī de xiāng guān xìng).

Chinese pragmatic critique, specifically on RT's suitability as a pragmatic approach, was initially conducted by Chinese pragmatic scholar He Ziran,³² whose studies focused on adapting Gricean pragmatics, speech acts, Sperber and Wilson's RT as a pragmatic inferential approach, and pragmatics in social interactions (He, Z., 1995; 1997). In his work on RT, He adopted Grice's conversational implicatures and RT's ostensive inferential communication model for intercultural communication.

Lin Kenan first introduced RT to the Chinese translation scene in 1994, in an article published in *Chinese Translators Journal* that outlined Sperber and Wilson's core argument of the theory, key concepts such as optimal relevance, and Gutt's shift in translation approach from descriptive classificatory to a unified account (Lin, 1994, pp. 6–8). Lin called attention to RT's potentially high explanatory power in translation, as discovered by Gutt, which shifted the traditional focus from translational behaviour to translational competence. In the early 1990s, and particularly from 1994 onwards, Gutt's influential efforts in applying the theory to translation studies received greater attention in mainland China, and thus prompted more research on the theoretical approach to translation studies. As outlined in Section 1.2, Gutt's account involves concepts, such as interpretive resemblance and cost-benefit relation, that emphasise translators' inferential mechanisms rather than the traditional focus on textual utterances themselves. Lin's article triggered widespread and heated debate on RT, as proposed by Sperber and Wilson and adapted by Gutt, including studies on RT's potential explanatory power, its potential in combination with other theories, and how to develop a practice-oriented model of translation. A small number of theorists

³² He Ziran (何自然) contributed to the field of pragmatic linguistics that inspired many further studies on RT (especially in the 2000s) and other theories including memetics (模因论). Professor He Ziran was the author of two notable scholarly studies about English education: a 1990 book entitled *A textbook on contemporary English grammar* (xian dai yingyu yufa jiao cheng), edited and translated by He Ziran, and his 1997 book entitled *Pragmatics and English Learning* (Yuyongxue yu Yingyu Xuexi).

also incorporated the notion of proficiency into their analytical models, most notably Cao (1996), who described and integrated language proficiency and language competence and called for further studies on translation testing. Focusing on translation proficiency as the ability to use language led Cao to propose a model comprising three key variables, namely, Translational Language Competence, Translational Knowledge Structures and Translational Strategic Competence (Cao, 1996, p. 334).

Wilson, Sperber and Gutt all agree that, for a translation to be successful, the TT must 'resemble the original closely enough in relevant respects' (Sperber & Wilson, 1988, p. 137; Gutt, 2000, p. 191). In Gutt's view, the contextual effect and processing efforts involved for the TA determine whether the resemblance is sufficiently close (p. 191). Therefore, the translator needs to think like the TA of the TT, choose between indirect and direct translation, and decide whether resemblance at a linguistic level should also be included in the TT. The majority of studies argued for the importance of keeping up with the principles of relevance for a successful translation. The translator's predictions of the ST addresser's cognitive environment and the TA's cognitive environment should match the addresser's intentions and the TA's expectations. While studies discuss examples of successful translation products from a vast array of texts, culturally loaded expressions captured the interest of the greatest number of studies. Most studies that adopted an RT account focused on adjustments at a linguistic level for Chinese and English translations to follow a relevance-enhancing methodology.

The problem of cultural default remained at the heart of the debates. It is caused by a mismatch between cognitive environment and inferential mechanisms, because each

person's inferential mechanisms are different. For translations of literature, knowledge of the literature in that culture may also be a key influencer of the cognitive environment, both within and in the environment of peoples' brains. Therefore, a cross-cultural communication of literature requires an understanding of both that culture in general and culturally specific knowledge of the literature. This culturally specific literary knowledge could also become a cultural representation and influence the translator's decisions in secondary communication. In other words, people gain knowledge through experiences and the act of experiencing; when they experience new things, they use prior (pre-existing) knowledge to process these elements of the experience with inferential mechanisms. Readers of literature would make sense of the text by relating the current input to existing mental representations of entities and situations that they have experienced in the past. Translators act from a dual perspective; their thinking processes during translation illuminate how the TA's contextual effects and processing efforts could be determined. An analysis of the decision-making of professional translators (who are more likely to achieve a sufficiently close resemblance to the original in relevant respects) concerning problems caused by cultural issues is an effective means of finding answers to contextual effects, processing efforts and the inferential mechanisms of the TA.

To explore this mismatch further, let us return to the concept of cultural default as introduced by Wang Dongfeng in 1997. Prior to Wang Bin and Zhao Yanchun's debates over the explanatory power of RT for cultural default, Wang Dongfeng argued that translation is not only a secondary communicative phenomenon, but also a cultural phenomenon; therefore, translators require two sets of competencies — bilingual competence and bicultural competence (Wang, D., 1997, p. 57). His discussion on how cultural default influences and interferes with secondary communication involved the

concept of triggering appropriate mental representations. He claimed that the ST addresser usually composes an utterance for an addressee within the same language culture, not for those of other cultures or other languages. Therefore, translators often face a challenge in cross-cultural communication of a secondary nature, that is, the difficulty of retelling the original information. This difficulty leads to two principal outcomes: either the content of the retelling does not trigger the intended mental representations or it triggers no relevant mental representations at all. Wang further stressed the paramount importance — for successful retellings in translation — of further research on cultural default in translation studies and on the responsibilities of translators to solve problems caused by cultural default (Wang, D., 1997, p. 58).

From the late 1990s, one of the leading scholars in mainland Chinese translation studies, Zhao Yanchun tested the explanatory power of Gutt's unified account of translation and continued his development of RT in the mainland Chinese translation scene. As an expert in the use of RT in Chinese literary translation, he was fundamental to the development of RT in the Chinese translation scene. Zhao's contribution started by observing that Gutt's approach to translation is remarkable in terms of its explanatory power, and RT provides a unified framework that accounts for translators' intra- and inter-lingual reasonings during the translation process. For the pragmatic process of re-creating a written utterance in a target language (a translation product), a translator must consider both the text itself (as a schematic indication) and extra-linguistic factors (e.g. situational circumstances, time pressure, and translation brief).³³ Zhao's contribution helped to shift the discussion from questions of 'translatability' or 'untranslatability' to predictions about the TA's expectations

³³ Service providing environment (such as a work environment) and a payment rate for paid professional translation and interpreting tasks are public representations according to Sperber's (1996) definition and explanation.

of relevance. Zhao explored the explanatory power of RT for Chinese translation by emphasising the core of Gutt's use of RT as follows:

A successful target text is and only is a resemblance of interpretation in an envisaged cognitive environment of target addressees' expectation to what the original addresser intended (Zhao, 1999, p. 276).

Zhao continued to note this core claim by Gutt, expressing it in his own words. RT's remarkable explanatory power for translation lies in its motivation of translators to dynamically select linguistic codes³⁴ for an equivalent effect. All languages function as instruments for translators to use; thus 'nothing is untranslatable' (p. 280). Zhao called Gutt's indirect translation a carryover of what was meant, and direct translation a carryover of what was said and how it was said. Alongside illustrations of the translation process model, Zhao ended his article with explanations of level of effect and faithfulness³⁵ from an RT perspective. Zhao's research was particularly important in showing that RT can relate to translation models and signalled the moment when it started to be perceived as a theory of translation in China.

Since 2000, RT has encountered new critiques and attention from cultural perspectives in the Chinese translation scene, as it has become — as a new theory of translation and intercultural communication — more visible in translation studies in China. Bassnett and Lefevere's (1990) concept of cultural translation in which 'neither the word, nor the text, but the culture becomes the operational "unit" of translation' (p. 8) has been widely referred to in China and discussed by many significant contributors to Chinese translation criticism. Notably, in 2000, only a few months after Zhao's article on RT's explanatory power, Wang Bin took the contrary view, observing that RT is not sufficiently powerful to explain problems

³⁴ 语码 (yǔ mǎ) [linguistic codes].

³⁵ I use level of effect for 效度 (xiào dù) and faithfulness for 信度 (xìn dù).

caused by what he terms Chinese and English cultural default. The notion of cultural default is taken from Wang Dongfeng (1997, p. 55), and refers to the way in which, following the economic principles of pragmatics, people frequently do not explicitly state common knowledge regarding a society or a culture, unless they have specific reasons for doing so) but, instead, only explicitly convey required knowledge, depending on communicative intentions or needs. Wang claimed that the theoretical guidance provided by RT does not explain all Chinese to English translation processes, nor does it help translators to understand how they can successfully communicate the ST message to an addressee from the target language. In Wang's categories of default types — contextual, situational and cultural — the last type is that for which one cannot find 'any answers' in the source utterance (Wang, 2000, pp. 14, 15). 'Any answers' refers to any clues or possible resemblances in the ST that could inform a retelling of the designated ST in the target language. Wang defends this claim on the basis that the cultural elements were written for addressees with source cultural background and cognitive psychological schemata³⁶.

Wang Bin agreed that RT has explanatory power in translation, but has limitations primarily related to its inability to resolve loss caused by cultural default (Wang B., 2000, p. 14) and the fact that these concepts cannot effectively explain Chinese literary translation (p. 15). In the same year, Gutt connected his notion of faithfulness to resemblance, as the notion 'calls for resemblance in *relevant aspects*' [emphasis in original] (Gutt, 2000, p. 117). In their manipulation of an ST to a TT, translators must deduce what the ST stated and implied. When translating a literary text, they must consider that the English addressee of a Chinese to English translation product may not have enough Chinese literary knowledge (or general

³⁶ Wang Bin called it 认知心理图式 (rèn zhī xīn lǐ tú shì).

knowledge of Chinese culture connected to the literature) to understand the semantic content of the ST. During this decade, Zhao Yanchun responded to Wang Bin's problematic claims of RT with his elaboration on the potential of RT for Chinese translation. Zhao was the first scholar to publish a book-length study on RT in translation studies.³⁷ According to Zhao Yanchun, the default is what makes sense to the addressees without needing to be said (Zhao, 2003, p. 119). When two parties in a communication derive from the same cultural group and share the same cultural default, we assume trivial information is often implied but not explicitly stated. The key to a faithful yet successful resemblance in a translation is not limited to Wang Bin's transplant of the trivial information, in other words, to resemble it in the retelling to achieve a desired degree of relevance. The result needs to be cognitively beneficial to the TA, yet retain an appropriate resemblance to the ST message. If the effect created in the retelling outweighs the processing required from the TA, it is consistent with Gutt's cost-effect relation. This argues against Wang's false accusation that RT only emphasizes on the level of effect a TT transfers, but states no regulations to the transfer of linguistic elements. Such emphasis results in confusions over translation criteria. The account is especially not suitable to account for literary translation (Wang B., 2000, p. 15). Wang's claim sparked both interest and controversy from the mainland Chinese Translation scene.

To communicate an original telling in a target language, translators need to process the TT with the target cultural background to predict how it will be perceived by the TA. This step requires translators to process the telling with source mental representations, because the ST addresser often writes the utterance for addressees of the source language, rather than

³⁷ The 2005 book is entitled 《翻译学归结论》 (fān yì xué guī jié lùn).

for those of other languages. As addressees themselves of the first sub-communication, translators compensate for discrepancies they identify by following an automatic reasoning pattern, mimicking the TA's comprehension processes when they read the TT. For example, the culturally specific concept represented as the linguistic segment, '孝顺 (xiào shùn)', has a standard English translation of filial piety. In the views by Wang, this TT is rather a domesticated translation for the English-speaking TA, which does not fully represent or indicate both '孝' and '顺': the former denotes the virtue of respect between generations for elderly family members, while the latter character, semantically speaking alone, expresses notions of obedience from those lower ranked to the higher-ranking seniors, family rules and policies, and learning from the advice of seniors. An English audience may talk of respecting and learning from their elders in the admiration of what filial piety conveys. In China (or in other oriental countries like South Korea), people in the younger generation may feel the combined emphasises as 'age over rank'. The upper component in the ideogram of the character '孝' indicates and represents the seniors; the lower component '子' (which also exists as a standalone character meaning 'child') represents the children. This character '孝' combines the two to create a visual indication of hierarchy that is missing in the English translation of 'filial piety'. This culturally specific nuance does not greatly alter the semantic meaning of the translation, but it does deliver a slightly different effect to a Chinese mother tongue audience.

Wang Bin sees these differences between the telling and the retelling as unresolvable discrepancies of effect, and RT as being equal to domestication in translation. This is the core of Wang's criticism of RT's reliance on the difference in cognitive effect between addressees from different language cultures. In the thesis introduction, I stated that Wang's

default concept has two layers: the first comprises defaults resulting from source culture specific knowledge and the other is the ideal cognitive mode of reasoning (Wang, B., 2000, p. 15). These two layers became the foundation to his criticism of RT's ability to provide a unified criteria of translation to all types of translation. Wang is also critical of RT's focus on effect which, in his words, always tends to trigger domesticated translation products (p. 15), claiming that the RT approach simply transfers schematic indications that are primarily concerned only with the TT's level of cognitive effect, and that the approach causes a further problem because it always leads to domestication. The RT account of an utterance is based on the assumption that there is an interpretive resemblance between the concepts in the ST and the TT. In Sperber and Wilson's version of the relation, the English TT is entertained in a context of background assumptions for a contextual implication with the English culture. Filial piety and '孝' shares both a semantic meaning and the logical implications that the combined characters '孝顺' intend to convey to the Chinese audience. The concept that filial piety conveys and the encoded concept of '孝顺' interpretively resembles each other. The visual effect of the character '孝' may trigger an effect implying 'age over rank' to the Chinese, but it shares no analytic or contextual implications with English culture.

In Wang's view, RT follows the guide of optimal relevance, which requires the envisaged cognitive psychological schemata to be shared between the addresser and the addressees for successful communication. Therefore, from an RT perspective, translation becomes a phenomenon that requires translators painstakingly to prepare all possible schemata for acts of translation. It is not possible to create mutual cognitive schemata for all individual cultures, and therefore, in Wang's view, RT cannot account for communicative problems

caused by cultural default. With no envisaged contextual effect, the translation product fails to lead its addressees to grasp the implications of the ST. Therefore, as Wang reasons, it is a failed translation in communication. This deliberately provocative critique neglects several notions that are key to the RT account, such as interpretive resemblance and Gutt's description of communicative clues, which provide other means to retell the ST message in other languages. Through communication of explicatures, implicatures and utterances with shared properties, RT asks for similarities between utterances at both ends of a translation. Wang also attacked the 'absurdity' of Gutt's call for a unified account of translation on the basis that no one can provide a standard measure for translation product quality (Wang B., 2000, p. 15).

This latter criticism shows Wang's misunderstanding of Gutt's theoretical account on two levels. Firstly, Gutt (1990) proposed a unified account of translation studies, not to measure any translation product quality, but as 'an account embedded in an explanatory theory of communication that focuses on how people share thoughts with one another' (p. 139); secondly, his account tasked the addresser in the communication with producing a stimulus, which could be verbal or take other forms, from which the audience can infer the assumptions that the addresser intended to convey (p.139). A selection of RT principles is available to help addressees of the communication narrow down the addresser's explicatures and implicatures (contextual implications). Translators also play the role of addressers in translation and create successful communication in translation according to Gutt's guidance in the unified account. As we saw above, Wang also criticised RT's tendency to result in the domestication of translation. In other words, he saw RT as requiring that a translation product be manipulated for the target addressee; if the translation product did not deliver an equivalent effect to that which the ST could deliver to

a source language addressee, the resulting translation would be unsuccessful. Yet Gutt's (1989) argument was that the communicative success of a translation is not determined by conformity to any stipulations of translation theory, but by the causal interaction between communicative clues, context and interpretation, rooted in the relevance-orientation of human cognition (e.g. inferential mechanisms). RT's problem as an account for translations starts with its focus on contextual effects, not faithfulness, according to Wang Bin (2000, p. 15), stressing the difficulty of finding resolutions to the problems caused by cultural default. In Wang's view, answers to situational default and contextual default can be found in the ST or source utterance of a cross-cultural communication, allowing the reconstruction of a contextual effect in the target language; however, this is not the case when resolving problems caused by cultural default in translation.

While Wang Bin presented his claims without evidence or further explanation of the same approach is not applicable to cultural default, I would like to respond to his claim. Cultural knowledge, mental representations in the brain and in the environment of the brain, and cognitive psychological schemata developed in the culture can all be used as context in a communication. A translator can be creative with communicative clues for them to trigger an intended set of mental representations by the TA. Thus, domestication is not the only outcome of cross-cultural communication. According to Gutt (1990), indirect translation is more likely to be the outcome in cross-cultural communication (originally termed secondary communication). An English indirect translation of a Chinese ST is not a domestication. In addition, the categorisation of what is, or is not, domestication is problematic; Wang's claim seems too uncompromising to explain translation. As previously stated, mental representations carry specific cultural knowledge, world knowledge and information about

personal experiences. Indeed, many RT studies exist on context; they cause no problems but, rather, shed light on communicative gaps for potential resolutions.

The problem of an excessive focus on the notion of faithfulness is that the translator may eventually focus only on authorial intention, keeping the TT too close to the ST on many different levels, such as linguistics, grammar or tone. A direct translation could be appropriate, but the translator needs to know and understand when it is most appropriate to apply direct translation or retain a faithful message in the TT. Gutt's notion of interpretive resemblance allows translators to apply different degrees of faithfulness in the TT. Wang's criticism that 'RT does not consider faithfulness' is not justified. Finally, Zhao responded to the need to translate the trivial: if the information is of minor importance and can be omitted, then the translator can also avoid the trivial in the TT. If the translator must consider how to translate culturally specific information, whether important or trivial, this also overlaps with situational factors. Wang should perhaps have clarified how the three types of default cause problems in translation, preferably with empirical examples.

Following on from Wang Bin, studies in Chinese translation continued to explore issues of cultural default, RT's explanatory power, and the nature of translation as communication. Scholars including Chen Binbin and Gu Xuman identified RT's position as a theory at the intersection of linguistics, sociology and psychology. When applied to translation, they argued that RT's proposal of inferential cognitive mechanisms and an inferential model of communication allows a unified account of a complex pragmatic phenomenon; like Wang, they considered that unique translation issues were caused by cultural default differences

(Gu & Chen, 2001, p. 310). Similar views on how cultural default could cause such a unique translation issue were put forward by Meng Jiangang (2001, p. 11):

‘意向语篇接受者...会在交际中根据语篇中某些信号的提示自觉地填充文化空省所留下的空位, 激活记忆中的有关图示’.

[Addressees in a communication may simultaneously (while reading or listening) enrich defaults in the utterance by means of inferential processes guided by communicative clues. To do so, they activate relevant mental representations (图示) in their memories.]

In the view of these scholars, utterances containing culturally specific information, particularly that which ‘goes without saying’ and which may only be known by native source language users, may give rise to mismatches in default elements as signals for corresponding inferential enrichments when the utterances are translated from Chinese into English. In such cases, there would be incomplete or no mental representation activations matching those possessed by Chinese addressees of the utterances. This is a root cause of communicative discrepancies caused by the mismatch of culturally shaped mental representations in the minds of Chinese and English addressees.

In the same year, He Ziran, who — as noted above — was one of the first scholars to discuss RT in China, developed an RT-based translation model together with collaborator Zhang Xinhong. This model consists of two sub-communications and highlights the responsibility of the translator as a mediator and bridge. In this model, the primary responsibility of the translator is to ‘assure and advance successful communication between source utterance addresser and target utterance addressees. Translators could adapt a variety of translation strategies including direct translation, sense for sense, and phonetic translation for optimal relevance of source and target content’ (He & Zhang, 2001, p. 289). Unlike Wang, He and Zhang thus saw RT as offering translators’ freedom of interpretation,

choices of translation strategies and visibility as a part of this secondary communication. In terms of early trends in TPR during the 2000s, a notable study was carried out by Zhou Dubao (2002, p. 30), who claimed that translators should build as many schemata as possible, requiring them to channel their energy and time into building knowledge blocks in their cognition. However, Zhou does not discuss how these building blocks help in inferential or reasoning processes and accords only limited attention to their functions in literary translation. In my view, making explicit the interactions between addressees' active responses and past experiences may reflect their mental representations during reading and, thus, could be valuable in categorising and matching the types of mental data required by the addressee for certain textual or utterance segments. If we wish to solve translation constraints, it might be reasonable to investigate specifically challenging segments reported by translators.

Further arguments in favour of the compatibility of RT and successful translation were subsequently also proposed by Zhao Yanchun (2003 & 2014). As shown above, Zhao's positive elaboration of the potential of RT in 1999 was vociferously countered by Wang Bin in the following year. In 2003, in response to Wang, Zhao published an article focusing solely on RT's explanatory power in cases of cultural default, offering a description of types of default in communication, and considering translation to be a secondary communication (or, as he also called it, a special type of communication). Thus, if defaults exist in communication, they also exist in secondary communication. Zhao (2003, p. 118) divided defaults into two types: communicative defaults — which have their roots in peoples' cognitive reasoning limitations — and textual carrier information, arguing that the latter is caused by trivial information in communications. To achieve optimal relevance in communication, one can avoid communications of trivial information; in fact, most

utterances or texts contain trivial information which is unavoidable in communication (pp. 118, 119). This type of carrier information is the trivial information between what is said in the text (as a linguistic proposition, or an actual representation) and what is implied in the mind (as part of one's reasoning or ideal representation). This type of discrepancy leads to trivial information which can be minimised with the appropriate practice of translators' competencies,³⁸ and is not a type of default between two different language cultures. Rather, Zhao argues, it is a linguistic limitation that translators can manipulate into an interpretive resemblance, thus creating a retelling that matches a presupposed telling.

In Zhao's account, defaults also exist in communications among people within one single culture. Two parties within the same culture understand the trivial; it is likely to be mutually understood in an intralingual communication, hence the explicit delivery of such information is not required. Therefore, if translators explicitly state trivial information in a target language, this may result in two types of source message: the accurate or the inaccurate assumption of the source message. However, neither was intended by the source addresser if such information was to remain non-explicit. The trivial may create a gap in communication and, thus, also risk distorting the telling of the message. To remedy this, Zhao proposes a transplant method, one of several strategies translators can consider for a successful — yet as direct as possible — translation into a different language. According to Gutt, we aim for a retelling of the original message through our comprehension of the Chinese ST, creating an interlingual 'message to message' communication. For example, each Chinese character in an utterance may refer to internal knowledge, a combination of internal and external knowledge, or any number of associative representations. In this

³⁸ This research used participants of similar competence to minimise variables caused by limitations of data analysis and research variables.

sense, Chinese to English secondary communication contains infinite variables. These variables could be words or concepts that are unknown to the English TA. Baker (2011, p. 18) used the term 'cultural-specific concepts' to describe 'totally unknown source language words'. In cases of Chinese translation, there is 'the lack of common cultural background knowledge shared by the [addressers] and the intended [addressees]' (Wei, 2020, p. 139). This is cultural default. For translators, attempts to predict the errors that may arise from cultural default could instead cause decision-making errors: for example, a translator may give inappropriate communicative clues in the TT. If one of the purposes of these clues is to activate knowledge stored in the TA's cognitive environment, such that the new information combines with their existing knowledge to create a cognitive effect, then the original message may be retold at the linguistic level, but the translation may trigger a non-original telling of inferencing. This type of inferencing is considered inappropriate inferential enrichment by the TA, resulting in irrelevant associative mental representations in the TA and miscomprehension of the TT.

This thesis concurs with Zhao's view that RT can accommodate defaults in translation; like Zhao, I see RT as a powerful tool to explain translation both as a process and a product. Like Zhao, and contra Wang Bin, I believe that, during the Chinese to English translation process, cultural default always exists, and trivial information does not need to be explained; however, it may pressure or limit translators to work on ways of retelling implicatures that they have derived from the ST. The reconstruction of cultural representations through trivial information requires significant effort in predicting whether communicative clues in a target language will trigger some contextual effect. An example that demonstrates RT's explanatory power in regional dialects in Chinese literature is Liu Yong's 2012 study, in which she analyses an excerpt from Jia Pingwa's 《浮躁》 (1993)

[*Turbulence: A Novel*] and its English translation to demonstrate how the concept of interpretive resemblance applies to the translation of regional-related cultural difference. She chose Shaanxi dialects, in which characters have different intonation from Mandarin, to show how the translator did not recreate the phonetics of the regional dialects in the English words chosen. Liu praised the English translation of Jia's literature as a TT which perfectly resembled the ST's message and intended effect. The words 'jumbled up' were used in the TT to describe a regionally specific four-character Chinese expression with trivial phonetic characteristics. By using 'jumbled up' to render '鞋鞋带带' (Liu, Y., 2012, p. 153), minimal effort is required on the part of the TA to receive the intended effect and the message from the ST. The regional dialect transcription is hái dài dài, but the Mandarin equivalent is xié dài dài; this trivial information is not included in the translation. However, the meaning of the ST expression does not change: it refers to someone in a disorderly state. This example demonstrates a TT, while the trivial information does lead to cultural default, that neglects the trivial sound differences of the expression. Wang Haiyan writes in a similar vein: her studies use optimal relevance as guidance and analyse dialogues in *Rickshaw Boy Xiangzi*. Wang H. approaches her corpus by categorising 'problems encountered by translators' of *Rickshaw* into four groups, by means of comparison with two English translations.³⁹ These categories are Beijing dialects, allusions, two-part allegorical sayings and slang. Wang tried to demonstrate that each of the four categories delivers different contextual effects, emphasising the differences in cultural knowledge which may result in different decision-making processes. However, she does not explore translators' mental representations during the translation process or investigate the strengthening and reorganising processes that translators may undergo. In this sense, Wang's analysis, like that of many RT-based

³⁹ One version by native Chinese translator Shi Xiaojing in 2001, the other by Evan King in 1945.

studies of Chinese and English translation, holds back from a more in-depth engagement with the explanatory power of RT and the cognitive processes that it claims to represent.

In addition to the question of cultural default, another issue hotly debated in the 2000s in China was the explanatory power of RT for certain linguistic elements in a variety of Chinese language genres. These ranged from classic literary texts to scripts for television talk shows, with particular interest shown in the translation of culturally loaded words and culturally dense literary texts in Chinese. Scholars like Liu and Zhang (2006) explored Chinese xiehouyu translation and targeted Gutt's concepts to evaluate translation of xiehouyu. They put forward their conclusion of using Gutt, as follows:

The significance of Gutt's relevance theoretical framework is its explanatory power, which meets the needs of translators. Gutt's model provides a platform to describe and explain translation as a type of communication. While Gutt's approach does not advocate specific strategies of translating, it does help in explaining communicative effectiveness and leads the translator to select a particular strategy for its effectiveness. (Liu & Zhang, 2006, p. 74)

Other scholars who chose to analyse poetry translation, for example, Zhang Honghua (2006) argued against the traditional tendency of the Chinese translators to prioritise on matching rhymes in differences between Chinese and English poems. Zhang's research showed that a free verse translation is preferred by contemporary TAs, by showing the translatability into English of the Chinese poetry in her case study on classical Chinese verses (with strict tonal patterns) from the pre-Tang and Tang eras (581–618 AD and 618–906 AD). Her study reflected the contemporary TA, who does not have the envisaged context as the ST addressers, and argued that sound elements play little to no part in the English TA's expectation of relevance when reading the TT. In contrast, Li Junyan (2009) used Sperber and Wilson's 1995 inferential communicative model to explore the

translatability limitations of a modern Chinese novel entitled *Fortress Besieged*, by comparing the ST and its 1979 English translation by Jeanne Kelly and Nathan K. Mao.⁴⁰ Li collectively uses the degree of relevance, notions of cognitive environment and contextual effects, direct and indirect translation to explain three types of limitation identified from specific obstructions for this language pair. She demonstrates that particular literary terms may not be translatable unless translators follow the principles of optimal relevance (Li, J., 2009, pp. 63, 64). Another study touching on Gutt's concepts of direct and indirect translation — albeit without considering how these approaches connect with the explanatory power of RT — is an English to Chinese translation study by Wu Renyu (2012), who compares translations of 《老人与海》 (1952) [*The Old Man and the Sea*] by Wu Lao (2004) and Song Biyun (1981). Wu followed the RT account and drew on Gutt's notions of direct and indirect translation to explain translators' conscious and potentially unconscious processes for assumption making, concluding that both direct and indirect approaches have their limitations when applied to English to Chinese translations. Direct translation may not convey the ST implicatures for an intended contextual effect, whereas indirect translation may not achieve close resemblance with the communicative clues of the ST.

Other studies focused on the translation of cultural differences tend to compare many TT versions to the same ST. Mao Yuanming (2004, p. 9), for example, focuses on what he terms 'cultural semantics'⁴¹. This represents the complex interweaving in Chinese expressions of morality, ideology and ethics. Mao's discussion designates some expressions as having 'highly cultural semantics': culturally specific semantics that relate to

⁴⁰ Collectively translated, Kelly is an American writer and translator, Mao is a Chinese American scholar, the book title in Chinese is 《围城》 (wéi chéng).

⁴¹ The original reads 文化词义 (wén huà cí yì).

general cultural knowledge, etymology, regional cultural representations and proper nouns (pp. 10, 11). Mao calls for case-study-based research to explore how translators explain highly cultural expressions. Mao focuses on 《红楼梦》 (1st printed edition in 1791) [*Honglouloumeng*],⁴² comparing the English translations of David Hawkes and John Minford, and exploring the process of allusion translation from a combined view of RT and cultural schema theory. Mao suggests that translators in the Chinese to English language pair seem to apply translation strategies from two broad categories. One strategy aims to compensate by consciously filling the gap caused by the cultural default to create a more complete inferential enrichment by the TA. The other strategy involves predicting the TA's possible reasoning and 'transplanting' target linguistic propositions (e.g. linguistic clues) to smooth over discrepancies. Mao's call for studies to examine a variety of case studies on the translation of Chinese language texts stimulated new research involving RT in mainland Chinese translation studies. Yan Kaiwei (2016) chose examples of translations of names from David Hawkes's 1973 English translation of *Honglouloumeng*, which includes many characters whose names have metaphorical implications. Yan departed from this fact, understood Cao's three principles of naming a character (Zhou & Chen, 2009) and summarised Hawkes's translation strategies for addressing the Chinese characters' names. Yan supported Gorge Lakoff's (Lakoff & Johnson, 2008) view on understanding metaphorical devices as a cognitive activity, praised Hawkes's translation as considering cognitive acceptability to the target audience and deemed Hawkes's translation to be successful because he had conveyed the ST writer's informative intention to the TA, judging from the mass popularity of the TT.

⁴² A widely known English translation of the Cao Xueqin's classical novel (Hóng lóu mèng) is 'Dream of the Red Mansion'. David Hawkes translated the title of this classical Chinese novel as 'The Story of the Stone' according to the novel's initial title.

The more recent research recognises the key to successful translation is consistency with the principle of optimal relevance, a claim valid for the translation of the classic novels of Chinese literature. A significant example of an RT approach to the classical novel is Lu Ye's contrastive analysis of two English TTs of 《孙子兵法》 (published in 5th century BC) *The Art of War*. He attempted to shed light on how the presumption of optimal relevance could guide translators through this dual ostensive process of communicating Chinese culturally loaded words into English. Lu (2016, p. 7) gathers definitions of culturally loaded words from scholars in the 1990s and early 2000s, to form his own definition:

Culturally loaded words can be regarded as the words that a certain culture possesses which carry specific cultural information and contain rich cultural connotations of this culture. They can reflect a certain culture directly or indirectly and may not have equivalent items in another language.

In explaining the most challenging of the chosen texts, which contains culturally loaded words with religious implications and associative meanings (e.g. Daoism), Lu used features of nationality and regionality to process English translations of *The Art of War*. His hypothesis is that cultural schemata heavily influence the reading comprehension of translators and their selective activation of memory during the dual ostensive communicating process. The challenge for the corpus is how to match up the religious implication in English. His four-contrasting analyses of the translation of culturally loaded words from the corpus stand on unstable ground with no first-hand observation of the translators. Although culturally loaded words may sound closely connected to cultural schemata, Sperber's definition of cultural representations clarifies the relationships between mental representations and schemata. Implications of beliefs may be shaped by public representation and personal mental representations, as in any type of schema (Sperber, 1996). Wang Zeze (2016) sees the process of translation as an ostensive inferential

communitive process and correlates optimal relevance (specifically the amount of cognitive effort required) with specific translation strategies in an attempt to achieve a higher degree of relevance. Wang Z. chooses six examples from Herbert Giles's 2010 English translation of Chinese classical tales entitled 《聊斋志异》 (published in the mid-1700s) *A Strange Tale from a Chinese Studio*, identifying six strategies to demonstrate how Giles followed the principles of optimal relevance to compensate for decreasing the cognitive effort required by the TA.

Wang Bin's well-known 2000 claim regarding the explanatory power of RT continued to be a topic of debate throughout the 2010s. Chinese scholars had, in the same period, placed a focus on the use of RT to account for inadequacies in translation, correlating each example with compensation strategies, and categorising examples according to their type of default. At the start of the 2010s, methods for tackling translation problems seemed fruitful, but had flaws. He Tingting (2012) challenged Wang's claim, calling for 'Bian Tong'⁴³ as a method for problem-solving in secondary communication. Bian Tong is a method of targeting the translation of culturally loaded words in an utterance and, in He's view, a way of interpreting idiomatic Chinese phrases into English. He's corpus is Pascal Lamy's speech and Pascal's interpreter's speech at the Sixth WTO Ministerial Conference. Bian Tong seems to be a type of free translation which requires translators to translate the utterance using flexible approaches to problems raised by cultural differences in translation. Although He Tingting did not categorise this method from Gutt's perspective, we might argue that it is a type of direct translation in which context plays an important role for successful communication. Another example that uses its own terminology rather than incorporating Gutt's is that of Ni

⁴³ This concept was first introduced by Sun Yifeng in 2004 as '变通法 (biàn tōng fǎ)'.

Qiumei (2012, who worked on the English to Chinese translation of four classic English novels from which she selected a total of six examples: one example from *The Great Gatsby* (Fitzgerald, 2002), two examples from *Vanity Fair* (Thacker & Yang, B., 2000), one example from *The Complete short stories of Ernest Hemingway* (Chen & Hemingway, 2002), and two examples from *Pride and Prejudice* (Austen, Zhang, L., Zhang, Y., 1993). Ni (2012, p. 71) further validated that the priority for the translator is to ensure the ST's message remains undistorted. She concludes her article and analysis by highlighting RT's suitability for the translation of a classical English fiction with highly loaded British cultural elements. To retain the literary effect of the fiction, she demonstrates the application of two specific translation strategies (domestication and foreignisation, where she prefers the latter strategy to be more appropriate for her case study)⁴⁴ for the translators to convey an intended effect to their TA without the latter expending unnecessary effort.

The examples above show that researchers had started to encapsulate practical strategies within RT, but these strategies did not form part of the RT account. A counter example is that of Zhang Caiyan (2014), who used RT as a cognitive pragmatic theory to affirm the practical explanation power of RT for culturally loaded information and explored how Gutt's concepts could help translators to achieve optimal relevance in the TT. The corpus for Zhang's study comprises 《红高粱》 (2011) [*Red Sorghum*] by Mo Yan and its English translation by Ge Haowen (Howard Goldblatt). While Zhang emphasises the cognitive pragmatics of RT, she connects the concepts of direct and indirect translation, as developed by Gutt, to her examples. In my view, culturally loaded information is embedded in a mental representation; like pages in books, schemata are bookshelves and, to ensure

⁴⁴ In her study, Ni used the terms 'adaptation' and 'alienation' as the names of these strategies, but this thesis uses domestication and foreignisation for consistency.

that the intended culturally loaded information is successfully passed on a targeted group, translators need to guide this group to the information with the minimal possible effort required. Zhang's (2014) approach was to provide instruction leaflets and user manuals for how Gutt's account can be used to pass on information. She identified two strategies under direct translation, which are annotations and paraphrase (p. 46), and two strategies under indirect translation, which are conversion and omission (p. 47), for multiple types of culturally loaded expression.

Another literature translation example from Chinese to English is Li Chengming's (2012) study of 《荷塘月色》 (1927) [*The Lotus Pool by Moonlight*], by the famous Chinese writer Zhu Ziqing. Similarly, Lin Jing (2012) uses RT to explain what causes the need to retranslate Western classical literature from Chinese to English. Her approach was to discuss how different contexts affect translators' decisions on the TT. The corpus used was 《呼啸山庄》 (1847) [*Wuthering Heights*] by Emily Brontë and *David Copperfield* (1849) by Charles Dickens. She used two different TTs from one translator, Yang Zijian, for *Wuthering Heights*, where she focused on Yang's change of the phrase '十八层地狱 (shí bā céng dì yù)' to 'to the lowest pit in the infernal regions' from the first version of the translation, which reads 'eighteen levels of hell'. Her explanation was that a Buddhism concept prevalent at the time of the first version referred to 'eighteen levels of hell', so readers were familiar with this term at the time. This amendment shows that the success of translation depends on giving consideration to the TA's expectations and cognitive contexts. Lin further discussed two more different TTs by two different translators — Dong Qiusi and Zhang Guruo. Zhang translated the ST later than Dong, because an updated version was required due to a historically different cognitive storage of the TA. Her view of a successful translation again

proved to be dependent on the TA's cognition. Another study of *Wuthering Heights* was conducted by Peng Nianfan (2012), focusing on the comparative analysis of a selection of stylistic devices used in two different Chinese translations of the novel, produced by Yang Cai and Song Zhaolin. Peng called for an awareness on the part of translators on the nature of translation as communication and proved that RT could act as guidance for translating the stylistics of a classic literary text with his chosen textual examples from both TTs.

The most representative Chinese to English translations have to be those by Zhao Yanchun. He notably analysed the inadequacies of 《三字经》 (likely to be written in the 13th century) [*Sanzijing*], which he also calls a *Three Word Primer*, translations by Western translators and his view as a native speaker of Chinese. His paper (2014) shares arguments with Gutt's 2011 study. Zhao's study is concerned with Chinese to English translation, a language pair that Gutt has not yet addressed in much detail. The ST consists of three characters in classical Chinese with even rhymes. This represents an exceptional challenge for the translator aiming to use syntactical representation to deliver both the rhymes and message of the ST. By analysing different English versions of the *Three Word Primer* to build a hypothesis about translators' thought processes, Zhao stresses the importance of a focus on representational differences, the outcomes of an analysis of success and failure and the many situational factors present in translation processes. In the same year, Wang Yi and Tian Zhiqiang (2014) sought to relate certain concepts from RT — optimal relevance or contextual effects — to literary devices in an English TT of a Chinese literary text. They chose two English translations of 《道德经》 (written around 400 BC)

[*Tao Te Ching*],⁴⁵ made by Waley (1998) and Gu Zhengkun (2008) for comparative insights on what RT brings to the literary text. To produce an adequate or successful translation, such as that of Waley, Wang and Tian summarised two issues encountered by translators, one during the telling and the other during the retelling phase. They critically compare different versions of Chinese and English and attempt to identify specific potential errors that might be caused by cultural and genre differences. So, the translators could problem shoot correspondingly. Wang Yi and Tian Zhiqiang's 2014 study is a significant example of those of mainland Chinese scholars who apply RT, relating concepts such as optimal relevance or contextual effects to literary devices in an English TT of a Chinese literary text and suggesting insights as to what RT brings to a literary text.

While the RT approach to Chinese translation is focused on literary texts, studies have also branched out to cover media, film and commercial translations. Yan Jin's 2010 study discussed translators' subjectivity in the subtitle translations of *Hero* (2002) from the perspective of RT. Yan analyses the inferential process of the translator, Linda Jaivin, in seven idiomatic phrases, all of which contain culturally specific information, and focuses on how Jaivin achieves an optimally relevant resemblance of these phrases. During this decade, there was a slight shift in genre selection for the corpus of study, but two RT topics remain at the core of discussion: optimal relevance and RT's explanatory power in translation. Research into Chinese literary translation has shown that the type and use of the literary texts correlate with distinctive differences in the number of assumptions recreated, or the number of assumptions required to be reproduced by the translator of the text. For example, with regard to popular literature (that is, literature written for a general

⁴⁵ *Tao Te Ching* was written by Lao Zi (Lǎozǐ, 571–471 BC in the Chunqiu era) who lived in the same era as Confucius and was well known for having different a theoretical perspective to that of Confucius. This thesis features the Cantonese phonetic translation of the title, which pronouns as dào dé jīng in Mandarin.

audience), Zhou Zhou's (2017, p. 52) key research finding — as a guide to translators of literature — was a recommendation that translators conduct an analysis to find inferential clues in the ST in order to devise an appropriate translation method. Zhou compares a Taiwanese Chinese translation (by Tan Guanglei) and a mainland Chinese translation (by Qu Chang) of the fantasy literature *Game of Thrones* (first published in 1996) from an RT perspective, specifically by viewing translation as a dual ostensive inferential communication. Zhou's study explores how inferential clues function in both the reading and translating stages of the communication process. Zhou's analysis consists of three sections, the first of which is a comparison of Tan's translation with those produced by fans of *Game of Thrones*, focussing on cultural elements. The second section compares Tan's and Qu's translations of fantastic elements, and the third section explores translation and narrative style. Zhou (2017, p. 51) argues that RT is a theory that considers the readers' feelings and sees this as a good fit with fantasy literature, allowing the grotesque and gaudy world of the author to be recreated in the mind of the reader. Zhou calls for translators to pay attention to underlying factors such as the value of image in the fantasy literature narrative style, noting that differences in culture exceed those in language.

Culture covers general history, political movements, arts and specific ways of thinking within a culture. Zhou's study opened discussion on the value of image in the Chinese language and the importance of considering inferential clues in both ST and TT. Like the majority of studies on cultural differences in Chinese to English translation, Zhou Zhou used existing English translations as examples to form hypotheses as to how the translator(s) of his chosen corpus may have addressed the translation problems caused by cultural differences. The studies would be more comprehensive if they had included examples of translators' thought processes in making the English translation and focused on specific

processes, such as implicature subtasks for culturally loaded words or the recreation of specific effects in the target language. I aim to gather and analyse data from the actual thinking processes of professional translators during translation.


Another important way in which Chinese literary translation studies are connected to RT is in their highlighting of the notion of optimal relevance. For example, in 2011, Guan Chenyin used *Ulysses* by James Joyce (1920) and its Chinese translation by Xiao Qian for an investigation of Chinese translation products from the perspective of optimal relevance. After explaining literary recreation from an RT perspective, Guan presents a detailed comparative analysis of three case studies of translations of *Ulysses* analysed using RT concepts, and identifies the need to recreate an artistic effect rather than a linguistic resemblance for *Ulysses*. Guan believes Xiao's version recreates effectively the literary image of *Ulysses*, but argues that cultural and language barriers have not been fully overcome in this translation.

In China, the trend in studies of translation problems caused by cultural elements remains a key focus in the translation scene to the present day. After two decades of debate, scholars still disagree on aspects of cultural default and communicative discrepancies in translation. Despite a more unified definition of cultural default, I see the need to explain this concept with examples and explore the potential hindrances that it may cause in translation. Wei Weixiao (2020) noted that, in the current Chinese translation scene, 'one aspect of translation [that] cannot be explained away by RT is cultural default'. Thus, both Wang (2000) and Wei (2020) found that RT failed to explain how cultural default could be reconstructed from the ST and transferred equivalently to the TT (Wei, 2020, p. 86). The

difficulty is that cultural default is often not identified in the ST, let alone transferred to the TT. In a translation from Chinese to English, the telling has an additional pictorial effect for the translator, who will attempt to recreate this in the retelling. Cultural default is caused both by the lack of necessary information to understand a message and the way in which people from the same cultural group think. The former requires specific and culturally related information; the latter affects how people assume or omit information in a communication. People who share the same culturally specific information and ways of assuming and omitting information are likely to receive a similar message and hence experience a similar cognitive effect from the same communication.

A Chinese culturally loaded word ‘大爷’ (‘da ye’ in pinyin with no tone indication) has several English translations; the term’s meaning depends on how the addresser pronounces it. Dà yé with equal stress on both characters can be translated as the elder brother of a grandfather or a male person of similar age to one’s father. In certain regions of China, including Tianjin, Beijing and certain towns of Hebei, this term — with this pronunciation — refers to the elder brother of one’s father. Knowing where to use this term to refer to one’s father’s elder brother is a type of cultural default: the information is widely known to local Chinese people living in these places, who share the information implied by this term. When an addresser says ‘da yé’ with the stress on the second character, the term means a male person with high social status. This was a common way of addressing a man with a high social status decades ago; today, it is more likely to be used in drama dialogues or traditional types of performance such as Chinese Crosstalk shows. When the addresser stresses the first character — dà ye — a curse is implied, because the term has become insulting or sarcastic. This is an example of a Chinese term with sound effects that is difficult to reconstruct in English or any other alphabetical language. Translation strategies

such as addition or footnotes could be applied, but the application of such strategies may not be practical if translators have a word limit or format restrictions. An English person is unlikely to feel offended the moment he is cursed with *dà ye* (stress on the first character), nor flattered the moment he hears himself called *da yé* (stress on the second character). This is the sound effect mismatch caused by the tone assignments of this culturally loaded word.

The above example demonstrates how sound elements give rise to cultural default problems. In the previous chapter, subsection 3, I discussed visual elements of the Chinese language which could also cause cultural default. The visual effect that a Chinese person perceives through characters tends to be stronger than for those readers who do not know the language. For example, as mentioned earlier, the character component which represents 'disease' in Chinese is '疒'. Other characters contain components indicating their meanings. The English word 'river' in Chinese '河流' contains the component '氵'. Under the Shang dynasty, this component was written like a river as . When an English person comes across the word 'river' in a poem or a narrative, they will process the meaning of the word in the passage, but when a Chinese person sees the word in Chinese characters, they will likely have mental images of a river in addition to the word's meaning. The images associated with Chinese characters are a type of mental representation which an English reader of the word's translation may not construct in the mind during a reading of the text. In Chapter 1 section 3, I described these mental representations associated uniquely with Chinese characters as having an additional pictorial impact which is difficult to reconstruct for an English TA reading a translation in English. However, losing some of the cognitive effect from the pictorial impact of the characters does not preclude a reconstruction of the

cultural default in a logographic text. Translating characters to an alphabet form has never been a simple matter. The assumption of a Chinese language cultural default problem has often led to an assumption that Chinese simply cannot be reconstructed in alphabetic languages. The challenge of Chinese to English translation lies in the fact that this language pair's translators may not re-state a message in the target language but have to retell the message for the TA. Translators are able to reconstruct the message in the target language, aiming for a similar effect on the TA as the ST would have on a source language audience. As previously discussed, Gutt's notion of two phases in translation enables translators to think from the perspective of both the source language audience and the target language audience. Therefore, translators can mimic the desired level of effect on the TA. They are their own TA as soon as their final TT is produced. Even if they cannot reconstruct the specific pictorial impact of a Chinese character, they can produce and edit the TT to trigger an intended set of mental representations and, thus, some effects that fulfil the TA's expectations of relevance.

Since Wang and Zhao's debates over the explanatory power of RT, supporters of Zhao outnumber those of Wang. For example, Zhang Xu (2015) argues in support of Wang, drawing on Gutt's notion of relevance and two standards — namely reliability and validity — to explain and compare four translators' different versions of words in Li Bai's masterpiece poem 《静夜思》 (also known as 《夜思》 was composed in 726) *In a Quiet Night*. In a very brief discussion of how three native Chinese translators and one native English translator render a word in the title and the verbs used in the four lines, Zhang concludes this short article by stating that RT is a very important theory for translation and provides a strong theoretical framework that can be widely applied in practical translation; however, it cannot explain or solve problems caused by cultural difference and a unified account of translation

is not attainable. Like Wang, Zhang's arguments sound slightly prejudiced and somewhat simplistic regarding RT. They both deny RT's explanatory power to address cultural default and culturally oriented problems in translations. However, more studies have been supportive of Gutt's unified account and its ability to shed light on problems caused by cultural default. In studies conducted in the latter half of the 2010s, we see scholars demonstrate the translation process of utterances (e.g. a textual corpus); for example, Lian Weihuang (2016) provided his own translation of different genres of literary texts, including segments from children's literature 《夜莺鸟与玫瑰》 (first published in 1888) [*Nightingale and Roses*], a satirical novel entitled by Chen Cun as 《临终关怀》 (1979) [*Hospice care*], and Dickens's historical novel 《双城记》 (originally published in 1859) [*A Tale of Two Cities*]. Lian supports Wang Jianguo's 2003 article entitled 'Translation study through the lens of RT' as well as using Wang Bin's definition of faithful translation and his proposal of equivalent inferential space for his comparative analysis emphasising the effects of implicatures on the chosen literary segments. Lian ended the study by highlighting that RT concepts help translators in the practical translation of literary texts, but are limited in their explanatory power of cultural default.

Gutt's study (2000) has attracted great interest among mainland Chinese scholars in terms of theoretical discussions but, in terms of solving practical translation issues, Chinese scholars seem fond of the degree of relevance and optimal relevance concepts. Such concepts have been applied to Chinese literature, especially an RT approach to poetry, in the 2010s; for example, Cai Congyao (2014) used Gutt's research to analyse two English translations of 《望庐山瀑布》 (725) [*Viewing Lushan Waterfall*], one by a native Chinese

translator Xu Yuanchong and the other co-translated by a native Chinese, Wang Shouyi, and a native English translator, John Norwell. Cai explained why Wang and Norwell's TT would have a higher degree of relevance due to Norwell's contribution to reduce cultural differences. She further proved that RT can be applied to literary translation as guidance for optimal relevance because Wang and Norwell's TT could have an optimal level of relevance. Thus, Cai's study is an appropriate example to demonstrate the connection between reducing cultural difference and considering the contextual effect on the TA and the intention of the ST addresser. In the same year, Chen Xiaoli (2014) compared two English translations⁴⁶ of 《茶馆》 (originally published in 1957) [*Tea House*] by analysing them with RT's inferential communicative model. Her argument was that translation is a cognitive process involving three parties and two steps. Step 1 involves the ST writer's representation of thought in words and the translators' reasoning to comprehend the thought. The next step is the translators' recreation of this thought for the TA to deduce and comprehend. By comparing the two English translations, Chen was able to show her readers how different contexts can give rise to different effects; she stressed the importance of a more comprehensive understanding and preparation before the act of translating.

In the latter half of the decade, more voices gathered on the explanatory power and stages of RT in secondary communications. A greater focus was given to Chinese to English translations of *The Old Man and the Sea*. Wu Xiaojin (2016) compares the TTs of two native Chinese translators, Wu Lao (1987) and Ailing Chung (1979), emphasising the explanatory power of RT to overcome problems caused by cultural default. Chapter 4 of her thesis discussed how translators manipulate the cultural elements in these two different

⁴⁶ The translations were done by Yin Ruocheng and by Huo Hua, respectively.

translations. To compensate for the gap caused by cultural default and to recreate the ST message, Wu deduced how both translators identified the communicative intentions of the ST writer through hidden communicative clues and how they manipulated the styles of their translations to allow the message to be heard. Another study of the same corpus, adopting a different approach, is that by Lu Wenhui (2018), who also used TTs by Wu Lao and Ailing Chung⁴⁷. Instead of testifying RT's explanatory power, Lu attempted to prove that the Pivotal role of RT in producing a successful TT is its ability to make relevant the ST addresser and the TA with the TT. The first way that RT helps the translator to achieve a successful translation is that if the translator constructs a cognitive psychological representation⁴⁸ for a range of assumptions, as RT concepts suggest, for example improving the analysis of the ST by following the principles of optimal relevance, the TT could be developed to revolve around how the target audience perceives it (Lu, W., 2018, pp. 103, 104). Lu adapted RT as a dynamic translation theory for communication among three parties, recognising Chang Ailing as the translator who took the greatest care in expressing a set of assumptions in the target language. Wu (2016) and Lu (2018) both chose the same two translators' TT of the same ST, however, while Wu showed RT's explanatory power, Lu showed how RT helps translators to produce successful TTs.

Postgraduate studies have also focused on the problem of cultural default: Jiang Yuchen (2017) touched on this issue with her chosen examples of empirical data. She summarised six types of translation strategy to address the problem from an RT perspective. Jiang's thesis validated RT's value as guidance for translators in the practical translation of literature. She also translated her chosen ST, Cao Dewang's 2015 novel, 《心若菩提》

⁴⁷ Lu did not clarify on the years of the translation.

⁴⁸ Lu's words were '认知心理构图 (rèn zhī xīn lǐ gòu tú)' for cognitive psychological representations.

[*The Heart of Bodhi*], by herself and showed her own translation commentary. Each example in her commentary illustrates a problem caused by a cultural default mismatch between the Chinese and English languages and provides a translation strategy to resolve the corresponding problem in the translation. In addition to this study, which includes the translator's own commentary, I found another study noteworthy because it touches on sound differences in the translation of poems. By comparing the versions by two Chinese translators, namely Cao Minglun and Liang Zongdai, Cai Lin (2016) proved that her argument can be applied to the translation of Shakespeare's sonnets. Her paper adopts an RT approach to the analysis of poem examples, comparing five different Chinese translations of Shakespeare's Sonnet 18 through the lens of optimal relevance, and exploring how the sonnet's rhyme would have been translated consistent with the principle of relevance.

Despite the chosen content of analysis remaining on culturally specific expressions, mainland Chinese studies of RT still devised a variety of methods for Chinese to English literary translation in the 2010s. RT has continued to be perceived as a pragmatic theory and the majority of Chinese RT scholars combine the RT theoretical concept with practical translation strategies to prove their arguments. Combined approaches using RT are still a popular choice for mainland Chinese scholars for the translation of Chinese literary genres. Cui Zhongliang combines RT with domestication concepts to summarise and analyse the translation process. He adapts Gutt's concept and gives a short literature review of studies using domestication and memetics⁴⁹ before combining his approaches into the R-A-M language communication model (Cui, 2010; 2014). His 2014 study explains how he adapts

⁴⁹ The standard English translation of '模因论 (mó yīn lùn)'.

the combined approaches of previous studies with the R-A-M model to explain through memetics a specific concept in translators' selection tasks, known as pairing selection memetics⁵⁰. He uses RT concepts by viewing the ST as an utterance and breaking down the process of its comprehension into three stages: selecting Mo Yin (memetics), disseminating methods and hypothesising concepts. Another example of translation of a classical Chinese novel can be found in a study by Zhu Lifang and Ding Xinhua (2012), who challenged themselves with analysing the mismatch caused by the differences between the TA and ST writers' cognitive environment. They use examples from a wide range of corpuses in their attempt to demonstrate how translators make implicatures 'semi-transparent'. Their argument was that translators complete the retelling of the TT with pragmatic intention and follow the guidance of optimal relevance to produce a successful English TT.

RT has had a remarkable development in Chinese literary translation: it is now a well-recognised theory of translation, scholars accept RT approaches in the secondary communication of literature, and there are growing endeavours in this area of study. Comparative analysis among different versions of TT is the most appropriate method for validating research findings involving RT. This type of analysis emphasises RT's strength in tackling communicative discrepancies, with mismatches identified by comparing the many retellings of an ST. Gutt (2011, p. 118) devised a comparison chart to compare translations to help identify differences. This study wishes to add to this analysis and evaluation an assessment of how representations come into play. Lin Jing's 2012 study analysis is an instructive example: she had proven that a successful TT by a good translator requires careful consideration of the relevant contexts. Her example involved the Chinese religious

⁵⁰ '配对选择模因 (pèi duì xuǎn zé mó yīn)' is the original (Cui, 2014, p. 145).

context, which, when the TT was published, had influenced Yang's first TT. My view, however, is that Yang was also affected by dominant public representations at the time of his first TT, which was not the most appropriate in retaining the original ST message, but fulfils the TA's expectations of relevance for the ST phrase. The TA's expectations were strongly influenced by prevalent religious public representations in that era. To identify the discrepancies in the two cultures' representations and the inferential mechanisms influenced, it would be beneficial to conduct a data analysis between a native English language translator and a native Mandarin Chinese language translator. One research goal is to make my own attempt to achieve a finalised selection of simplified Chinese STs as data for this study's data analysis. From a methodological perspective, scholarship on methods could provide solutions to the problems caused by cultural default. In a case study, Ding Kai (2017) demonstrated translation compensation strategies with one example for each type of strategy. Ding (2017, p. 106) identified four types in Goldblatt's handling of such translation problem. First one is direct translation, when the translator decides to foreignize the ST segment meaning in the TT. Second one is indirect translation, when the translator transfers the meaning with the TA's context, so that the cultural element of the ST is amended to meet the TA's expectation of relevance. Third one is an addition to the cultural elements, either in brackets or a footnote following the translated segments. Last one is a combined strategy of both direct and indirect translation. Ding named it 'Explicitation within the text' (p. 106).⁵¹ Goldblatt's translation was considered more successful by Ding because of its global recognition and acceptance. However, Ding's study could be more comprehensive if she had included Goldblatt's translation process data as part of her case study.

⁵¹ The Chinese is '文内明示法 (wén nèi míng shì fǎ)'.

The trend of studying cultural default has continued to dominate Chinese and English cultural elements in translation until today. The most popular choice of corpus seemed to be culturally loaded words from both classical and contemporary literature. Many studies in China still focus on contexts of translation, regardless of translation process or product-oriented studies, without major consideration of translators' inferential mechanisms. During this decade, as noted in Section 1.1, RT co-founder Wilson collaborated with Cave to explore the value of literature; they viewed literature as a reciprocal communicative activity. Applying RT to the genre of literature in the contemporary Chinese language could therefore potentially emphasise the addressees' experience of this reciprocal communicative activity to achieve a better literary understanding by the translators and, thus, a better literary understanding by the TA reading the translation products. Individuals' cognition has direct access only to a narrow spectrum of information about the physical world. 'One of the key functions of human cognition is to filter that limited and fragmentary stream of information, pick out what is salient or likely to be important for us, and enrich it, give it a meaning which is relevant to us' (Cave, 2015, p. 29). The addressees' ways of reasoning and inferencing, according to this definition, are essential in giving literature meaning.

For the translation of contemporary poetry in mainland China, the cognitive pragmatic approach still requires empirical explorations, collaborations and instructions on specific elements of the secondary communication of poetry. One significant translation theory in mainland China is functional theory (Wei, 2020, pp. 60, 61); Western-influenced traditional translation methodologies, and theories of literature such as descriptive theory, tends to be

normative (Levý, 2012, p. 90). Chinese scholars tend to follow normative trends in the discussion of poetry. One exception to this can be found in Han Minli's 2008 study, which validates Chinese poetry translation as an abstract element in the cognitive structure, requiring further inferential enrichment. Han's work is particularly relevant to my own research in this respect. During the translators' retelling processes, they need to predict possible communication effects and cultural default mismatches. Thus, they will have a pathway or strategy to achieve this predicted effect and minimise the unnecessary effort caused by mismatches. Jiří Levý (2011, 2012) stressed that normative theories are not derived from the nature of translation itself, as some theoretical accounts attempt to suggest but, rather, are dependent on a philosophical view that is variable and historically conditioned. Levý (2011, p. 17) further observed that 'only scientific inquiry can reveal the actual procedures corresponding to this a priori established goal'. Thus, in short, Chinese scholarly attention during the 2010s had been focused on product-oriented studies of translation, be they of literature or other genres. Western studies combining RT with TPR offer more detailed insight into the inferences drawn by translators. From 2013 onwards, studies such as those by Fabio Alves and José Luiz V.R. Gonçalves (2013) draw on RT to explore the basic characteristics of problem-solving and decision-making. Alves and Gonçalves apply the approach developed by Gutt (2000) to investigate processing effort in conceptual and procedural encodings with experimental data.

I have in Chapter 1 already provided a critique of highly innovative methodological inconveniences for human participants, for example, the current trend in empirical studies on rapid eye movement. Although innovative technology can lead to detailed and well-evidenced explanations from working translators, they often interfere with people's natural flow of working. The benefit of using RT to reveal and explain the procedures used by

professional translators may instruct novice interpreters in their own optimal solutions and practical translation methods for overcoming communicative gaps. As suggested by Erik Angelone (2010, p. 17), translation is a higher-order form of cognitive processing, which has a very significant problem-solving component concerned with mediation properties.

Translation tasks are essentially a chain of decision-making activities relying on multiple, interconnected sequences of problem-solving behaviours for the successful completion of a task.

In this chapter, all the Chinese scholars and studies mentioned as applying RT to Chinese and English translation were influenced by Gutt's hallmark contribution on how a translator's inferential abilities function during translation. These Chinese scholars tended to summarise a set of strategies that appear effective in producing a good English translation by a professional translator but neglect the process of why the translation has become widely recognised as good. These studies chose existing, well-known translation products of a literary text, hypothesised about the translators' processes (e.g. considerations of context and appropriate decision-making) and explained why successful communication is indeed successful. The Chinese scholars who have adapted the RT concept to Chinese and English literary translation have found that the translators of the successful communications all followed the principles of optimal relevance. Chinese to English literary translation, as viewed by RT scholars and Bassnett (1998; 2002), could be considered as a secondary artistic communication, in which both cultural and literary differences may cause potential fallacies in secondary communication. To 'dig' a little deeper into translators' minds — and mental representations — may be useful in shedding light on detailed 'user guidance' for Chinese to English literary translation processes.

From the earliest moments of incorporating RT into pragmatics and translation studies in mainland China, one of the key challenges that scholars have been keen to explore is that of ensuring successful cross-cultural communication. One of the most frequent topics of discussion has been RT's explanatory power in accounting for what Wang Bin (2000, p. 14) termed 'problems of cultural default', claiming that RT cannot explain or potentially solve this type of problem in Chinese and English translation. In his claim, he stated his understanding of RT in translation as 'effect comes first as a parameter',⁵² an interpretation that led him to criticise RT as an uncompromising approach to literary translation. Specifically, he argues that 'literary translation raises questions on faithfulness and effects, this indeed questions what to consider first due to contextual differences, namely, how to process enquiries of equivalence' (p. 15). This chapter explains the problems of Chinese language cultural default and how this problem exists in Chinese to English language translation.

In other words, Wang Bin believed that the essence of literary translation is to retain a faithful retelling of an ST, whereas RT considers the maximalisation of cognitive effect for an audience. Wang implied that this type of distorted consideration of effect may work well for popular general text genres, since these prioritise functional equivalence. However, if the ST is a culturally loaded literary work (e.g. there are a vast number of idiosyncratic cultural elements in a literary ST), effect — as a parameter — would induce domestication in the translation. Thus, Wang's criticisms of RT revolve around a false assumption that RT is seeking an effect since it is a theory based on cost–effect relations. In fact, cognitive — or

⁵² The original reads '效度第一 (xiào dù dì yī)'.

contextual — effect in RT refers to the cognitive benefits validated by an addressee, who will use such benefits as the driving force for upcoming inferential cognitive processes (including deductive inferential process for implicatures). Domestication, in contrast, is a way to manipulate the TT for an audience. This strategy might increase the degree of relevance for this audience but does not guarantee a faithful telling of the ST. It may also create a more familiar retelling of an ST for the audience, but it does not bridge the communicative gaps caused by the move from a logographic language to an alphabetic language. To address these problems, translators need to produce a TT which fulfils two key criteria: it needs to be produced within the envisaged context of the target language and it should trigger the TA's familiar way of processing a text.

The problem is caused by contextual differences in logographic and alphabetical languages, and translators need to understand these communicative gaps before making decisions on solutions. First, identifying the discrepancies associated with specific genres allows translators to make informed observations (or predictions) about changes to visual and sound elements in the target language utterances. Second, translators need to predict the TA's cognitive environment, because differences in cognitive environment give rise to differences in inferential mechanisms and expectations of relevance. Third, translators must consider this predicted context in relation to producing the TT, alongside the target culture and a general translation brief. In order to validate Gutt's account of RT's explanatory power in Chinese to English translation processes and products, this subsection aims to narrow down the problems raised by cultural default in Chinese to English poem translations as well as to discuss how Gutt's concepts could help translators to tackle such problems.

Mainland Chinese scholars who have applied RT to translation or identified problems in using RT to explain literary translation processes have mainly focused on textual context differences. Their solutions include compensation strategies to solve problems caused by cultural default, and combined approaches to Chinese and English translation. More recent studies have attempted to discuss problems raised by cognitive context differences. In the early 2010s, scholars such as Fan Lizhi (2012) discussed the implications of RT and cognitive context for literary translation, considering RT as a fundamental theory of cognitive pragmatics with positive implications for all types of translation. Fan supports Gutt's concept of matching intentions (ST writer) with expectations (TA). Her studies are also consistent with Baker's claim for the importance of context in translation (Fan, 2012, p. 167). In her analysis of a selected Chinese translation of the novel *The Country of the Pointed Firs* (originally published in 1896 by Sarah Orne Jewett), Fan explored how the ST writer's communicative intentions were deduced, and how the TA's expectations could be fulfilled. In the same year, Zhang Qihai (2012b, p. 98) used Gutt's notion of successful communication to draw up conditions for producing a successful retelling in Chinese and English literary translation. Translators need to achieve two crucial conditions for such success: mutual manifestness and optimal relevance in the TT. Zhang argued that creative treason in literary translation is unavoidable; literary creativity and literary creative treason need to co-exist in a successful literary translation. His discussions and analysis were supported with examples of how translators adjusted the ST following the principles of optimal relevance. In Zhang's study, 'treason' means that the TT looks significantly different from the ST, but does not distort the ST message. The use of such a loaded term, not only grabs attention, but also emphasises the level of creativity and adjustments translators must apply in order to produce the TT. It is unavoidable for literary text translators to make adjustments, for many reasons. From the perspective of Gutt's account, translators need to

fulfil the TA's expectations to the extent that the TA finds the TT relevant to them while maintaining the ST addresser's message. Gutt argued that all communication is an act and that literary communication itself is a higher-order act of communication (Gutt, 2005, p. 33). In this sense, addressees of literary texts may experience greater changes in their awareness or must produce a larger number of assumptions.

In summary, RT remains at the heart of the debate in multiple disciplines of Chinese academia. In translation studies, this has resulted in translation no longer being perceived as a single-direction process, from author to translator to reader, but as a bidirectional, dynamic, interactive communication. Most studies of literary TPR in the 2000s were concerned with how translators could achieve optimal relevance in Chinese and English translation by applying Western translation theories to a textual genre or well-known translated text. Most of these studies are product-oriented, with comparative analysis of different versions of the TT from an RT perspective, or with discussions aimed at exploring the explanatory power of RT for a certain aspect of an ST. The RT approach in these studies appears to be discussed in terms of a theory explaining texts and phenomena in literary reading, rather than a theory explaining the translation process itself. As we will see in the next section, this changed in the next decade, with far greater attention paid to TPR, as developed in the West.

Chapter 3 Poetry, poet and poems: the meta-, the source addresser and source texts for this research

3.1 On the selection of visual poetry in the Chinese language

To translate poetry with no loss is impossible, as most famously expressed by the American poet Robert Lee Frost, who commented that ‘poetry is what gets lost in translation’ (Bassnett, 1998, p. 57). This absence is, however, sometimes perceived positively: Susan Bassnett (*ibid*, p. 74), for example, calls for us to consider what addressees gain through translation and the work of translators; similarly, Jean Boase-Beier (2014, p. 251) argues that ‘it is in the translations’ absences that the real work of exploration begins’. In the previous chapter, I summarised the key features of research into literary translation by mainland Chinese translation scholars, suggesting that almost all translation process studies neglect the mental processes of translators in terms of recreating, retelling and predicting the TA’s expectations of relevance. My thesis seeks to fill this gap and, in this chapter, I explore why visual poetry is a suitable genre to demonstrate the explanatory power of RT in theory and practice.

Chapter 2 identified a highly neglected area of Chinese language translation studies in the current field of RT in bilingual utterance communication, that is Chinese to English translation of poetry. As a result, the final corpus of literary texts for this study will be in simplified Chinese for this reason as well as the research focus on translation in mainland China. However, other aspects require consideration when finalising the selection of texts. After reviewing the literature on the current Chinese translation scene, I started to gather

ideas for creating a translation model for the Chinese to English translation of poetry. This model aims for consistency with Gutt's account; therefore, the data used to test it need to be representative of the mental processes of professional translators in secondary communication. The STs used for the collection of empirical data on translation processes should have appropriate scope and be representative of visual or sound elements. In order to gain greater clarity on translators' reasoning and inferential mechanisms in their translation processes, the poems also need to offer significant cognitive effects to the translators. As viewed by Dahlgren (2000, p. 105), 'poetic effects are evoked when the audience is given freedom to open up to a wide range of implicatures'. To develop a model with the potential to explicitly address many of the problems of poetry translation, including the more subtle ones, such as poetic effects⁵³ and specific issues that translators may encounter in secondary communication, the chosen STs need to contain elements resulting in mismatches for the translators in the experiment. For example, 'rhyme and rhythm often cross-cut syntactic structure and increase the range of possible interpretations' (ibid).

Before introducing the poet and poems used in this research, this subsection highlights specific aspects of the poetry translation process and translation products; the following subsection will then discuss my preparation prior to data collection. During the 1970s and the 1980s,⁵⁴ James S. Holmes (1988, p. 81) observed that:

It is very useful to make a distinction between the product-oriented study of translations and the process-oriented study of translating. But this distinction cannot give the scholar a chance to ignore the self-evident fact that the one is the result of the other and that the nature of the product requires comprehension of the nature of the process.

⁵³ Mismatches or problems caused by poetic effect in a poetry translation are often claimed to be beyond the scope of objective analysis (Gutt, 1990, p. 152).

⁵⁴ Holmes' original discussion on the forms of verse translation and the retelling of such forms was contained in his 1971 chapter published in *The nature of translation*.

Thus, the essence of achieving successful communication in poetry translation lies in a well-comprehended translation process. Holmes saw all translation as an act of critical interpretation and conceived of verse translations as 'metapoems'. He argues that a metapoem, as 'a nexus of a complex bundle of relationships converging from two directions must in some measure meet in these directions' (p. 93). Holmes's concept of the metapoem is valuable in developing solutions for problems caused by mismatches between visual and sound representations. The directions to which Holmes refers here are, firstly, the original poem itself, and how the actual representation in the source language links very specifically to the source poetic tradition and, secondly, the relationship of the target language within the target poetic tradition. The metapoem is embodied in a linguistic arrangement and can be seen as an actual representation of social realisation and the expression of self (e.g. the poet's sentimentality when the poem is composed). Verse form is visual; verse rhythm contains sound play; the grammatical, contextual and cultural differences could lead to a mismatch in the poetic tradition or harmony. Holmes and Andre Lefevere jointly approached issues of poetry translation from European perspectives, looking at problems of rhythm, rhyme and structure. The knowledge of a poetic tradition forms part of an individual's cognition as available context for the communications in a poetry translation, so translation problems could also be caused by mismatches of poetic tradition in addition to other mismatches such as syntax.

Western scholars such as Holmes called for translators' to focus on mismatches resulting in problems in communication, presenting their own theories on metapoems. Mainland Chinese RT studies have used the account of cultural default with compensation strategies to address identified defaults (e.g. Ding, 2017; Fu, 2010; Yan, 2016; Zhang, L., 2013). No further discussions have taken place on specific, detailed examples with a focus on

implicatures, but sufficient generalisations have emerged as the outcome of these studies. The majority of these contemporary Chinese literature translation studies lack any comparison of different versions of English TTs produced by different translators of a Chinese ST; they also have no RT application on contemporary Chinese poems focusing on visual and sound aspects, no strategy summary of the successful communication of a Chinese to English poem translation following the guidance of optimal relevance on poetic effect and no prediction of the TA's expectations. Few existing RT-based models of Chinese translation apply an RT concept specifically to TPR. I will elaborate on these in Chapter 6 before I propose my own, based on Chinese to English processes followed by professional translators (Chapters 5 and 6 present the data and analysis).

In poetry composition, poems are the representations of a poet's thoughts at the time of composition. Metapoems as translated actual representations carry the poetic traditions of a complex network of relationships that two cultures share in one direction. Poetry translators fill out what was said by the source, that is, the actual representations in the text, or the meaning as expressed in the text. Context exists in the translators' memory or their working environments whence they derive the relevant resources to reconstruct the context of the addresser. Elements implied in Chinese poetry affirm the translators' mental effects and range of implicatures, they make implications towards a telling at a matching rate. What, then, lies in the space deliberately left blank in a Chinese poem, and how might the translator deduce the contextual implications of what is left unsaid within this space. In the words of David Hinton (2019, p. xv),⁵⁵ such space in Chinese calligraphy painting makes one wonder: 'in the end, the painting is not simply about its apparent content (e.g. a

⁵⁵ Hinton is a poet, a translator who specialised in Chinese literature, a writer and a director of documentaries.

landscape) but about the emptiness surrounding it, about how that emptiness is brought into focus and animated by the landscape elements'. Hinton described Chinese painting as similar to experiencing a spiritual practice, and Chinese poems render much the same experience but in a different way. He claimed that the apparent material of a poem is not the entire poem, as it is in an English poem. Instead, that apparent material exists to articulate the emptiness surrounding the words (Hinton, 2019, p. xv). This apparent material, for example, a culturally loaded word in a line, is present in the form of the poet's immediate experience and thoughts. These words and thoughts are called 'Presence' by Hinton, while any empty grammatical space in a Chinese poem, similar to those empty spaces in a Chinese painting, is called 'Absence'. As in a painting, in a Chinese poem, Presence emerges out of Absence and Absence could grow Presence. The reader uses their own cognition to fill the Absence with Presence, or their reading of Presence may become Absence.

These ideas can be expressed in terms compatible with RT, in line with the approach taken by Jean-Boase-Beier (2006, p. 50), who suggests that 'poetry achieves relevance exactly by virtue of its characteristic of drawing the reader in, and it draws the reader in by being non-explicit, by allowing inferences'. When reading a Chinese poem, the poem characteristically, and automatically allows inferences from its readers; it is an immediate experience for readers, and poetry reading, and translation, should also be inferential communications. The empty spaces in lines of Chinese poetry require translators to interact with them, but no two people's cognition and reasoning are the same, and this is still less likely when these two people's readings of the poem and interactions with the space happen at different times and places. Therefore, the original message of Chinese poems and poetry can only be partially reconstructed by translators, or by other types of ST

addressees. The result of this telling in the target language needs to meet the translators' own expectation of relevance for the poetry to be 'half' successful; the translators' process for a meta-poetic retelling with Absence requires the reconstruction of the TA's meta-poetics to ensure the success of the other 'half'. The expectation of relevance acts as a criterion for translators to check on the level of resemblance and cognitive benefits — offering maximum poetic effect for minimum effort, consistent with optimal relevance. It would be unnatural for a TT to require additional processing for no increase in cognitive benefit (Gutt, 2011, p. 71).

Wimsatt and Beardsley (1946, p. 468) describe utterance intention as corresponding to 'utterances one intended in a formula which more or less explicitly has had wide acceptance'. So, one (an addresser) delivers an utterance that receives wide acceptance by an audience or different audiences. Intention, here, refers to the design or plan in the addresser's mind. Thus, for an utterance to have a wide acceptance, the addresser has to be able to formulate her mental design (or plans) for an acceptance to one or more audiences. Wimsatt and Beardsley (p. 469) continue to say that 'poetry succeeds because all or most of what is said or implied is relevant'. Your poetry belongs to your mind and the poem exists in lines. Poems may become public as one wishes. Affective, inferential, and creative, the translation of poetry is more complex than that of other genres of text, since both the text itself and the extralinguistic elements contribute to the poetry. Chinese language poetry resists English translation due to the extra visual effects evoked. Two possible solutions include the use of literal translation, which concentrates on the immediate language of the message, or the use of an artificial language somewhere in between the telling where the particular feeling of the original may be conveyed through strangeness. However, the main problem in direct translation is that, very often, the source

poem is expressed obscurely as a telling. By retaining this obscurity, the retelling becomes unreadable, and the translator does an injustice by adopting direct translation.

RT's value in translation studies lies in Gutt's broadening of translators' boundaries without the additional complexity brought from other theories or concepts. Gutt's unified account of secondary communication attempts to explain most genres of translation. Although it lacks specific attention to the Chinese and English language pair, Gutt did encourage practice-oriented studies to explain the translation process for the language pair. Chinese to English translation involves a specific retelling of the visual and sound elements depicted in the characters as well as a reconstruction of cultural default aspects. Firstly, I narrowed the issues down to the specific questions identified in the previous chapters, namely, Chinese language and cultural oriented restrictions and constraints during translation processes. RT applications in literature have increasingly attracted the interest of scholars; however, Chinese language translation studies largely fail to address poetry translation. Thus, my next step is to look for specific types of Chinese literature or poems for my study.

Chinese poetry started as an oral tradition among non-literary people (Hinton, 2008, p. 3), born of everyday life, in the form of verbal utterances. The earliest collection of Chinese poems was a record of those poems from the oral tradition such as the *Classic of Poetry*⁵⁶, which was produced along with twelve other Classics as *Thirteen Classics*⁵⁷. However, modern Chinese poetry developed during the Republican era through the New Culture Movements (in the 1910s and in the 1920s). This period formed a firm foundation for

⁵⁶ The title in Chinese is 《诗经》 (Shī Jīng).

⁵⁷ The title in Chinese is 《十三经》 (Shísān Jīng).

contemporary Chinese literature. During the period of these movements, from the late 1910s to the early 1920s, Hu Shih (1891–1961) overthrew the sacred status of the *Classic of Poetry* by criticising the rigidity of the classical Chinese language and grammar and by founding the vernacular Chinese language and Chinese New Poetry (Wang, Dabai, 2011a & 2011b). His concept of breaking the rigidity of Classical tonal patterns and poetic forms allowed the intellect to come into play with words in a vernacular Chinese language. As the founder of Chinese pragmatism and vernacular language, Hu liberated readers of his literature to understand Modern Chinese literature. His actions in supporting the use of the vernacular marked the beginning of the Chinese modern era of poetry and, throughout its development, new verse forms were adapted to match and suit the vernacular medium. The actual representations of poets' thoughts had their own revolutionary development from rigid verse forms and classical characters (generally involving more brush strokes) to the present-day simplified Chinese characters.

The Modern era (or Republican period, 1912–49) started with Western influences and literary reformation in China and paved the way for the contemporary era (post-1949) with its technological developments and socialist cultural ideology that shaped all Chinese literature, including poetry. All types of context, including photographs and illustrations, played a role in distinguishing different literary styles and genres. Modern vernacular poetry 'was mostly produced and theorized with tight-knit literary societies whose members shared their writings via small-scale print publications and meetings and whose activities went largely unknown to the majority of the Chinese population' (Inwood, 2014, p. 14). This rather isolated nature of such societies continued the exclusive connotations of Chinese poetry. The development of Modern and Contemporary Chinese poetry entailed a long narrative but, in essence, New Poetry was a radical departure from traditional Chinese

poetry and continued its development until the contemporary era after the People's Republic of China (PRC) was founded in 1949. Ou Wai'ou (鷗外鷗, 1911–95) was a Hong Kong poet who composed the first concrete poem in Chinese; the English translation of the first six lines of the poem is shown below (Ou, 1998, pp. 57–60):

WAR!
WAR!
WAR!
WAR!
WAR!
WAR! WAR!

Written in early 1937, in the approach to the Anti-Japan War, Ou created the visual effect of forthcoming war by increasing the font of the word 'war' — looks more dramatically with bold style from lines 4 to 6 and repeating the word in line 6. There is also an oral imitation of a newspaper boy's loud voice of screaming out the title of a breaking News, as if the war is coming closer while his voice volume increases. This indicated the beginning of poets exploring vernacular language to its fullest potential as a new medium and imitating Western stylistics as a new form in a modern attitude that remained relevant to the masses and encouraged visual effects. The terms Concrete poetry and Visual poetry are often used interchangeably. However, there are distinct differences between the two types. In this study, I aim only to discuss concrete poetry, in which the typographical arrangement of words and conventional elements of the poem are equally important in conveying the intended effect.

Following the establishment of the PRC in 1949, both technology and literary production in mainland China came under the control of the Chinese Communist Party (CCP), which

subsumed all cultural and literary activities under its patronage, through the *All-China Federation of Literary and Artistic Circles* and its subsidiary, the *Chinese Writers Association*. In the 1970s, the Federation and the Writers Association closed completely and did not re-establish themselves until the very end of the Great Proletarian Cultural Revolution in 1976, because Mao Zedong had decreed certain cultural requirements for literature and art in mainland China during the Revolution. In the 1980s, political factors separated literature into two literary circles, laying an early foundation for later divisions of poetic schools in mainland China. They are 官方 (guān fāng) [official] and 非官方 (fēi guān fāng) or 民间 (mín jiān) [non-official]. Chinese avant-garde poetry in the contemporary era can be viewed as 'a spectrum between the outer limits of two divergent, broadly defined aesthetics, the "elevated" and "earthly"'. This is manifest in poets' and critics' frequent use of dichotomies such as these aesthetics' (van Crevel, 2008, pp. 24, 25). As indicated by van Crevel, these two categories are 'reflected by the frequent use of dichotomies such a heroic vs quotidian, literary vs colloquial, sacred vs mundane, elitist vs ordinary and Westernized vs indigenous' (van Crevel, 2009, p. 389). From the end of the 1980s to the beginning of 1990s, the poetic scene in mainland China underwent changes primarily due to the growing economy and commercialisation. With the contributions of market mechanisms and the digital age, Internet literature began to emerge.

The most successful cases of poem translation, according to the definition of poetic effects by Sperber and Wilson (1986/1995) and genre expectations as developed by Gutt (2011), occur when translators connect a communication between a poet and a TA through a translation product in the target language. If this product delivers to its TAs a wide range of weak implicatures for a poetic effect, the effect should be worth to its audience to merit their

expended effort for an expectation of relevance. The poetic effects of a Chinese character poem play with images and impressions on both pictorial and aural levels. The translators' mental repertoire of each Chinese character allows a poem to manifest and express itself, as if each component in a character tells its own story in visually harmonious and influential representations. Chinese-language poems, constructed with creativity, create a complex visual image that triggers associations with mental aural representations to Chinese language addressees. In Yao Jinming's (2008, p. 151) words:

汉字思维中取象理念根深蒂固.....声音也有象.....比如用字音去象物之声, 这.....也可称为'声象', 是'声音的图像'.

[To imitate impressions is in the root of Chinese characters' reasoning; sound also has impressions, for example, one could use monosyllabic pronunciation to represent sounds by a thing or things; this type of imitation could be called 'sound representation', it is the image of sound].

For Chinese poems to be communicated successfully, the translator's focus should relate to this duo of common knowledge and common impressions. Although there would be mismatches at the contextual and linguistic levels, translators can use their mental libraries creatively. Gutt (2000) assumed an adequate contextual and linguistic knowledge of the languages' cultures; that is, he makes use of communicative clues that guide the expectations of the TA. As the TAs reconstruct a wide range of weak implicatures, they need communicative clues to guide them in a targeted set of contextual assumptions. Therefore, we deliver a retelling with targeted contextual implications. The TT, as the output of retelling in writing, should share as many explicatures and implicatures as possible with the ST; it is a vehicle to bring together the intention of the ST addresser and the expectations of the TA.

Secondary communication aims to convey the communicative or informative intentions of the original addresser of the utterance, and translators should not, therefore, embed any

unnecessary clues which could weaken or remove relevant assumptions; instead, they should embed clues that may strengthen those assumptions for a targeted group of addressees, as instructed by a translation brief. However, any addresses of literary utterances have space to use their imagination and may show determination in finding any communicative clues. Space and freedom are fundamental for the interpretation of poetry as a secondary communication, where communications of this kind may not always require the full comprehension of the addressees, and the poet as the addresser of poetic utterances — comprising both poem and poetry — does not always give ostensive communicative clues. A significant example is the School of Misty poetry and its poems⁵⁸. The process of poetry translation begins with a translator searching for a representation (or representations) and ends with them deciding on the best means of delivering such representations in writing. An image that is too obscure prevents translators from connecting representations to the poems, while a poem composed without informative intention prohibits translators from reconstructing any context (hence, no contextual assumptions can be made), and the absence of any logic from one line to the next, or a very short poem, will encourage irrelevant elaborative processes. The Chinese visual forms in a contemporary poem include the poetic form, as the stanzas shape the poem, with specific arrangements of individual Chinese language characters, or a shape connected to specifically Chinese cultural concepts. Therefore, the form may differ greatly from those used in more widely accepted forms of poetry, influenced by classical Chinese poetic traditions, in rigid forms in which each line must have the same number of characters.

⁵⁸ Also known as Obscure poetry which written in simplified Chinese as '朦胧诗 (méng lóng shī)', hence Menglong poetry. It is a poetry school that composes poems with little informative intention but diffuse, with purposely mystifying imagery. For a translator, it would be much more difficult to infer a mystifying intention - as a poem is translated by inferring clues from actual representations. For instance, the translator will have to spend much more effort without a guaranteed reedition of an intended effect. However, it is not impossible to successfully deliver an intended effect and message of the original.

Contemporary poems or verses may have freer rhyme schemes than Chinese poems in more traditional forms. Taking into consideration Guo Chunjie's (Guo, 2007) suggested experimental duration, poems should not be excessively long. The poet should compose the poem with informative and communicative intentions and their content should share logical properties with their addressees' knowledge of the world. When translators interpret an utterance, they — as addressees — must make decisions from a range of possible interpretations, which could be wide or narrow. My question is how these decisions are made, the reasons behind the decision-making, and the context influencing their choices. In secondary communication, inappropriate choices lead to distorted interpretation in the telling of the message, and erroneous decision-making may continue such distortion. I attempt to demonstrate not only how to avoid distorting the message, but also how to interpret an original message communicated by the source utterance to translators as addressees.

3.2 A test and trial for WenQu⁵⁹

In keeping with Gutt's view of secondary communication as a process-oriented activity comprising two halves of a synchronising success, it is necessary to supplement the theoretical account with the translators' actual thinking processes. The study of the addressees' thinking during this type of process is chiefly the inner domain of the theory to poetry translation, which, as discussed in previous chapters, has been little explored. This section presents my discussion of a small-scale pilot study of visual poems with UK

⁵⁹ WenQu in Chinese is 文趣 (wén qù), literal translated as the enjoyment of literature. As a criterion that potentially attracts addressees' attention to read literature, it may be worth exploring how to draw addressees in for an interaction between the lines and their minds.

university students of Chinese and English on bilingual courses. I used this pilot to prove the viability of using Yin's poetry as the ST and to prepare for future data collection trips to other cities and all paperwork, including participants' information documents, email correspondence and decisions on approach strategies for recruiting research subjects. All data collection in this study followed Sperber and Noveck's (2007, p. 184) advice on a feasible experimental approach needing strict methodological criteria and measures. The pilot forms the foundation of two commented data collection trips and the analysis of the pilot data helps to reduce future data collection implementation errors by testing the implementation and identifying potential risks.

The idea of a pilot study developed during the early stages of my research, not only to finalise the selection of ST poems but also because I wanted to capture students' responses and reactions towards the reading and translating of Chinese poems. During the first two years of the research, I prepared and refined the experimental design for an experiment starting with a pilot study, for which I recruited trainee Chinese and English translators. A primary purpose of this pilot research was to inform the methodology and test the theoretical account for data analysis, run tests on the methods and familiarise myself with any possible trouble-shooting need. An approximate timeframe and the findings from the pilot would enable me to amend my translation model and to contribute to literary translation training in master's degree level translation studies. The pilot tasks were designed to test participants' mindset faced with the poetic text. More specifically, I attempted to discover participants' expectations of the genre, how they perceive Chinese poetry and poems, and to explore how translators as addressees tackle the implications of retelling a message in an output of metapoems. The pilot participants were from two

groups: native Chinese speakers and native English speakers; both groups have a higher-education level of knowledge of the Chinese and English languages.

Before conducting the pilot, I started by applying for ethical approval and creating a detailed list of files for the participants' information. Ideally, I had hoped to have sufficient time to run a pre-training session in order to explain thoroughly the research methodology and objectives of this pilot, and to introduce my research and theoretical concepts. Thus, I prepared a PowerPoint presentation (including a very simple flowchart representing the conscious cognitive translation process⁶⁰), a participants' information sheet in both English and simplified Chinese (to suit the potential participants' reading preferences) and the documents granting ethical approval. However, due to participants' desire, pre-training sessions became individual warm-up conversations prior to each pilot data-collection session. All four collections were conducted in the participants' halls of residence, with dates and times individually scheduled. On average, each data collection session lasted around two to three hours, with one to two minutes' break between tasks according to the participants' preferences. Given the amount of raw data, this thesis could not include all the verbal transcriptions of audio data, but instead used NVivo Pro assisted data comparisons for discussion, together with my corresponding observation notes, and the participants' self-explanation of retrospective questions and answer sessions.

My collected responses reflect the pilot participants' true reaction to Chinese poetry and poem translation activities. The participants were selected from a UK first-year undergraduate cohort. I did not tell the potential participants the content of the pilot study.

⁶⁰ The simple flowchart was later developed into a translation model.

Before recruitment, I agreed with the undergraduate hall management team an ideal time to visit potential participants — around 7 to 8 pm following dinner.⁶¹ My recruitment lasted for one week. The candidates' view of Chinese poetry translation was surprisingly uninformed: only four out of several hundred potential candidates had any experience. As soon as the candidates heard that the topic was poetry translation, they started to reject the invitation, withdraw or show signs of uneasiness. Most candidates expressed significant concern at the mental effort needed to complete poetry translation tasks. The majority immediately connected the topic with classical Chinese poetry as the ST for the pilot study and told me that they were not knowledgeable enough for the task. The most direct and honest verbal responses I received were that they did not read poetry, found poetry convoluted and knew that Chinese to English poetry translation would be very difficult (a view expressed also by native English speakers). Those who were interested in continuing to listen to my strategically explained invitation to the pilot study knew nothing about contemporary Chinese poetry. In other words, they listened because they did not appreciate the difficulty of Chinese to English poetry translation. This suggested that the genre expectations were too high for those to doubt themselves on contextual knowledge; the cognitive effort required was expected to be very high for a general audience, and their expectation of poetry as a genre was relevant to a certain extent but not in the way understood by the potential candidates of the pilot study.

The above were all situational factors affecting relevance between participants' lines and minds. Indeed, it could be argued that the primary reason for candidates' resistance to participate in my pilot task was their expectation that communication through poetry

⁶¹ The students in the 2016 to 2017 academic year seemed to stay in their halls of residence after dinner and were most relaxed and happy at this time.

demands the highest levels of knowledge and effort. I did not offer incentives for recruitment because I wanted the participants to be attracted to the poems and poetry and the act of translation. Candidates' response further validates Wiland's (2009, p. 103) view on applying RT to the responses of poetry is a challenge. However, this was not an influencing factor in the recruitment process because I did not have to entice candidates to participate by offering extra benefits: the majority were dissuaded by the topic of Chinese poetry translation. By the end of the recruitment, four candidates had agreed to participate; all were aged 18 to 25 and were students at the University of Nottingham, UK. According to their responses to my surveying questions, two of the participants are native British English speakers who speaks fluent Mandarin Chinese and two are native Chinese speakers who speaks fluent British English. They showed some interest in translating poetry with visual and aural elements, but they told me that their undergraduate course did not cover contemporary mainland Chinese poetry. Thus, they were the most suitable participants for my aim of recording the most realistic and natural data from addressees of the ST, enabling me to analyse the pilot data to identify relationships between actual representations and how words connect to other associations in the participants' minds. Their own verbal description and explanation of their mental states during translation of the STs could be the most accurate. Contemporary poetry with visual and aural play demands effort; addressees are encouraged by corresponding benefits (e.g. poetic effects or a pleasurable experience). Therefore, the risk of an uncompleted translation task is low⁶². Pilot participants are also likely to find contemporary poems more relatable to their mental input; the source addressers' informative intentions also likely to manifests in a more relatable way for the general audiences.

⁶² Despite my prediction, Participant 1 did not complete the pilot study tasks due to their busy schedule and unwillingness to continue participation on a voluntary basis. She left the data collection halfway through the recording session. Therefore, P1's data is not presented with the analysis of other participants' data in this thesis. The numbering of the other participants remains unchanged.

For many decades it was believed that 'semantic analysis also attempts to establish the relationships between verbal descriptions and state of affairs in the world as accurate (true) or not, regardless of who produces that description' (Yule, 1996, p. 4). Verbal descriptions of thinking processes led to many supportive voices on this being the most widely used methodological instrument in translation process studies (Bernardini, 2001, p. 241). The most natural and non-intrusive way to explore how lines of text and their representations interact with participants' mental processes is to let the latter speak their thoughts aloud. The theoretical aspects of Think-aloud Protocol (TAP) in cognitive science were developed primarily by K. Anders Ericsson and Herbert A. Simon in the early 1980s. Ericsson and Simon (O'Brien, 2011, p. 17) argued that 'thinking aloud does not change the course or structure of thought processes with the exception of a slight slowing-down effect, which results from recoding information into verbal code'. TAP experiments require research participants to simultaneously think and verbalise anything that comes into their mind. They usually do so while completing a task or tasks. Participants' self-reporting and observation reports (either by someone else or the participants themselves) are broadly referred to as introspection, with TAP being the resulting transcription (Saldanha & O' Brien, 2013, p. 122).

There are two categories of verbal report — those produced concurrently and those produced retrospectively (Saldanha & O' Brien, 2013, p. 122). TAP had its breakthrough development to become a sound theoretical basis and a valid source of data about participants' thinking in the 1980s and 1990s, due to the efforts of Ericsson and Simon. Their Model on TAP, the Verbalisation of Thinking, was highly relevant in my preparations

for my TAP pilot study. The Ericsson-Simon model (1993) connects human cognitive processing to information processing, sharing similarities with RT. It connects verbalisation and thinking specifically to how visual and auditory sensory stimulation functions in maximising content elicitation in a mental state (Ericsson & Simon, 1993, pp. 64–6). While talking aloud, according to this model, information is primarily stored in the long-term memory (LTM), with little in the short-term memory (also known as the working memory); the amount of information depends on memory and access capabilities. That is to say, ‘a subset of knowledge to which we have access at any particular moment can be identified with the active portion of adaptive control of thought’s memory’ (Anderson & Pearson, 1988, p. 118). The research participants have sole and direct access to their own mental states and processes, their subjective feeling of confidence allows their narration of mental experiences to become a reliable source of data (Ericsson & Simon, 1993, p. 7). In fact, Ericsson and Simon jointly asserted that ‘the issues of the reliability of self-reports can (and, [they] think, should) be entirely avoided’ (p.7).

Thinking aloud in translation studies has borrowed data elicitation methods from various problem-solving and decision-making processes. The early focus of TAP was on strategies of solving identified problems, with notable experiments conducted by Krings (1986), Gerloff (1986) and Chesterman (1998). This type of early research usually accompanies evaluations or surveys on the acceptability of replacements or equivalent items in the translation product (Bernardini, 2001, p. 247). In previous research and experiments on TAP models of translation, the methodology has provided a strong basis for the analysis and evaluation of translation process-oriented data, for example, in Kintsch’s (1980) model of cognitive processes in text comprehension; mathematical regression models that can reproduce decision-making and professional translator judgements, namely, the products of

their cognitive processes, by Hammond, et al. (1980), and Phelps and Shanteau (1978). The Ericsson–Simon (1993) Model of Verbalisation of Thinking has been accepted as a useful foundation for discussing introspection as well as for collecting verbal reports on cognitive constructs, such as memory and rules.

Despite Ericsson and Simon’s assertion on the reliability of TAP, I took precautions and wanted to seize the opportunity of collecting pilot data to resolve several concerns, including the timeframe required for data collection, whether participants would finish the translation tasks, whether they would have sufficient energy for immediate retrospective question and answer sessions, and how to ensure that the data remained complete and undistorted (e.g. as a result of distractions). This study does consider TAP to be a reliable and suitable type of data for research through a qualitative lens, and I used specific research participant selection criteria, which I will discuss further in Chapter 5. At this point of the data collection design, I considered candidates’ responses and decided the ST should comprise three poems, which is likely to be the same size as for the research data collection. The pilot collection was taken from two contemporary Chinese-language poets: Yin Caigan and Chen Li. All their poems were composed against the thriving economy and culture of the contemporary era with greater freedom and a more open atmosphere, in which the poems take on a greater brilliance. This decision was made to guarantee that the pilot participants would complete all the translation tasks and produce more verbal data, as these poems give the most visual and aural stimuli for responsive audio data. During my observation of the participants, I focused on the content of their verbalised speech and hesitations (pauses). The four pilot-study participants were students without special education needs, that is, without attention deficiency, reading difficulties or other specific learning difficulties.

Regarding the first poem by Yin (Poem 1 hereafter), the protocol and outcomes indicated that the pilot participants had more to verbalise about this poet's work, there were also more fillers and pauses in the translation of Poem 1. Each participant had a different cultural background and different personal experiences. Participant 2 was a foundation-level student in Accounting and Finance (optional modules include Modern languages), born and raised in mainland China, with good language skills in both English and Mandarin Chinese (native Chinese, fluent English). Participant 3 was a foundation-level student in Accounting and Finance, who grew up in a multilingual environment in Malaysia. Participant 4 is a British-born first-year undergraduate student who is fluent in Mandarin Chinese and a native speaker of British English. His university course covers mainland Chinese culture and language studies.

Immediately after each audio data collection, I transcribed all information from the recordings, organised my notes chronologically and coded the data in segments with an indication of times. The segments are separated by the participants' pauses. Examples of codes I created for organising the transcription include: 'What has not been said by the participants is in the square brackets', and '[thinking pause]' to indicate that the participant was thinking without verbalising at the time. When participants stopped verbalising for over 15 seconds, during their task of translating each poem from beginning to the end, I reminded the participants to continue their verbalisations throughout the tasks. According to the Ericsson-Simon (1993, p. 83) model, audio cues from data collectors have proven to be an effective stimulus during introspection, and collectors could even ask participants for explanations of the verbal content. The participants in this pilot study were reminded by me

to speak openly; I asked additional questions for participants to provide explanations for longer pauses of 15 to 60 seconds — a standardised pause length for collectors' reminders, as recommended by the model (p.83). After all audio collections were complete, I immediately conducted the retrospective question and answer sessions. The primary objective of this questioning session was to collect further explanations of why participants paused and to gain access to their thoughts at each pause in the verbalisation.

The examined transcripts of each participants' verbal protocol allowed me to calculate the proportion of the total time taken that each line in the poems required for its retelling. An increased level of cognitive effort seemed to be required to find an appropriate retelling of idiomatic phrases or unfamiliar content. By correlating concurrent and retrospective data, I could divide data into two categories of pause: those pauses taken when verbalising the retelling and those taken when reading the telling. The following tables show the frequency of pauses and how each pause relates to potential communicative gaps. I shall provide a basic analysis of the correlations between pause length and the participants' explanation of pauses. In the pilot data analysis, P refers to participant; () contains intended/connotative meanings; [] contains extra-linguistic elements, e.g. laughs or pauses.

For the participants, Task 1 was the translation of the poems and Task 2 was giving immediate retrospective answers to my questions requesting further explanation of their silences and overt behaviours, such as frowning or murmuring. Task 2 was conducted after each poem, for an immediate recall of the participants' thoughts and explanations. None of the participants had come across the poems previously. The first poem for P2, P3 and P4 is Yin's 《不把声音留给蝴蝶》 (bù bǎ shēng yīn liú gěi hú dié), shown in full below:

《不把声音给蝴蝶》

站 在

镜 子

两 面

高高的鼻子 到别人眼里
总有点酸酸的 去练习表情意
我怎么也不敢 却找不到自己
随意敞开呼吸 我为无奈时光
眼眶里热热的 深情地哭泣着
我不敢托梦 但不把声音
给那只 给那只

美

丽

蝶

蝴

All participants stated that they had to think very hard to understand or pick up any nuances in the original message intended by Yin; they attempted to transfer an actual representation of the ST into their thinking and then write in fluent English as far as possible. For example, P2 said that she had to spend time trying to understand the poem; hence, her pauses were significant in duration and frequency while she tried to understand the original message, and she admitted that she could not understand the logical flow of the lines, although she tried her best to guess it. During Task 2, P2 told me she was initially surprised by the visual presentation of the poem: her first thoughts on stanza's shape was that it was '就像一个爱心一样的形状 [like the shape of a love heart]' as she said in immediate retrospection after completion of Task 1. Hence, P2's struggle at the beginning of Task 1 was largely the result of having to deduce the poet's intention and make the connection between the butterfly shape and the content of the poem. She continued, '我还以为是藏头诗, 所以就又竖着读了

一遍 [I thought this might be an acrostic poem, so I read it vertically the second time]'. P2 then explained that she guessed the poet's intention was to have the poem read line by line horizontally, and that it was supposed to be shaped like a butterfly. The first time P2 paused was on line 4: she paused three times in the second half of the line while stuttering and murmuring until she articulated her retelling of the line. In the selected verbal protocol transcripts below, P2 explains her struggles and pauses during Task 1, during the immediate retrospective question and answer session (Task 2):

可能是在看到这首诗的时候，看‘高高的鼻子’到‘别人眼里’就在中文就不太理解这句话的时候，翻成英文就不知道怎么去翻了。然后看到第一句没有办法想到蝴蝶，就是不知道这个跟蝴蝶有什么联系，刚开始的时候。所以我觉得应该先去理解意思，然后再去翻我觉得比较好翻一点吧。

[When I initially saw this poem, when I saw the lines from ‘高高的鼻子 (high nose)’ to ‘in other's eyes (别人眼里)’, I could not understand the lines in Chinese, let alone translate them into English. Then when I read the first line, I could not relate this line to a butterfly. In other words, I don't know what the relationship/relevance between this line and butterfly is in the first place. So, I thought I should comprehend the meaning, then attempt to transfer it into English.]

I asked her which part of this source poem she found most difficult. My translation of her response in the square brackets above shows that she had trouble deducing the connection of the lines to the poem's title. However, she found her clue, ‘butterfly’, in the title, and another clue confirmed her guess as the poem is shaped like a butterfly. Thus, she used these clues to deduce the logic and to connect the lines in Poem 1.

In comparison, P4's retelling processes slowed down towards the end of his retelling in English. During Task 2, he explained that the mental representation he assigned to ‘high nose’ was a snob, who looks down on other people — a very different mental image from P2's: ‘I thought this person raised his head so his tears would not fall’. The table below

shows a comparative view of the verbalisation transcripts of P2 and P4, organised by pauses during Task 1:

Native Chinese participant (P2)		Native English participant (P4)	
First pause on ST line 3 times	高高的鼻子 到别人眼里	First pause on ST line twice	总有点酸酸的 去练习表情意
Retelling	The high nose and to other people's eyes	Retelling	We always have bitter part, go and practice the art of emotion
Second pause on ST line twice	总有点酸酸的 去练习表情意	Second pause on ST line twice	我怎么也不敢 却找不到自己
Retelling	There is little bit of sour, and to practice the emotion of feeling	Retelling	How can I dare, however not, go on to me
Third pause on ST line twice	随意敞开呼吸 我为无奈时光	Third pause on ST line once	随意敞开呼吸 我为无奈时光

Retelling	Somehow, I go there to find myself and breathe freely; I feel that ... I can do nothing about time	Retelling	Freely breathing, I am ... going for the ending lights
Fourth pause on ST line once	眼框里热热的 深情地哭泣着	Fourth pause on ST line twice	眼框里热热的 深情地哭泣着
Retelling	A trace of heat in my eye and I cry ... profoundly	Retelling	My eyes are hot; emotions are also crying, I won't dare to dream, however, I am not also gonna take a sound and give it to it, and give it to a beautiful butterfly

When asked during Task 2 what went through his mind the first time he paused, P4 responded that his main reason for pausing was that he had forgotten some of the characters in Chinese and had to spend time recalling a few. He said, 'I have seen all of the characters before, it's not difficult to translate'.

Both participants' verbal protocols demonstrated how they deduced the message and the poet's intentions; both admitted that their greatest effort was spent in retrieving appropriate words from their memory for a retelling in English. For example, both participants had their third long pause on the second half of line 7 in the ST '我为无奈时光'; neither was certain

about what the poet meant by this line. This may be an indication of their attempts to match the poet's intended message to their knowledge. Both participants went through different levels of verbalisation and could only deliver their retellings by identifying common elements and visual clues from the poem. P2 talked further about the word 'mirror' in line 2 which, she said, reassured her on her contextual assumption that the left-hand and right-hand halves of the poem are mirror images of each other. Thus, P2 created her retelling by guesswork from the words she could identify, matching these words to pictorial representations in her mind. P2 completed task 1 without the use of external resources, instead the participant repeatedly read the lines from different directions, and she was significantly influenced by imagery triggered by 'mirror'. In Task 2, P2 declared that when she saw the word '无奈', she visualised someone looking into a mirror and crying about the helplessness of her life (a literal translation of the word would be resigned).

P4, in comparison, went through the process of retelling the entire poem without going back and forth to work out the meaning of the imagery, but he already had the notions of beauty, a fight for freedom and tears of joy in mind. P4 had connected the visual clues with actual representations, and the most salient clue for him was the shape of the poem. His correlative thinking for this selection was, as he explained in Task 2, to connect the butterfly in the title with the shape of the poem, so he continued from where he paused and delivered a retelling in English (as stated in the table). The rhyme P4 picked up was the last character of line 4 '意' (Yi) and that of line 5 (ji). He explained in Task 2, 'There is a bit of rhyming, 己? 自己? [self? Myself?] and I think the rhyming is supposed to make the poem smoother'. P4 had guessed the poet's intention and said that:

The visual effect is that the poet makes it look like a butterfly. I think it is beautiful, created as if, it set out if it is a butterfly, the wings, the antennae and so it looks like a butterfly. Poet trying to find beauty in one's soul and trying to find beauty in other people. I think the poet is trying to give his audience the effect of an image of beauty that is why the poem is set out to be the shape of a butterfly. Because butterflies are normally associated with beautiful things.

The pilot study raises two immediate challenges — the presentation and selection of appropriate data from all verbal transcriptions (e.g. all data from recordings) and extracting the desired verbalisations during the verbal protocol data collection. During both tasks, I was present in the same room as the participants to monitor their verbalisation, without providing instruction to alter their thinking, to obtain their direct verbalisations, and to reduce the possibility that their memory of certain behaviours might change during recall in Task 2. The questions primarily focused on participants' thinking that influenced their decision makings, and the most noticeable visual and aural elements from the STs to them. To answer these questions, participants must recall from their long-term memory what had happened in Task 1. According to Ericsson and Simon (1993, pp. xvi-xxi) 'Actual sequences of the results of cognitive processes will be recalled in retrospection with accuracy and completeness for tasks of 0.5 to 10 seconds', but if the task requires longer, 'the accuracy of information in retrospective reports may be reduced by forgetting'. Thus, Task 2 data are slightly less faithful than Task 1 data which consist of level 1 and level 2 verbalisations. Level 3 verbalisation requires 'the subject to explain his thought processes or thoughts ... an instruction requiring a subject to explain his thoughts may direct his attention to his procedures, thus changing the structure of the thought process' (Ericsson & Simon, 1993, pp. 79, 80). An example of a level 3 verbalisation would be one of my questions in Task 2, asking the participants about the lines they had found most difficult to understand and to retell in Task 1, followed by questions on how they solved such problems to deliver their retellings. They then recalled and explained what had gone through their minds during concurrent verbalisation in Task 1 in response to these questions. In contrast, level 1

verbalisation is self-directed, explicating thought content, and level 2 requires explanation of the thought content (Ericsson & Simon, 1993, pp. 79, 80). The participants' concurrent reports mainly consist of level 1 and level 2 verbalisations. My focus is on level 2 data for the assignment of the participants' mental representations to specific actual representations. For example, P2 assigned the symmetrical lines in the stanzas as a mirror image in each half, triggered by the word 'mirror' and looking at oneself in the mirror. P4 assigned the layout of Poem 1 (the shape) to what the poet wanted to express through arrangements of actual representations and connecting the words (content).

I encountered a second challenge during the recording of P3's verbalisation of the three poems. P3's attempt at Poem 1 was simply a verbalisation, word by word, in English for each corresponding Chinese character. Her silence and pauses were later explained as being due to the need to select an appropriate lexicon in English for each Chinese character she came across. During her recordings, she ignored most of my verbal cues and reminders; as a result, her Task 1 protocols were mainly level 1 verbalisations of English translation. In Task 2, she had formed an image of a person crying in front of a mirror, experiencing lonely and emotional moments. Her retelling was like those of P2 and P4, Thus, I decided not to include her data for analysis. However, her Poem 2 data contained level 2 verbalisation in which she explained how she connects sound elements in the poem with her knowledge from the past.

The two broad types of inference involved in textual comprehension are bridging and elaborative (Pellatt & Liu, 2010, p. 16). The former is logical and crucial, and the latter rather the opposite because of its demands on addressees' imagination. Deductive

inference makes conclusions (contextual implications) as the logical consequence of contextual assumptions. Thus, if the premises of a translation are true and the argument is sound, then the contextual implications will also be true. If a false premise is used in the argument, however, the conclusion may be false. Abductive inference uses contextual assumptions to explain conclusions, which requires translators to increase the semantic information over and above the mental content for a condensed retelling in the target language. This is primarily caused by the conclusion's wide-ranging and multiple explanations. In inductive inferences, readers cannot be certain that the contextual implications are the logical result of the premises. These conclusions — drawn from different types of inference or reason — are constructed from readers' memory, other assumptions stored in the memory, or information derived through sensory input (Pilkington, 2000, p. 59). Bridging (backward) inferences require the reader to bridge the current textual ideas to what has occurred earlier in the text. Elaborative (forward) inferences require the reader to bridge the current textual ideas to his or her world knowledge. Moreover, inferential processes used by translators during poetry communication also involve the realisation of their own mental states, in which ideal representations come into play. This type of processing could take the form of translators' affective involvement during this type of secondary communication, imagery created oneself for the purpose of fulfilling any space deliberately left in the poems.

Poem 2 'War Symphony', by Chen Li (2003, pp. 102–04), consists of three stanzas and is composed of only four characters. None of the three participants provided a final TT of Poem 2 in the pilot study, primarily because they found the poem long and repetitive. I translated the poem, therefore, to present it here. Below is a side-by-side view of the poem in simplified Chinese with my translation in English:

being shot at by guns, wounded in fighting, or injured by bomb blasts. Thus, by the time the troops reached the third stanza, they were dead. This type of inference implies active engagement on the part of the addressees to foresee outcomes or future events. Memory-based processing predicts a wide range of information that is accessible as they experience a single unit (a word or a sentence).

P3's verbalisation during Task 1 was significantly longer than that of both P2 and P4, and her thinking process involved the retrieval of information from her memory. She told me that she had grown up in Malaysia and that reading the poem made her think of something in the past. A comment in Task 2 was relevant to Stanza 2 in Task 1. A selected verbalisation transcript from P3 is shown below:

它到中间的部分有，就开始有，本来是一直在连续的字，可是到后面就开始，可能有断一点‘兵兵兵兵兵兵’，‘兵兵兵兵’，然后就感觉那个战争可能慢慢完了吧，就子弹慢慢没有了。然后后面‘丘丘丘’应该是吹响号角的声音！‘丘丘丘丘丘’，‘丘丘丘’，可能是箭射的声音吧？！可是，通常射箭都是用‘咻’一声，就是那个‘咻’的字，而不是这个‘丘’的字。这可能是配合上面的‘兵兵兵兵’吧？！所以我想可能是射箭的声音。

[It [the poem] has fragmented lines from the middle section of the poem. It initially has continuous lines of characters, but lines start to look fragmented from ‘兵兵兵兵兵兵 (bīng bīng bīng pāng bīng bīng)’, ‘兵兵兵兵 (bīng pāng bīng bīng)’, these lines have 1 fragmented character per line [referring to the character missing a dash in the lower component], then I thought it meant the war is ending, and the soldiers were running out of bullets. Then it follows with ‘丘丘丘 (qiū qiū qiū)’ so this is the sound of a horn! ‘丘丘丘丘丘 (qiū qiū qiū qiū qiū)’, ‘丘丘丘 (qiū qiū qiū)’ might refer to the sound of shooting arrows? [asking herself]. But the sound of shooting arrows usually sounds like ‘咻 (xiū)’, ‘咻’ is commonly used, not the character ‘丘’. It could be a choice to match up with ‘兵兵兵兵’ in the previous lines? [asking herself again] I think it refers to the sound of shooting arrows.]

P3 said that ‘丘丘丘’ reads ‘qiū qiū qiū’, representing the sound of shooting arrows. From the second stanza, there is a mixture of the characters ‘兵’ (pīng), ‘兵’ (pāng) and ‘兵’ (bīng), giving the feeling that the soldiers are running out of bullets, and the war has slowed down a little. In the end, in the third stanza, the sound of the character made her feel like

someone was blowing a horn. These were her initial thoughts, then she felt that the sound of the third stanza represented the sound of shooting arrows, and she guessed the poet's intention in using character '丘 (qiū)', due to its similarity to the character '兵'. The selected script in the table could be an indication of P3's memory-based cognitive processing. P3 clearly stated that she thought that the third stanza referred to the sound of shooting arrows. She explained in Task 2 that the reason she thought the soldiers used bow and arrows, rather than contemporary arms such as guns, was because her poetry reading experience made her recall a historical war between the Malaysian and the Portuguese — the Capture of Malacca.

When processing a visual poem like the 'Way Symphony', bridging inference propositions would be affected by the pictorial effect of the characters, not their semantics. We can infer that the poem describes a battlefield from the title that indicates war and the meaning of the character '兵' — troop. In elaborative inferencing of the visual shifts from '兵' to '兵' '兵' (stanza 2), the reader can logically infer the sound of battle from the phonetics of the two propositions, and more explicit visual evidence supports this elaborative inference. All four participants thought the visual effect conveyed that the soldiers lost legs in Stanza 2; thus, they connected injury and death towards the last stanza.

The ambiguity of the shape of Poem 1, whether intentionally created or unintentionally present, leading P2 to liken it to a heart before deciding it was a butterfly, made her wonder. She was also able to connect the shape to textual clues in the lines, and thus finalise a set of contextual assumptions, as the shape indicates only a butterfly. The native speaker of English, P4, had connected the shape to a concept (the symbolisation of beauty) rather

than an image. It was evident that Yin's poem made the participants wonder what the textual arrangement meant, retrieve content from their memories, and search for a conclusion. The content of the representation was either abstract or physical for both participants, Sperber (2000, p. 117, 118) named the capacity to represent such content of representations is the human metarepresentational capacity; each representation has content properties, lacking access to that of the intended representation, resulting in a metarepresentational capacity not in the sense intended. In the RT framework, encyclopaedic information may be scenario-based, but could also be an individually assigned introduction of other concepts or mental representations, for example, P3's recall of the Capture of Malacca from her memory. P2 saw a poetic image of someone crying in front of a mirror, hence she thought the poet's clue was in the arrangement of lines and stanzas, as the left side of the poem reflects the right. The word '无奈' (resentful) triggers a range of mental representations to form an image of a well-formed representation. P2's data shows that her Task 1 involved higher-order inferential processes of a representation from making contextual assumptions related to many different representations.

The analysis of the findings of the pilot study allowed me to consider the source poems' capability of adding content properties to addressees' mental representations. Leslie (2000, p. 211) proposed his view of a relevant theoretic approach to understanding beliefs by starting with picture tasks as a sub-component of a whole. The shape of a poem, the poet's intentional use of words to connect to visual clues, and the poet's thoughts when composing a poem all contributed when deciding the criteria for the final ST selection. Although both Yin and Chen made excellent use of characters for visual effect, Yin seemed to captivate the participants' attention throughout the entire Task 1 experience. Moreover,

Yin sees visual poems as specifically arranged, a combination of poetic scenes that appear in addressees' minds in the form of many scenarios and images (Yin, 2010, p. 117). He understands both poetic effects and impacts, keeps a perfect balance between Presence and Absence in his poems, and has informative intentions in the lines. One of his published poem collections includes annotations by himself and his commentator. Overall, Yin's views are consistent with the concepts used in this study.

There was no time limit imposed in the pilot study tasks because I did not want to put pressure on the participants. However, I gave consideration to a recommended time limit for researchers of no more than two hours (Guo, 2007, p. 7) in order to avoid fatigue, which may have a negative effect on the quality of the verbal protocol (Danks, 1997, p. 87). When investigating the appropriate length of tasks and size of corpus, the outcomes indicate that pilot participants spent on average one hour on each poem in completing Task 1, and 30 to 40 minutes to complete Task 2. Thus, the final poem selection includes only three poems, mainly due to this study's qualitative nature and the complexity of the analysis required. The research subjects were asked to write down all their variations and amendments on printed copies of the ST, and not to erase any of them. Thus, I can see the sequence of their different TT productions, which also shows the sequence of their selection of appropriate scenarios and mental representations for logical and bridging inferences, reconstructing contexts for contextual assumptions for both the poet and target addressees, and retelling incoming utterances. I attempted to translate the Chinese poems myself to enable a more in-depth discussion on the visuals from a native Chinese perspective, before collecting professional, native-English-speaking translators' protocols for their methods of reconstructing the envisaged context, assigning visuals, and making decisions in retellings. As noted by Wright (2016, p. 109), 'we must assume, however, that most professional

literary translators have more than adequate competence in both source and target languages and will acquit their task(s) well'. The principal objective of my analysis concerns how professional translators deduce tellings and retellings, not their competence. The 'success' of communication between the TA and a translation product is not a matter of being a complete match to an original source message. As Wright (2016, p.109) suggests, it 'has to do with its success as a particularly complex type of literary text rather than regarding its relationship to its source'. The experience of conducting the pilot study helped me finalise the following criteria for research participants:

Native English translators who are not experts at translating from simplified Chinese to English (mandatory) and have a good understanding of mainland Chinese culture and poetry (optional).

The difference, in terms of concurrent verbal reports, between novice or amateur and translators and experts is automaticity. Automatic processes are not necessarily conscious, but often processed in parallel with focally attentive verbalised information (Ericsson & Simon, 1993, p. 90). This type of process is less likely in pilot data collection because experts or research subjects more familiar with the context will have higher levels of automaticity. The whole process of recruiting pilot participants, preparing the data collection and transcribing the verbal codes and responses of the pilot study participants allowed me to refine the experiment design for data collection in 2017 (the research data collection).

3.3 Yin's poem and poetry: a salient choice for the research

In mainland China, a wide variety of avant-garde poetry and poetics was written by many authors in the 1980s to the 1990s and beyond. This poetry continued to appear through channels ranging from reputable publishing houses to privately run websites, according to van Crevel (2008, p. 48), and sustained a dedicated and well-positioned audience. Avant-garde poetics are transformed from Maoist modern Chinese poetics and distinctive from any traditional verse form. One of the leading figures in the Sichuan Avant-garde in the contemporary Chinese poetic scene uses colloquial language in compositions and embeds ostensive visual impacts by specific arrangements of Chinese characters. Like most philosophical accounts and views, simplicity and effectiveness are the best way to handle scientific enquiry in translation. Visually impactful poems are effective in demonstrating how translators process investigations in the secondary communication of poems.

Robert Wilson and Deidre Wilson both find that 'metarepresentations are usually thought of as mental representations of other mental representations' (Wilson, R., 2000, p. 38); these mental representations are on two levels: a lower level is embedded in one of higher order (Wilson, D., 2000, p. 411). Memories are representations of external symbols, and become a part of a metarepresentation where culture represents the source of such symbols.

Metarepresentations are data structures or layers of tissue with according levels of scope and capacity. Hinton (Hinton, 2019, p. xvi) defined Chinese poems as infusing the everyday experience with a generative tissue of emptiness — the Absence, 'a poem is not simply about its apparent content as it seems from the perspective of our own cultural

assumptions ... instead, about the emptiness (which is a wild⁶³ existence-tissue Cosmos open to itself) surrounding it'. The metapoem, the RT view of poetic effect, and metarepresentational concepts all suggest that the linguistic propositions and immediate content of poems represent other representations in individual metarepresentations. What Hinton has suggested is a new possibility for a kind of biography in the form of stories, involved in the poems and all that could be in the poems' environments, of the existence-tissue Cosmos open to itself through an individual lifetime. Connecting Hinton's concept to RT concepts, this 'wild' is similar to a fuzzy set of mental representations that are correlated to one another. When reading a poem with both Absence and Presence, one's mind wanders in representations of representations, forms new mental content (cognitive benefits in Gutt's term) out of the existing content, and allows freedom of interpretation on the part of the addressees. This freedom of interpretation is similar to what Hinton (p. xii) calls Absence in poems (or paintings), 'the generative void from which this ever-changing realm of Presence perpetually emerges'. This wide range of implicatures (which give poetic effect in RT's definition) gives rise to a twofold problem of scope: a scope too wide to continue processing, and the complexity among many levels of mental representations. Both problems demand cognitive processing efforts from the addressees.

Chapter 1 discussed how the visual aspects of Chinese characters convey stories yet create hindrances for Chinese to English translation. The primary difficulty in the translation of Chinese-language poetry is likely to be a very high and demanding cognitive effort which causes addressees to lose interest in continuing to read the poem. The visual and aural

⁶³ Hinton (2019, pp. ix-xii) connects Chinese poetry, as a genre paring language down to a bare minimum, to cosmology, Taoism and Zen. His terms Absence and Presence come from cosmology. The wilds of poetry lie in the adventures and connections of the mind with the nature. For a more detailed explanation and categorisation of the wilds in poetry, please see Hinton (2017).

impact of each Chinese language character may contribute to the poem's overall effect, but metapoems in the English language may lose some of this effect. It seems that the logic of the lines and the stanzas should attract and retain the addressees' interest in completing a reading of the poem. Cosmides and Tooby (2000, p. 90) discuss truth value⁶⁴ and stories, suggesting that it is stories that draw readers' attention regardless of their cultural background. Contemporary Chinese visual poems in simplified language have the advantage of handling a high effort load while offering high visual impact and the possibility of storytelling. Characteristics of the language inherited at their birth a century ago that continue to recent decades of Chinese visual poetry, where the oeuvre of our chosen poet, Yin Caigan, demonstrates the intertwined senses that bring enjoyment of reading literature in visually impactful poems with simplified Chinese language characters. As pointed out by Mateo (2009, p. 2), 'literary writers very often conceal their true intentions in order to provoke the reader's reaction through different interpretations caused by an intentional ambiguity'. Yin's beliefs on the enjoyment of literature are consistent with the principles of relevance in secondary communication. Firstly, as a poet and an addresser, Yin shows communicative intentions in his poems, with correlated textual clues for his addressees. Secondly, these visual or aural communicative clues could trigger thoughts for an intended message of telling. Thirdly, his arrangement of Chinese characters makes maximum use of the Chinese language's inherent visual and aural characteristics. His lines and stanzas flow logically like stories. I hope to give a summary of how Chinese characters act as an impetus, offering clues to translators, so his poem characters' explicit visual impacts and ways of associating characters are of greatest cognitive benefit to translators and, therefore, to the analysis of their thinking processes.

⁶⁴ Positive cognitive effects depend on how addressees find something truthful; therefore, the truth value of an utterance is related to what keeps addressees motivated in the secondary communication.

Yin's poems and poetry also succeed as works of art. Their beauty lies in their simplicity and sentimentality, with appropriate sub-components, musicality and visual impacts. The shapes of his poems are influenced by nature, e.g. the shape of a butterfly, tree or river. Yin's three-point agenda for liberating Chinese visual poetry chimes with meta-representational sentimentality in pictures: first, actual representational sentimentality (textual communication in a form of utterance); second, dual pictorial imagery (distinctive poetic geometry and natural metaphysics combined); third, the descriptive model of the imagery concept with external apprehension of the inner world of poetry (Gong, 2013, pp. 117–122). Yin's twenty sub-components of the theoretical concept WenQu, I interpret as the forms of enjoyment of the twenty WenQu: 'wit-composing', 'intone-nation', 'numeri-tics', 'phrase-ology', 'pic-explanatory', 'jocular-y', 'foldable-ephemeras', 'musical-charm', 'elegance', 'bitter-sweet Art', 'passionate-love', 'gesticulate-graph', 'meaningful core', 'excellency', 'tasteful mockery', 'effective yet functional theory', 'extradentary', 'transferable-classifications', 'crafty-wit', and the penultimate in WenQu — 'true nature'.⁶⁵ These twenty categories summarises twenty literary effects which he practises in composing his poems. Each category of his concept narrates a type of enjoyment for his poems' addressees. As translators of his poems, their decisions in the act of secondary communication often depend on their perceptions of poetic effects (weak implicatures) which will stimulate different cognitive responses and possibly new effects (implicatures) in the TT (Mateo, 2009, p. 6). Yin as a poet has been proactively preach his own value and concepts to his audiences (e.g. students of his lectures and readers of his works).

⁶⁵ The original concepts in Chinese from Yin (1994) are '风趣 (fēng qù)', '讽趣 (fěng qù)', '情趣 (qíng qù)', '画趣 (huà qù)', '数趣 (shù qù)', '喻趣 (yù qù)', '辞趣 (cí qù)', '谐趣 (xié qù)', '叠趣 (dié qù)', '韵趣 (yùn qù)', '巧趣 (qiǎo qù)', '意趣 (yì qù)', '化趣 (huà qù)', '雅趣 (yǎ qù)', '苦趣 (kǔ qù)', '理趣 (lǐ qù)', '奇趣 (qí qù)', '别趣 (bié qù)', '机趣 (jī qù)', '天趣 (tiān qù)'.

Yin's poems have connecting tissues: the propositional form of his poem is delivered in the actual representations of the lines to the stanzas as a whole (the small unit to a bigger picture) or may be read the other way around: the contextual assumptions with thoughts communicated are generated by the addressees as their mental representations which contain ideal representations of the utterance communicated. As reassured by Xi (2012, p. 42), important communicative clues are often contained in the styles of literary works. The level of intricacy of communicative clues in literary styles are higher, so the efforts required to interpret clues in literatures are generally higher (Gutt, 2000). Yin precisely compose the syntactic structure with the theme of the poem and these structures are found to inhabit poetic effects, the structures are almost guiding his readers to an intended range of possible interpretations. In the translators' immediate poem-reading experience, their ideal representations interact with the lines and stanzas in the poems (actual representations). The Presence of the lines diffuses into the Absence of the stanzas, and metapoems of the language-pair's cultures reverberate for a decision to be made in harmony.

Yin (2013, p. 101) also has evaluation standards for contemporary poetry which go against a scene of 'deceptive prosperity' but go for musical resonance in his world of poetry. He pointed out a long-standing fact that 'there is a lack of (comparably) unified ruler (unified modern standards) for poetry'. Yin (ibid) also summarized contemporary resolutions in four pages and six points for methods of reading enjoyments. They are 'novel and creative means', 'the essence of poetry is sentimentality', 'positive concept and content', 'clear-contrast poetic colour', 'suitable for both inner and external representations', 'flavourful enjoyment with density'. Yin's editor and poem commentator, Dr. Gong Kuilin (龚奎琳),

provided his incisive yet insightful view on visual poetry in mainland Chinese contemporary scene since 1980s. Certain contemporary and present trends including some virtual media disseminations, has been causing a great deal of concern to certain people, such as losing focus to the true essence of pre-1980s' poetic spirits, shapes, and sounds which led to distorted imagery of sentimentality (Yin & Gong, 2013, pp. 110 & 113). Therefore, translation practices involving his poems will likely have less miscommunications caused by a distortion of a ST message or ST addresser's intention.

It is a fact that, over many years of battle and survival, Yin's 'enjoyment of Wen (or WenQu)' has remained on solid ground in people's conception of language and, consequently, of literary work which offers enjoyment in reading literature. This stability is certainly connected with current developments in the Chinese and English worlds of literature. My selection criteria consider Shi Hu's (1996) statement that each Chinese language character conveys its own poetry; the composition, use and comprehension of Chinese characters share both affective and cognitive possibilities. When a text is written in an intricate style, for example, rich in the use of figurative expressions, a general audience may find that the style or the way this text is written offers a wide range of implications requiring specific contexts. The strongly communicated telling of a source utterance may be drawn by an addressee from the envisaged cognitive context of a text; thus, addressees understanding this context could combine the results of their contextual assumptions (implications as expectation of relevance) and their interpretation of the utterances' actual representations (e.g. the linguistic meaning of a text). All of Yin's poems are contextually available, he shows explicit informative intentions throughout his work, and each line of his poems forms part of a shape.

Yin's concept of creating literature that attracts the attention of audiences runs in lines with poems. Yin's concepts cover all possible components of contemporary Chinese poetry and his poems motivate addressees to read them to the end. The translation of visual poetry into an English alphabetic system from the Chinese language, however, still presents specific challenges. In addition to the barriers already discussed in Chapter 1, Chinese to English translation requires translators to work from the implicit to the explicit (Pellatt & Liu, 2010, p. 155). A suitable selection of source language poems should be able to maintain the translators' (research participants') attention for fully-fledged inferential processing — or as much processing as possible — should have a good balance between Absence and Presence, and should also enable me to record the participants' reactions during their communicative processes with the poems. Thus, the translators could include some of their own implications of the implicit in the metapoem of the retelling. Yin adapts each Chinese character in his use of the source language with a good balance between Presence and Absence, his thoughtfully embedded lines acting as cues for audiences' mental representations. His addressees, therefore, may be sure they will receive some cognitive effect and, hence, poetic effects.

I decided to find STs from Yin's output since 1978, the year in which he started writing poetry. His poetics could fill the gap found in Chapter 2 — a cultural representational and scope problem which can potentially be solved with Yin's concepts and a translation model derived from Gutt's concepts on how to succeed in secondary communication. Pilkington (2000, pp. 90, 91) implied that all utterances may interpret anyone's thoughts:

The propositional form of an utterance resembles the propositional form of the communicator's thought ... An utterance is used simply, and more usually, be the case that an utterance may share some ... of its contextual assumptions with the thought communicated, is the most economical way of communicating that thought.

One's mind might be triggered by the word 'motion', which could refer to movements, and means — as in the title of this thesis — the movement of text and thoughts from the mind to the hands. This view of translation focuses on one medium used by the performer: hand movement, a type of natural motor movement that could reflect traces of one's internal cognitive processes (Freeman et al, 2011, p. 1). From my observations in the literature review in Chapter 2, Chinese studies have primarily viewed translation process through outsiders' observations. It would be beneficial to include evidence of translators' hand movements, for example, a draft TT or any notes they make during the translation processes. Catford (1965, p. 2) made an important point that, although the content of such movements — verbal or hand movements — may come from the same individual, the representations of the content may vary according to situational factors. Although Gutt's interpretive resemblance allows possibilities and a wide range of representations for secondary communication, the larger the range of variables, the more complex the data scope and context. Catford's claim in a practical data collection situation may mean that a subject prefers to make several drafts before a final TT. Thus, we have multiple representations of the content from the same translator.

As we will see in the following chapters, Yin's poems exemplify the specific hindrances of Chinese metapoems, the challenges of which must be resolved by translators, dependent on the individual translator's perception of the visual and sound elements in the poems, or even how well Yin is known to the research participants. Simplified Chinese language was developed from the vernacular language and is, therefore, a completely different form from classical Chinese and the level of literacy required to read the classical form. Contemporary Chinese visual poems, therefore, can reach a wider and more general audience in addition to having a more accessible context in the telling (addresser's intended context). It is

noticeable that each of Yin's poems expresses in a physical shape its theme or central idea. The rhymes are much less rigid for translators retelling in an English metapoem, but the Absence in the translation product should be retained for addressees of the targeted language. Chapter 3 has described selected data from a pilot study on Yin's poems translated by amateur Chinese to English translators for three purposes. Firstly, I wanted to prepare and familiarise myself with collecting audio and visual translation process data using a more mature design to give participants information and guidance. Secondly, I wished to gain insights from the addressees' responses to the translation of contemporary Chinese poems as a distinctive genre. Finally, the pilot study made a major contribution towards a practice-oriented translation model that could shed light on causal interaction and interpretation between translators and texts. In this way, I was able to record translators' guessing and decision-making processes in the relevance-orientation of human cognition.

Chapter 4 Yin during secondary communication from Chinese to English

The previous chapter discussed Yin's poems as the source language texts for this study, and this chapter now demonstrates my thoughts and actions involved in translating these texts with translation commentary and TAPs. My objective is to explore the degree of interpretive resemblance that can be achieved and how it can be achieved, as well as to shed light on what seemed to be missing from the literature review, namely a discussion and analysis from a translator's perspective of their own secondary communication processes of an ST. During this process, I identify and categorise segments from the ST that are particularly difficult to comprehend and translate, which will be incorporated in the design of the experiment (Chapter 5) and form the focus of data analysis (Chapters 5 and 6). The corpus consists of three poems by Yin Caigan, and my readings and thoughts on them follow my data processes in the form of a commentary. Poem 1 is entitled 《往事在风中呼呼作响》 (wǎng shì zài fēng zhōng hū hū zuò xiǎng) [The sound of reminiscence in the blowing wind], Poem 2 《醉了的春》 (zuì le de chūn) [Intoxicated with love] and Poem 3 《看太阳在地平线上升起》 (kàn tài yáng zài dì píng xiàn shàng shēng qǐ) [Watching the sun rising from the horizon]. These three poems are the primary ST for this research in the translation tasks for me and the research subjects. Their visual and sound elements express the essence of Yin's concepts, and his intention of communicating through how he styles the representations of his thoughts. Yin Caigan's first anthology, *A Selective Read of Yin Caigan's Visual Poems*, offers a richly melodious and visual experience in intricate arrangements of Chinese characters and vividly constructed stanzas. The selection presents reflections of love in the forms of nature, the four seasons and everyday objects. My own translation process provides different levels of representation between the linguistic

characterisation of a sentence as a construct of grammar and the characterisation of associated contexts, levels that are essential to the translational characteristics of the source language. All these representations are intertwined and encapsulated within a cognitive environment, which cannot easily be distinguished and expressed in shape-restricting poetic forms.

My commentary aims to represent my thought processes, focusing on what textual segments I find difficult to tell or retell from the ST, for example, segments that required significantly greater effort on my part. In literature, the mind of the translator, where cultural and personal experiences are stored and connected, has not been discussed in detail from a translator's perspective in terms of Gutt's specific RT-based concepts. I will examine how communicative clues interact with translators' mental representations in Chinese to English translation of poems, and later compare the ways they interact differently for the research subjects, contrasting the communicative gaps between the two phases and two languages. The question to be explored is that what have been triggered in the thinking of the translators. Is it the written poems (actual representations in the secondary communication) themselves, the sense and message the poems convey, or certain elements in the poems triggered certain reasoning in the minds of the translators? According to Tymoczko (2014, p. 12), current concepts of translation theories in academic disciplines are developed from the growth of natural sciences in the early modern period. Translation studies, and particularly literary translation, absorb influences and interactions from other disciplines, to enable the more effective interrogation of literary translation as a theory and an activity (p. 6). The discipline of literary translation, which has developed for over 42 years since it was first mooted by Holmes, 1968, as part of translation studies, can now examine not only its boundaries but also its essential nature. In the 1980s, Holmes (1988, p. 96) called for a

greater focus on processes within translators' minds during secondary communication, as 'to find out more about how these models work, we should have a large body of controlled experimentation with actual translators to come to a more careful delineation of the translation process'.

By the end of this chapter, I shall have summarised the strategies I employed for overcoming the challenges in both the telling and retelling phases of my translation of Yin. As Jin Di (2003, pp. 88, 89) noted:

Creative imagination is the hallmark of a work of art ... it is also what gets recognition first in a literary translation...the naturalness of style was perhaps the main reasons behind the successes of Edward Fitzgerald, Lin Shu, and Ezra Pound. The art of literary translation, more than anything, is the art of vivifying the author's creative imagination in a new language.

Since visual poetry, as a form of literature, uses the pictorial aesthetic and rhythmic qualities of a language, I shall divide each of these qualities into areas that could cause translation challenges in retelling the original message. They fall into three categories: verse form (the visuals as actual representations), verse rhythm (word play of sound in the languages that is intentionally done by the ST addresser), and verse sound (sound representations of a linguistic element, phonaesthetics and phono-semantics).

On a pre-determined day, I translated all three poems during my usual working hours (9:30 to 17:30) in the quiet zone of the university library, with a few paper dictionaries to hand. As soon as I started my thought process, I started typing up whatever came into my mind; this chapter presents my own think aloud data, based on the protocol of my typed-up translation processes. When I read the poems for the first time, I was intrigued by their shapes which projected some very interesting imagery. I still cannot relate the shape of Poem 3 with its

textual content, apart from the lower segment of the poem shaped like a rising sun. Perhaps 'we' (the poet and his lover) are lying on the sandbank and the middle part represents the shape of the sandbank, with the top part the swaying willow trees. This is merely my assumption based on reading the relevant stanzas, as I believe that the shape of this poem must contribute to the poetic imagery and meaning of the text, and add a visual element for the readers. This is the poem I found most difficult to comprehend and, thus, to transfer the imagery into English. I will pay more attention to how the participants translate Poem 3 in addition to all the 'high-effort' segments discussed in the previous section. The objective is to explore the inferential processes of professional native English translators in comprehending these segments and transferring them into English (taking into consideration the TA), identifying challenging segments for the participants. In other words, I examine their inferential construction, using relevant mental representations (how mental representations are activated) to generate ST meanings, and their inferential reconstruction of the meaning into English (how they predict the TA's expectations and their mental context). I attempt to achieve this objective by comparing my translation thoughts and data with those of two native English speakers to identify the differences from different internal contexts as well as how our background knowledge is utilised during secondary communication with the ST.

Poem 1 《往事在风中呼呼作响》 (wǎng shì zài fēng zhōng hū hū zuò xiǎng)

The poem is shown below in both simplified Chinese and English (Yin & Gong 2010, p. 59).

《往事在风中呼呼作响》

The sound of reminiscence in the blowing wind

1	独个儿	Alone
2	伫立在那个	Standing still
3	阴沉阴沉的黄昏	in that sombre twilight
4	往事的枝叶茂盛	Reminiscence as the many leaves
5	在记忆的风中	In the foliage of memory
6	呼呼呼	Making sound
7	做	Wu wu
8	响	Wu
9	天涯人儿的消息	News about someone
10	为何不长一对翅膀	Why cannot one grow wings
11	害得我一次又一次	Time after time you make me
12	躲在往事中怀想	Hide in memories of the past
13	如	If
14	果	In
15	你	Your
16	的	Eyes
17	眼	there
18	里	Is
19	是一泓秋水	An Autumn deluge
20	往事就是月亮	Memory is moonlight reflecting
21	与你荡起粼粼波光	In the ripples of autumn deluge with you

22	如果你的眼里是一根火柴	If there were a match in your eyes
23	往事就是一层干草	The past is a bed of straw
24	等你来轻轻点燃	Awaiting to be lit by you

The style of Yin's work is unique in the way that the shape of each poem is meaningful; at first glance, I noticed lines 13 to 18, shaped like a wave of water which then connects to the autumn deluge of line 19 '一泓秋水'. Lines 1 to 8 remind me of the shape of the foliage of a tree, which I deduced by picking up the textual clue '枝叶' (branches and leaves). Then I read back the title of the poem, which I had initially retold as 'Past events are making sounds in the blowing wind' and noticed '往事' (past events). As a native Chinese reader, when I see '往事' in the title, line 4, line 12, line 20, and again in line 23, I assume that '往事' is the theme of the poem but a retelling should amend where this term is placed in the lines.

Retelling '往事' in all lines in English while retaining the original shape of the crown of a tree could certainly be classed as a challenge. The concept of a word, according to RT, 'is an enduring elementary mental structure, which is capable of playing different discriminatory or inferential roles on different occasions in an individual's mental life' (Sperber & Wilson, 2012, p. 35). In my mental life, the expression '往事' can be modulated in various ways as in the poem. The options for choosing an English word to represent this concept are vast, but the theme in the original telling is somewhat nostalgic. When I came across lines 4 and 5, '往事' refers to 'past affairs', but in other lines it refers to 'memory'. In one of his 20 concepts, namely 'phrase-ology', Yin (1993) praised Zhu Ziqing's use of metonymy to

connect objects with the colour green to link a physical object with a concept (p. 37). For example, Zhu uses 'giant water lily pad' to imply the colour of the pond water and the size of the pond. When I was deciding how to retell the title of Poem 1, I thought an indication was necessary to recreate the complex conceptual imagery which could be inferred from a resemblance of conceptual implications. I decided to use 'reminiscence' in the title, but consistently use 'memory' in the body of the poem. These two words — 'reminiscence' and 'memory' — are near synonyms, the former an adjective describing past events, the act of recollecting and recalling past events, while the latter is a noun indicating the location where past events are stored. Reminiscent implies a collection of memories, perhaps a standalone story or a collection of stories where one refers to another. This is the message I received from the poem, as all these past stories connect to each other and derive from the same root. 'Reminisce' and 'memory' are both associated with the concept of 'past events'. To use 'memory' in the body of the poem, as Zhu did in his prose *Green*, instead of directly or explicitly stating the matter, I use metonymy in 'reminiscence', creating an indication of possible conceptual assumptions in the English TA. Thus, I thought the title should be 'The sound of reminiscence in the blowing wind'.

With this thought, I also recalled what Gutt (2000, pp. 160, 161) said about assumptions on the stylistics of words, which 'can have encyclopaedic information associated with the words allow[ing] us also to deal with properties of verbal expressions that are sometimes called "stylistic" or "connotative"'. Differences between the connotative meaning of synonyms depend on the stored ranges of stylistic phenomena in human minds (p. 162). Thus, my choice of 'reminisce' and 'memory' to retell the ST word '往事' follows a combined consideration of Yin's concept of phraseology and Gutt's statement of connotative meaning through synonyms. Leech and Short (2007, p. 10) defined style as 'the way in which

language is used in a given context, by a given person, for a given purpose'. In other words, they stressed the uniqueness of style as a result of the addresser's deliberate choices in writing. Eagleton (2007, p. 41) used a poem by William Carlos Williams 'to show us that the pragmatic and the poetic are not always mutually exclusive ... they have a kind of pragmatic function, [but it] is closely bound up with their sensuous existence'. Yin binds his WenQu concepts in his poems, and these yield their readers pleasure and, thus, motivation to continue reading and exploring further. Taking the pilot study participants' responses as an example to explain this point, Yin's poems tie a visual stimulus to the function of giving reading pleasure; thus, his poem fulfils the human need of gaining cognitive benefit (such as a visual effect or new knowledge). This is consistent with the principle of RT; Yin's poems draw the addressees' attention and motivate them to participate in reading as part of a secondary communication. The ST stylistics act as communicative clues for the addressees; these clues may or may not be able to activate translators' cognitive contexts, but they form a sense of what the styles might convey. For example, Poem 1 in the pilot study is shaped like a butterfly, which triggered different responses and thoughts from the translators in the pilot study.

The second difficult segment is in lines 1–3, where the challenge is to render the syntactic properties of the ST while making sensible meaning of the ST message in English.

'Translation of works where the playful use of language is important also tends to subordinate semantic resemblance to other kinds of resemblances' (Gutt, 2000, p. 137).

The literal meaning of the segment is shown below:

Alone
Standing still out there
Gloomy, gloomy twilight

In this literal version, the oval shape is distorted because line 2 should be shorter than line 3. I decided to reconsider line 3 and add a proposition to 'gloomy' for grammatical fluency, while the Chinese proposition '在' is essentially prepositional in an adverbial position; it indicates and collocates with a location or position. In the ST, it is followed by '那个' ('there' in line 2). Blakemore (1987, p. 77) put forward an account of connectives (such as *therefore, so, after*) based on RT assumptions about communication:

Conventional implicatures do not contribute to the propositional content of the utterances that contain them; their use could not be said to add any extra information. Their sole function is to guide the interpretation process by specifying certain properties of context and contextual effects. In a relevance-based framework, where the aim is to minimise processing costs, the use of such expressions is to be expected.

As Rouchota and Jucker (1998, p. 3) noted, 'the explicit content of an utterance typically consists of its truth conditions and complex propositions which are constructed by embedding the proposition expressed under a propositional attitude or speech act description'. For example, the pronoun '那个' ('that' or 'there') triggered connections with a certain group of referents; mood indicators increased the salience of certain speech-acts or propositional-attitude descriptions such as '为何' (why) in line 10 and '害得我' (caused me to have to do...) in line 11. Discourse connectives include 'but', 'moreover', 'therefore' and 'so', used as linking units of discourse. Within the RT framework, they are linkages between units of discourses and contexts. Thus, when retelling line 3 in English, I wanted to add a proposition to connect the English translation from line 1 to line 3.

As Gutt (2000, p. 153) observes, 'under the principle of relevance the addressee will expect the premises to be highly accessible contextual assumptions'. For lines 2 and 3, I had to spend more effort on the retelling, with the following premises:

Premise 1: Standing still in the gloomy gloomy twilight

Premise 2: Standing still by the gloomy gloomy twilight

Premise 3: Standing still at the gloomy gloomy twilight

All three possible premises represent and could lead to accessible contextual assumptions.

Line 6 ‘呼呼呼’ contains characters with onomatopoeic properties. Gutt (2000, p. 160)

translated a claim by Lévy (1969, p. 91) regarding ‘conceptual values and the character of a word, as is the case with the “language” of pets and with the most common sounds of nature’, that is, a form of onomatopoeia in words with no conventional ‘semantic meaning’ that, rather, imitate noises produced. The problem, then, with the phonetic translation of line 6 into ‘hu hu hu’ (no tonal indication), is that it is not ‘conceptual’ in the semantic sense. In the ST, ‘呼呼呼’ refers to the noise of ‘往事’ (past affairs) in the poet’s memory, where these past affairs are compared, in line 4, to ‘branches and leaves’. Thus, I make a premise of a conceptual image of a leafy tree making this noise. In all the versions, ‘Twilight’ is a conceptual item that conveys a stable concept in both English and Chinese; the connectives ‘in’ and ‘at’ do not encode concepts because they indirectly affect truth conditions. If someone is ‘in the twilight’, then, as a reader, I would imagine this person surrounded by a gloomy atmosphere under the twilight. Using ‘at the twilight’, I would imagine this person at a place, but not in an atmosphere. Using ‘by’ for this phrase seems to make the person detaching from the twilight. With regard to resembling the conceptual representations of lines 1–3 in the first stanza, there is an ambiguity of whether someone is physically standing and reminiscing, or whether the physical act of standing is part of the reminiscence.

This ambiguity gives rise to two possible interpretations, because the addresser left space for the addressees' imagination. Although, using 'at' and '在' share a parallel adverbial function of prepositional propositions, 'at the twilight' creates an image of someone standing at the threshold of the twilight and, thus, encodes procedural constraints on the inferential phase of comprehension, creating an inappropriate construction of cognitive effect. To use 'in' would guide the TA to construct similar conceptual representations while keeping the freedom to guess the possibilities left by the poet. This onomatopoeic expression '呼呼呼' guided me to one such inferential comprehension process, where I identified the procedural constraints in the reconstruction of contexts and cognitive effects in English. As noted by Gutt (2000, p. 150; as translated by Gutt from Lévy, 1969, p. 90):

Translation is possible when the onomatopoeic sound sequence obtains conceptual values or word character... it is not possible to translate or substitute sound-imitating sequences that constitute a unique imitation of a sound of nature created ad hoc. Here phonetic transcription alone is possible.

Therefore, I decided to translate these lines phonemically, attempting to reproduce the Chinese sound in the English TT. Another segment, in line 9 is '天涯人儿', which is again ambiguous because the meaning of '人' (person/people/human) is non-specific. It could refer to the poet, the reader, or anyone else. The poet has not stated who this person is, so the use of 'someone' in the TT resembles the ambiguity which I believe is an intended Absence for the TA.

At this point, my draft retelling of the ST poem read as follows and I started to edit this draft after a short break.

The sound of reminiscence in the blowing wind

1. Alone

2. Standing still
3. in that sombre twilight
4. Reminiscence in profusion and vibrancy
5. In the air of memory
6. Making sound
7. Wu Wu
8. Wu
9. News about someone
10. Why don't they grow wings
11. Caused me to hide in the memory
12. And yearn over and over again
13. If
14. In
15. Your
16. Eyes
17. there
18. Is
19. An Autumn deluge
20. Memory is moonlight reflecting
21. In the ripples of autumn deluge with you
22. If in your eye is a matchstick
23. Memory is a layer of straw
24. Waiting to be lit by your glance

The above was my retelling of the source language poem before a final edit, taking into consideration the TA's expectation of relevance and resemblance of visual impact. Stanza 1 is slightly out of a smooth marquise shape, so, my priority was to edit lines 4 and 5 to change their length, elongating line 5 and shortening line 4 in addition to reflecting more Absence than the version above. I made a few changes in the editing of this retelling.

Firstly, I changed 'in the air of memory' to 'in a foliage of memory' which correlates better with the tree shape and elongates the line. However, 'in' appears too many times in Stanza 1. I knew therefore that I should adjust 'in profusion and vibrancy', which is an idiomatic expression in Chinese, to create a metaphorical comparison between reminiscence and a leafy tree. My assumption is that Yin wished to express complicity and memories with this expression. Thus, I eventually edited the two lines (lines 4 and 5) to 'Reminiscence as the many leaves in a foliage of memory'.

In the following stanza, 'why don't they' (line 10) implies that they could but they will not. The subject of line 2 in Stanza 2 was not specified — we do not know who 'they' are, so I used the impersonal form 'Why can't one grow wings'. Moving on to Stanza 2, lines 2, 3 and 4 seem to read with no logical connection on top of a sector shape. I immediately thought of editing these 3 lines to make a marquise shape, which does not necessarily have any connection to trees. If I make no change to Stanza 2, lines 3 and 4, the English audience will wonder what the subject of the lines is. This is a major difference between the two languages, as the Chinese ST often removes the subject of a line in Absence. However, for a retelling in the English language, I need to ensure that the message does not read as distorted, with excessive Absence. I, therefore, reversed the content of lines 4 and 3 to read, 'Time and time again you make me; Hide in reminiscence of the past'. During the editing of the second and the last stanzas of this poem, matching the shape of the original poem became an important motivation in making adjustments, as well as checking spelling and grammar. The main objective was that whether I had achieved a retelling of the ST message in a non-distorted manner, and whether I had created a close resemblance in images for the TA. For example, Stanza 2 was adjusted one more time to achieve a perfect shape; 'can't' was changed to 'cannot' (line 10), 'Time and time again' to 'Times over times'

(line 11), 'reminiscence' to 'memory' (line 12). In Stanza 3, I wanted to adjust the final three lines because they are out of shape. As shown above, the tense used in 'If in your eye is a matchstick' (line 22) is inconsistent with the remainder of the poem because it concerns what had already happened; moreover, the ST refers to a match in her eyes rather than her eyes having matchsticks. Thus, it should read 'if there were a match in your eyes'. The past tense makes line 12 longer and increases cohesiveness with the content of Stanzas 1 and 2. Collocation has been edited to use 'bed' instead of 'layer' (line 23).

In the process of translating all three stanzas for the draft retelling shown above, I processed the lines with my knowledge of the source language. Some of the words acted as suggestive clues, for example, '枝叶茂盛' (line 4, Stanza 1) helped me connect the tree shape with the shape of the stanza. However, the entire poem also looks like a flowing river. A comparative view of the ST of Poem 1 ST and my TT of Poem 1 is shown under the subheading Poem 1. The greatest challenge was to bring the Chinese notion of Absence into the English language without distorting the message. The last two lines of the poem took me the longest time to edit. In the draft, I translated them as 'The past is a bed of straw; Waiting to be lit by your glance', is a line that explaining what would set fire to the straw. When reading the line 'If it was the matchstick in the eyes' in my draft, I had an image of blinking out the matchstick to set fire to the bed of straw. However, Yin's ST stated that the bed of straw was lit by 'you', in a perfect example of Absence in the language. The reader starts imagining how the straw will be set alight, as the detail is not specified. Thus, I decided to use 'awaiting' to add an element of uncertainty around the time this would happen. I think Yin wished to allow space to imagine how and when these memories would be lit as a metaphorical way of saying that 'only this person could erase or renew all of his memories by presenting oneself to him'.

Poem 2 《醉了的春》 (zuì liǎo de chūn)

The poem is shown below in both simplified Chinese (Yin & Gong 2010, pp. 9, 10) and English:

《醉了的春》

Intoxicated with love

——没喝春酒也给我打电话

——Calling me without drinking Chun wine

1 请别怪我——

 Please do not blame me——

2 我是你讨厌的酒鬼

 I am your wretched drunkard

3 不

 I

4 接

 Feel

5 你

 Guilty

6 的

 If

7 电

 I

8 话

 Do

9 内

 Not

10 心

 Answer

11 有

 Your

12 愧

 Call

13 请别问我——

 Please don't ask me——

14 酒精是否烧痛了胃

 Whether wine gave me a pain in my belly

15 飘飘欲仙的感觉真的很美

 Intoxication is a beautiful feeling

16 请别笑我——

 Please don't laugh at me——

17 我的形象是醉或没醉

 Whether I am drunk or not

18	有了你我醉了也无所谓	It doesn't matter when I'm drunk only if I have you
19	请别嫌我——	Please don't hate me——
20	没酒的生活没有滋味	Life is tasteless without drinking
21	你就是我的美酒对不对	Aren't you my tasty wine
22	喜欢你——	I like to hear you speak——
23	听不到我的声音	If you can't hear my voice
24	你一个夜晚也难以入睡	You can't fall asleep at night
25	你告诉我——	You tell me——
26	没电话的生活没滋味	Life is tasteless without my calls
27	没有我的电话你心也要碎	You'll be heartbroken without receiving my calls
28	我想问你——	I want to ask you——
29	没喝春酒也给我打电话	You call me without drinking Chun wine
30	你是醉	You are intoxicat
31	了	-ed
32	还	or
33	是	Are
34	没	not
35	醉	Intoxicated

When translating Poem 2, I decided to adopt a different approach. Instead of translating it sequentially, I marked those terms that were hard to transfer and attempted to comprehend them fully before translating the entire poem. I tackled all the untranslated parts (written in simplified Chinese). In the first half of the title, the character ‘了’ follows a verbal character and, therefore, has a third tone instead of no tone. It refers to a scenario that has already happened; therefore, the TT expression needs to be in the past tense. I found my first difficulty in rendering the meaning of this poem in ‘春酒’, ‘spring’ for the first character and

'wine' for the second character, not only due to its polysemous meaning and concepts, but also the mismatch of the concept for an English audience. This term carries at least three different meanings: wine brewed in Spring, wine for Chinese Spring festivals, or 'wine' in the metaphorical sense meaning that it is the season of love and being intoxicated. After reading the entire poem, I deduced that the '春' (Spring) in the title is associated with 'lust' and 'love'. The sub-title '没喝春酒也给我打电话' (a literal translation could be 'calling me without drinking'), to me, implies 'this time, you called me when you were sober'. Thus, this type of 'Chun wine' makes you drunk and want to call me, and you did call me previously. In translating the title of this poem, 'Chun' (Spring), I had to decide between retaining the phonetic translation of 'Chun' or transferring the implied sense of 'love', as in 'intoxicated with love'. However, this latter option loses the effect of 'Chun is intoxicated' and 'drinking Chun wine'. It is a question of using Chun to imply love and intoxication. Similarly, in the example given by Yin Caigan in Chapter 4 of *Wen Qu*, the writer used the word 'green' to imply femininity and the beauty of women, and even personifies 'green', using 'she' to indicate the colour (Yin & Ding 1993, pp. 40, 41). Moving on to '飘飘欲仙 (piāo piāo yù xiān)' in line 15, we identify an adjective in the line because the term ends with '的', used to modify the term for 'very beautiful' (真的很美). In tackling the ST words and lines that were hardest to translate, I decided to look up their denotative meaning before completing the translation process.

(1) ST: '飘飘欲仙' (line 15)

TT: 'the feeling of being intoxicated.' (draft 1)

The denotative meaning of this idiom is to tread [walk] on [upon] air, which creates an image to me (as a native Chinese speaker) of someone walking on a cloud. This is one of the conceptual assumptions triggered by this idiom, adopting a macrostructural approach, which is about drinking and the state of being intoxicated. This ST implies the feeling of

being drunk, making this person feel they are walking on clouds, almost like a god or goddess; it is a concept of 'ethereal lightness' with a very positive tone. This idiom comes from '化仙而升天, 也比喻飘洒脱俗' (flying off to heaven as a god or goddess, but can also be used to describe someone as handsome, graceful and elegant). I then confirmed the accuracy of this in the *Chinese Idiom Dictionary* (Wang, 1987, p. 1659). In Gutt's (2000, pp. 160, 161) words, verbal expressions that are 'stylistic' or 'connotative' raise problems in translation. In this case, the concept of 'walking on clouds like a god or goddess' is unlikely to match the concept of 'wine' in the mind of an English audience, since the word 'wine' has encyclopaedic information associated with English culture of being intoxicated on alcoholic substances. In other words, drinking wine does not limited to a feeling of 'walking on clouds almost like a god or goddess' for an English audience. The drinking experience could also lead to regurgitation, dizziness, and other types of feelings.

The word 'Intoxicated', to an English audience, is closely associated with a concept of feeling and being heavily drunk, which is accurate for this poem, but the Chinese concept including a god cannot be retained using 'intoxicated'. My TT has, therefore, an interpretive resemblance to the ST without the original ST's effect on a Chinese audience. However, 'intoxication' can also be associated with the concept of 'love', for example, in the phrase 'intoxicated with love', which recalls the theme of the poem. From 'drinks burn the stomach', it seems that '飘飘欲仙' should also have a negative tone — intoxication has an element of the dangerous, associating alcohol with poison. Although it can be used as 'being intoxicated with love', in this way it is appropriate in a romantic, poetic context; I have changed the ST's neutral tone to a more negative tone.

(2) ST: ‘有了你我醉了也无所谓’ (line 18)

TT: ‘it does not matter only if I have you.’

The underlined unit explicitly conveys the meaning of ‘does not matter’, but to deduce the meaning of this line, ‘it does not matter if I am drunk because I have you.’

The premises of this line are:

(2.1) it does not matter if I am drunk because I have you to send me home;

(2.2) it does not matter if I am drunk because I have you to protect my image.

According to Khodadady (2001, p. 107), schema theory has widely been applied to tasks of reading comprehension. Assumption (2.2) has been inferred from line 17, ‘my image of being drunk or sober’, in a process that integrates information from different sentences and the text (p. 107). If the speaker in the poem is a drunken person calling someone, then the person making the call may sound or look bad to the person receiving the call. Therefore, this line implies that ‘I have your protection over my image’. The problem lay in choosing an English unit that could recreate this concept without limiting the freedom of interpretation, using a phrase such as ‘because (I have you)’. Blakemore (1987) treated discourse connectives such as ‘so’ and ‘after all’ not as encoding concepts but as procedures for identifying intended contexts and cognitive effects. That is, she saw discourse connectives as increasing the salience of certain inferential routes which, since they had intentionally been made salient, the hearer was entitled to use. To fulfil Blakemore’s (1987, 1990) proposal, discourse connectives have a function of guiding an inferential comprehension process by imposing procedural constraints on the construction of intended effect (Wilson, 2011, p. 6). The use of ‘because’, which indicates a logical connection between the units it connects, directs the TA to a misleading logical connection. If I use ‘because’ in the TT — ‘it doesn’t matter because I have you’ — I suspect that the TA may want to know the logic behind the conclusion that something does not matter because of your presence. However, using a conjunction like ‘if’ could link the units in the lines without explicitly indicating a logical connection. The use of ‘doesn’t’ instead of ‘does not’ makes the line shorter.

Rhyme is explored in Chapter 8 of Yin's book, entitled 'Enjoyment with rhyme' (1993, p. 65) and creates rhythm and harmony in a poem. The table below shows my identification of rhyme in Poem 2:

Rhyme textual clues in ST	Pinyin⁶⁶	Semantic meaning in Chinese
鬼 (line 2)	Guǐ	Spirit
愧 (line 12)	Kuì	Guilty
胃 (line 14)	Weì	Stomach/gut
醉 (line 17)	Zuì	Drunk/intoxicated
谓 (line 18)	Weì	(It doesn't) matter
味 (line 20)	Weì	Taste/smell
对 (line 21)	Duì	Correct/right
睡 (line 24)	Shuì	Sleep
味 (line 26)	Weì	Taste/smell
碎 (line 27)	Cuì	Shattered/broken

When reading the above rhymes in Chinese, the characters all phonologically end with 'ui' and 'ei', creating in the mind a realisation that these characters' semantic meanings are

⁶⁶ The official romanisation system for Standard Chinese in mainland China.

sequentially connected to one another. My understanding of this poem is that it is a love poem written from the perspective of a male, who needs wine (alcohol) to boost his courage. The concept of using 'wine' to boost one's courage is significantly different from the concept of drinking in the UK. It seems to me that the poet has composed the lines sequentially, from expressing his feelings in line 12 — 'being guilty', to drinking the wine in line 14 — 'the wine is in the stomach', to being intoxicated in line 17, and further expressing his feelings in line 18. It is noticeable how he opens up more about his feelings and shows his vulnerability after he becomes intoxicated. The chosen person, who he calls, is the most trusted one of all.

With regard to the rhyme, Yin and Gong (2010, pp. 10, 11) included the poet's notes on this poem, and observe that the repeated use of characters with 'ui' and 'ei' forms a rhyming meter aiming to emphasise the man's eagerness in seeking his lover's answer, and to 'diminish his hesitation in asking with the help of the wine'. The key difference between the Chinese and English languages is that Chinese characters are ideographic, therefore the concept of each character is formed within its ideographic nature. However, English is alphabetic and follows morphological rules. If the claim in Chapter 1 section 4 is somewhat valid — that one's environment of the brain influences one's cognition and thinking — this could be the main source of difference in how Chinese and English people think, where Chinese readers favour conceptual thinking, while English readers tend towards syntactical thinking. This is a very general claim, and not all readers' thought processes can simply be categorised as one of these two types, according to this hypothesis. However, the visual concept and phonology of these characters created in me (as a Chinese reader) may be lost due to a mismatch with the mental representation of the English audience. The recovery of such conceptual descriptions would no doubt have to be supported by the

semantic and pragmatic contents of the utterance. Since the rhyme and accents of Chinese utterances derive from the particular phonetic properties of the characters, and English words follow Latin poetic conventions of stress placement, it is unlikely that a sequence of words in English would resemble the original in its semantic representation and achieve a phonetic similarity to the description in the corresponding lines, let alone resembling the shape of the translated poem. Therefore, I was unable to preserve and reproduce the properties and descriptions encapsulated in individual Chinese characters in an individual English word. I can only guarantee that each word in the translation firstly shares the semantic properties and descriptions, secondly resembles the shape of the original placement of the stanzas, and lastly conveys this 'eagerness' for an answer called by Yin as a poet.

Poem 3 《看太阳在地平线上升起》 (kàn tài yáng zài dì píng xiàn shàng shēng qǐ)

This poem was also taken from Yin's 2010 book, and the original Chinese text (Yin & Gong 2010, p. 70) is shown below together with its English translation:

《看太阳在地平线上升起》 *Watching the sun rising from the horizon*

1	今 夜	To night
2	月光灿烂 清风徐来	the moon shines bright, the wind blows gently
3	远眺太极湖 柳树儿 摇曳	looking into the distance of Lake Taiji, willow trees swaying in the wind
4	那片神秘沙洲	the mysterious shoal
5	依旧	as before
6	是我们	it is our
7	美丽的	beautiful
8	依恋	Sentimental attachment
9	在苍茫的岁月中读着你的诗行	reading your poetry in the indistinct times
10	字字暖春寒	every single character warms me up in the cold of early Spring
11	我们在笑谈中入眠	we fall asleep while talking with wit & humour
12	我的品诗阔论	my taste in poetry and vast opinion

13	在你的梦中萦绕	lingering in your dreams
14	你美丽的裙裾	your beautiful gown
15	在我的心空里飞扬	floating in my heart
16	黎明的一抹云影	the shadow of a cloud in the dawn
17	洒在你的发际	gracing at your hair
18	朝霞淡淡的光辉	the shining light of dawn
19	装点我的梦魇	warms my nightmares
20	喜鹊叫醒我们	we were woken by birds bringing fortune
21	你沉默不语	you are silent without a word
22	如半开的玫瑰	as if you are a blossoming rose
23	晨风斟一杯柔情	dawn wind blows us with tender
24	醉出了一丝晶莹	intoxicated by love with a thread of sober
25	这个	this
26	多 情	Ten der
27	早 晨	Morn ing
28	只 有	Only has
29	你 我	you and me
30	看太阳在地平线上升起	watching the sun rising from the horizon

At first glance, the poem starts with 'Tonight' and ends at line 30 with its title, 'watching the sun rising from the horizon'. It gives the impression that the poet and his lover spent a wonderful night together; each line of this poem conveys to the reader what they did during the night, mainly talking, from reading and inferring from the line 'read every single character in your poem in my indistinct times' and 'we fall asleep while talking with wit and humour'. The beginning of line 9 '在苍茫的岁月中' (in my indistinct times), has a dual meaning: on the one hand, it could refer to the atmosphere of the night while, on the other, it could also refer to the poet's entire life. In other words, he may feel that this is something that has never happened to him before. To decide which meaning to follow, I read its co-text '字字暖春寒' (reading every single character in your poem warms me up in the cold of early Spring) and it seemed that the former inference is more likely to be the more feasible meaning. The writer reads the lines of a poem composed by his lover; the atmosphere makes him feel indistinct, timeless or endless.

This poem is composed slightly differently from Poems 1 and 2, so I decided to adopt a different approach in its translation. Instead of dividing the poem according to words that are difficult to translate, I selected a few difficult segments to work on before approaching the entire poem. The first segment is lines 1–4, where there is imagery of a breezy, windy night at Lake Taiji (that mysterious sandbar), with a final rhyme of the fourth character 'làn' and the eighth character 'lái'. Thus, 'moon shines bright' and 'wind blows light' for this line could keep this final rhyme in a similar way to the Chinese tonal pattern, while deleting the determiners will make the lines shorter. Line 2 consists of two four-character idioms '月光灿烂, 清风徐来' which encapsulate complicated concepts and thus project imagery that is difficult to reproduce culturally. For me, the difficulty lies in expressing this

image in English without losing the shape of the poems. I did not use my dictionaries, so can confirm that what I needed was not support in vocabulary, but mental reassurance in the process of translating this poem.⁶⁷

For an orderly line of draft translation (putting these drafts aside for now)

‘月光灿烂’ as ‘the moon shines bright’,

‘清风徐来’ as ‘the wind blows gently’.

The words ‘远眺’ and ‘摇曳’, in line 3, require more effort to generate implicatures and to resemble the original creative imagery. ‘远眺’, has a synonym ‘眺望’ (to enjoy a distant view from a height), and ‘远眺太极湖’ translates directly as ‘enjoy a distant view of Lake Taiji from far’. ‘远’ means ‘far’, creating a concept of a distant view, an image of someone standing on a mountain enjoying a distant view of Lake Taiji from afar. In my mind, ‘摇曳’ is associated with meanings such as ‘flicker, sway’. According to Carston (2002, p. 96), a series of cancellation rules select implicatures during the comprehension process. As I assume my English TA would relate ‘flickering’ to electrical equipment, with ‘flickering’ similar to ‘twinkling’, I eliminate this denotation. ‘Swaying’ connects well with ‘wind blowing’ in line 2 as ‘sway’ creates an image of a tree (with its leaves and branches) being blown in one direction. The second difficult segment comes in lines 5–8, where ‘依旧’ in line 5 and ‘依恋’ in line 8 conjure the nostalgia of the poet and his lover, with ‘依旧’ denoting ‘(something) still is’ and ‘依恋’ ‘sentimental attachment’. A perspective translation in my mind in Phase 1

⁶⁷ I had been sitting next to a bookshelf of dictionaries including the Oxford Chinese to English dictionary, the Oxford Dictionary of Current Idiomatic English (Vol 1 and 2), and the Concise Oxford English Dictionary. Thus, I had the reassurance that these options were available whenever I needed them.

for lines 5–8 is ‘as before; it is our; beaut-i-full; Sentimental attachment’. The third difficult segment is found in lines 23–24, where ‘晨风’ is ‘Wind at dawn’, ‘柔情’ is ‘tender feeling’, and a possible perspective translation for these lines is ‘Dawn wind fills a cup of tender feelings; drunken with a thread of crystal clarity’. For the segment in ST lines 25–30, shown below with ST and TT vertically presented, the difficulty lies in keeping the shape and number of words in English.

这 个
 多 情
 早 晨
 只 有
 你 我
 看太阳在地平线上升起

this
 susce -ptible
 morn ing
 only has
 you and me
 watching the sun rising from the horizon

As my aim of translating lines 25-30, is to retain the shape of 'this susceptible morning only has you and me', I will rearrange it typically later. The last line translates as 'watching the sun rising from the horizon'. This line should be translated to be the same as the title of the poem for the echoing effect with the subtitle.

My main problem with the above four segments is that, despite their accuracy to the resembled ST message and their adherence, albeit with difficulty, to the original shape, they form very fragmented imagery. Therefore, I was unable to form a complete set of representations, let alone recreate one in the target language. My starting point was to go back to reading the ST, focused on these four segments (in Chinese) and attempt to identify connections between these segments and other stanzas in the poem. At the same time, I had a map of fragmented imagery from reading the ST, and an idea of how I would create this imagery in the target language. I started amendments in the shape of a draft where I kept the formatting unchanged, and the number of lines in the draft consistent with that of the ST. For example, in line 2, the four English words are consistent with the four characters of the original. In line 3, I placed 'lake' before 'Taiji' to comply with the conventional English collocation. For the following four lines, after line 4, I was not able to achieve a consistent character word count, but I did at least achieve a shape similar to the ST. The next two lines were somewhat difficult because line 9 should be longer than line 10, but in my draft translation, the opposite is true. For the rest of this poem, I do not think it is possible to maintain a consistent number of ST characters and TT words. Therefore, I am prioritising keeping the length of the lines similar to that of the original lines.

I underlined two places in my draft to remind me to improve the word and the line it is in. They were in the middle of the poem, as shown in this excerpt from my draft:

the shadow of a cloud in the dawn
Stroking your black hairline
the shining light of daybreak
adorns my nightmares

As I was reading my draft for improvement, I had assumed that the ST message for a retelling says 'black hairline', so I decided to edit it to rhyme with 'floating in my heart' and corrected it. I assumed, because the poet is Chinese, that his lover has black hair. However, this line could be 'gently caressed your hair'. The line has four words ending in a rhyme with the line 'floating in my heart'. In addition, this line conveys the message of a shadow reflected onto her hairline, expressed metaphorically as the cloud's shadow stroking her hairline. 'Gently caressed' would add the intended effect of a cloud shadow lightly flying by her hairline. The word 'adorns' sounds like dawn, thus extending the metaphor of the dawn beyond the previous line. I needed to think of another word to signal coming to the end of a nightmare. They were woken up by magpies, not the breaking dawn. By using 'the shining light of dawn', I shorten this line to match the shape of the original stanza. In my understanding, the daybreak light adds to the process of waking up, as part of the protagonist's half-dreaming, half-waking moments. I would interpret this word freely as 'warms'. Thus, the two lines read 'the shining light of dawn warms my nightmares'. Reading lines 19 to 20, I see an opposing general concept of '梦魇'

(nightmare), created by the cultural concept of ‘喜鹊’ (magpie). Magpies have a cultural representation as lucky birds, often associated with ‘something good is going to happen’. From reading the lines, I assume that if someone was having a nightmare while sleeping and was woken by a lucky bird, this indicates that the reality denies the bad dream (i.e., non-reality). This reminds me of an old Chinese saying that people tend to dream the opposite of reality. The poet’s lines could be an indication that he is hoping for the best of their love and keeps thinking about their love and time spent together previously. In the TT, I kept a direct translation of ‘magpie’ to keep the obscurity of this concept, but the TA is unlikely to identify the association between ‘nightmare’ and ‘magpie’; in this case, this is an injustice of adopting a direct translation. From the RT perspective, the obscurity and strangeness produced by the direct translation will cause an absence or problem of communication between the ST addresser and the TT addressee. The magpie in an English cultural context is associated with superstition and bad luck — it is thought to be unlucky to see a lone magpie, and there is even a belief that ‘Magpies carry a drop of the devil’s blood under their tongue’,⁶⁸ and a nursery rhyme that tells ‘One for sorrow, two for joy, three for a girl, four for a boy, five for silver, six for gold, seven for a secret, never to be told’. Thus, a direct translation of ‘magpie’ in the TT will likely activate the TA’s content schemata of ‘birds that bring bad luck’. The use of ‘We were awoken by birds bringing luck/fortune’ deliberately embeds this concept of ‘someone is awakened with a positive sign’ as well as keeping line 20 the same length as line 19. The word ‘luck’ has a sense of ‘obtaining something by chance’, so in my mind (from reading line 19 onwards), there is an element of ‘this is something unexpected but good’. As I am trying to resemble the concept in the ST with this element in the TT, I decided to use ‘lucky’ instead of ‘fortune’. Line 23 and 24, ‘晨风斟一杯

⁶⁸ British Bird Lovers [<https://www.britishbirdlovers.co.uk/articles/bird-superstitions>] last assessed 10th November 2017.

柔情’, ‘醉出了一丝晶莹’ deliver a message of someone indulged in a land of warmth and tenderness; the morning wind brushes him, as intoxicating as the loving tenderness of his lover, he is still intoxicated by love but with a hint of soberness. There is a final rhyme ‘情 (qíng)’ and ‘莹 (yíng)’, and tender and sober is the pairing I immediately thought of. At first, I made a concordant (direct) translation while keeping the length of the lines the same. My first version did not have the end rhyme — ‘Dawn wind fills a cup of tender feelings, drunken with a thread of crystal clarity’, but I almost immediately edited these lines to ‘Dawn wind blows us with tender, intoxicated by love with a thread of sober’. I used the ampersand ‘&’ for the visual effect of having these two words together. The last line is unchanged and is the same as the translation of the title.

In the process of translating all three poems, I processed the lines with my knowledge of the source language. Some of the words acted as suggestive clues, for example, ‘枝叶茂盛’ (line 4 in Poem 1) made me connect the shape of the tree with that of the stanza. In Poem 2, I spent most of the time identifying the rhyme ‘鬼愧胃醉谓味对睡味碎’ (the rhyming I found) as well as recreating concepts delivered by idiomatic phrases ‘飘飘欲仙’ (Poem 2 line 15). The third poem also required longer to retell, due to the word ‘喜鹊’ (Poem 3 line 20) and I paused twice, once for a minute to identify its nuance, and again for 30 seconds to activate magpie-related cultural schemata without consulting external resources. Summarising those difficult-to-translate segments, from the data from my own translation process, helped me to prepare for data collection by predicting possible translator processing indicators,

which I could then track and explore further in the participants' explanation during the retrospective interviews. My final translation reads as it is shown with the ST under the subheading for Poem 3 (page 188).

Chapter 5 The Research subjects' thinking and their 'movements' during secondary communication from Chinese to English

This chapter presents the research subjects' manuscripts and corresponding verbal protocols, transcribed from high-quality audio and visual footage using professional filming equipment, accessories and data storage methods. The key selection criteria for subjects' verbalisations are whether their different levels of verbalisation have relevance to the results of their processes — their drafts and their final TT. This chapter considers the role of Gutt's concepts in explaining professional translators' processes in the act of source language textual translation by native British English speakers. During secondary communicative processes, translators become aware of a translation task through a series of mental operations and inputs from different places, namely their internal repertoire, immediately accessible public representations in their physical environment and targeted search results of public representations. Some argue that the process of translation starts before a translator reads the ST. For example, Pellatt and Liu (2010, p. 11) argued that the building of general knowledge, language skills and lateral thinking starts before any reading process, and that 'the first stage of any theoretical or pedagogical discussion is to look at what we read and what prior knowledge we bring to reading'. To some degree, I agree with the stress on the importance of building prior knowledge of reading, but I do not agree that this forms part of the reading process. The building of an inner world, known as a part of the cognitive environment (for example, long-term memory) functions as a type of context, from which information is collected when translating a text. Within this context, certain knowledge is required for a translator to be able to deliver an adequate TT. The process of reading starts when the translator gains access to the ST (the beginning of Task 1). Information already stored in the translator's memory is a resource for the translator to use for the entire

translation process. Among different types of mental and public representations, their visual, sound, and all public representations involved in their tasks are topics of discussion and evaluation.

The design for data collection in this research includes immediate retrospective verbalisation from the subjects regarding specific details, further explanations and my targeted questions on their intercultural inferential processes, organised by Gutt's telling and retelling concepts. Ericsson and Simon (1993), who laid the groundwork for the application of think-aloud to the study of human thought processes, focused on its use in well-defined cognitive process hindrances such as problems with predetermined correct answers and problem-solving procedures (Jääskeläinen, 2000, p. 71). Ericsson (2003, p. 2) observed that 'it is fair to say that there has been a dramatic advance in the development of rigorous methods for collecting evidence on mediating cognitive processes and structures'. However, this type of data has been criticised for its incomplete nature: it presents insufficient evidence to show a connection between concurrent verbalisations and translators' unconscious mental representations and intuition. The data provides only clues to the translators' mental procedures, which are mostly conscious and logical behaviours. Although each study may vary, the expectation is that subjects faced with a specific task or tasks, such as intercultural translation processes, will verbalise whatever comes to mind while performing the assigned tasks. The source of information comes from the subjects' LTM.

5.1 Selection of research subjects and 'movements' of relevance

During my shortlisting process of research subjects, I was also planning on possible upcoming data collection trips to reach out the ideal research subjects. A very limited number of professional translators agreed to participate out of love of literary translation and wanted to show support by participating voluntarily. Two candidates were most suitable, most likely to deliver level 1 and 2 verbalisation data, and least likely to mind being observed while working. I had selected research subjects according to specified criteria, so that both should have similar levels of professional experience in this language pair, similar translation teaching experience, similar age and of a talkative disposition. See below for an experimental design diagram:

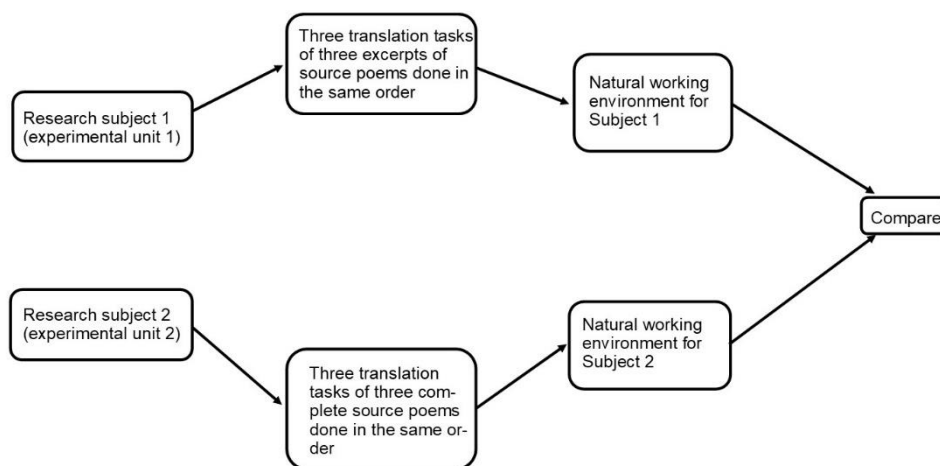


Figure 5.1 Experimental Design Diagram

Both research subjects are female, nationally acclaimed professional translators of literature with some decades of professional experience of Chinese into English translation (including the translation of books and literary novels), lecturing on Chinese into English translation and postgraduate supervising. Both are nationally well-known with international recognition, and both have published scholarly studies in the UK translation field. Subject 1 (S1) gained qualifications in Chinese Studies and Applied Chinese Translation Studies (both undergraduate and postgraduate level) before spending four years in mainland China. She then became a senior lecturer in these studies (including Chinese literature and poetry) at a high-ranking Scottish University. Subject 2 (S2) was educated both in mainland China and the UK, her studies included the Chinese language, Chinese language teaching and Chinese-English translation, including at Beijing University (also known as Peking University). A research fellow of several Associations and Academies, S2 is also a highly experienced poetry translator and linguist. Both S1 and S2 are native speakers of English. Mandarin Chinese is not the only other language they have mastered to a proficient level.

Both subjects were fully cooperative with my design and schedules. They were provided with a research subject participation consent form, proof of ethical approval and an information sheet which I adapted from the pilot study. The information sheet (excerpt shown below) begins with an acknowledgement; the remainder reads and is presented as follows:

Purpose of the experiment⁶⁹

This experiment attempts to identify the mental operations of a translator when encountering translation issues and thereby their problem-solving processes. It aims to uncover specific cognition used by translators during two phases of the translation

⁶⁹ I used the term 'experiment' instead of 'data collection' to refer to the research data collection due to its experimental nature. In a broader sense, the data collection methods were selected to test Gutt's account and my idea of a translation model incorporating Gutt's concepts.

process. The first phase involves understanding the poet's message, while the second phase involves working out how best to convey the poet's message to the target addressees. By means of Thinking Aloud Protocol (TAP), data collected through this experiment will help to reveal translators' inferencing processes, identifying the translators' chain of decision-making activities relying on multiple, interconnected sequences of problem-solving behaviours.

What will your participation in the study involve?

You will be given three of Yin Caigan's visual poems and asked to translate them to English. Yin is viewed as the founder of literary study with enjoyments. You will be asked, crucially, to verbalise your thinking while translating. In other words, you will need to speak aloud everything that goes on in your mind during completion of the tasks. The experiment will be video-recorded, and I will also be present in the room. I anticipate that each task of each poem will take between 30 to 60 minutes to complete. Upon your completion, we will watch the video playback for immediate retrospective discussions. Should you complete the experiment more quickly than expected or feel able to spend more time, you may opt to translate more stanzas or the entire poem. I will bring all the source texts in printed form and present them to you on the day. After the experiment, I may need to further contact you by email for data clarification needs.

As my aim was to describe some of the cognitive activities pertaining to message comprehension applied by these translators in a particular instance of literary translation, and how the mental model of the ST is constructed to provide a meaningful resemblance in the TT, the above questions on message (explicatures and implicatures), comprehension and context (cultural and cognitive) are fundamental to the study of translation, whether process-oriented or product-oriented. My focus was on the visual and sound barriers of the language pair in Chinese to English translation. Before the subjects' attendance for filming audio and visual data, I received their signed consent forms for data collection. Both subjects in this research admitted that they had never participated in research using thinking aloud or talking aloud methods before. I therefore included an introductory session to be carried out before conducting Task 1 and Task 2 with Yin's poems, these introductory sessions are similar to the warm-up I gave during the pilot.

5.2 Designing research and collecting data

The two research trips were conducted on two separate occasions to two different locations, ethically approved by the University of Nottingham (UK). Both were conducted in a considerate, respectful and humane manner to enable the research subjects to perform to the best of their natural abilities in their most comfortable working environment. Health, meal and refreshment breaks were allowed at the research subjects' convenience. Research data presented in this chapter was provided on a voluntary basis⁷⁰. The subjects and I had never met until our scheduled meetings; therefore, it was a crucial part of the design of these long-distance trips to last for a few days each to allow the subjects time to get to know me, familiarise myself with collection site locations and logistics, and predict possible external situational factors including weather, food and drink resources and extreme temperature shifts. I wanted to ensure that the subjects would perform as if I were not there, not to feel that they were forced to do something in a stranger's presence. I allocated one calendar week for each trip for the collection of raw audio and visual data.

The design for both trips included three main segments. The first was a warm-up for the subjects, informing and preparing them with introductory and face-to-face ice-breaking conversations. The second was filming the actual translation process with audio data, visual data observer monitoring notes, direct playback observation by subjects, and cue-based immediate retrospective interviews. The interviews contained targeted questions while the subjects' memory was still fresh for further level 2 and 3 verbalisations from the subjects. During the introduction and warm-up, filming protocols, the design of data collection and interviewing methods were explained to the subjects. They were encouraged to

⁷⁰ The entire experiment was conducted without any research funding, so one may see that I had to consider subjects' preferences while I was designing and conducting it.

communicate freely, to ask questions about the data collection procedures or the PhD research, to become familiar with the aims and objectives of the filming. I explained to both subjects that the only unfamiliar task for them was that they needed to verbalise whatever came to mind. More specifically, they needed to remember to verbalise their inner thoughts. The selected data in this thesis does not contain email correspondence or details of conversations before and after both research trips, nor conversations during refreshment and mealtime breaks. Those conversations formed part of the warmup and served to allow subjects to relax and get to know me as a data collector, observer and researcher. In addition to the subjects' wish that their identity not be disclosed, a signed non-disclosure agreement formed part of my filming ethical approval, requiring all information collected about subjects to be kept strictly confidential, and any information disclosed for this study not to identify them in any way. The project will not link individual responses with subjects' identities. After the research study is complete, all recording materials will be disposed of, destroyed or deleted. I will securely store data documents in locked locations and assign security codes to computerised records.

For each journey I made to visit the subjects, who lived in different parts of the country, I had the opportunity to run through the formalities and the subjects' preferred procedures. On the data collection trips, everything needs to come together and work collaboratively without faulty equipment. From my experience of the pilot study and recording my own translation of Yin, I knew that the large amount of data would require painstaking sorting, clear organisation, accurate transcription and thoughtful presentation for this thesis. I, therefore, took the opportunity to train myself to work with professional software NVivo Pro, designed for the analysis and evaluation of qualitative data. Ericsson and Simon (O'Brien, 2011, p. 17) had postulated that 'the accuracy and completeness of verbal reporting are

highest if the information attended to in working memory is verbally encoded'. Therefore, I had encouraged and guided the subjects since our first contact to verbalise everything that came to mind; and this is also why the subjects' attitudes to interaction, responsiveness and personality were considered throughout my shortlisting of research subjects until the final selection was made. One important aspect of the TAP methodological discussion concerns the amount of verbalisation data produced by the research participants (Jääskeläinen, 2012, p. 127). For example, the silences of pilot study participants were clearly expressed and caused by the difficulty of the tasks; therefore, the amount of TAP data from each Task 1 ST was inconsistent. For the research subjects, however, it could be that other unforeseen life circumstances, such as scheduling conflicts, restricted the amount of TAP data. Thus, I planned to conduct the data collections by visiting them at their convenience and preference. I prepared the subjects with TAP knowledge accordingly and made them feel as comfortable as possible. This plan aimed to minimise or eliminate all intimidation, lack of verbalisation caused by unfamiliarity with TAP and automatised processing, with the observer verbally remind the subjects to speak out their thinking process during concurrent verbalisation.

I also went to the two subjects' respective university offices and gained filming permission prior to the scheduled dates of data collection for one full day of building access and quiet space usage. In addition, on the day before the scheduled data collection, I prepared each subject with a warm-up session in their choice of location. I met S1 in Scotland at a cafe of her choice and S2 in northern England at her office building canteen over an hour earlier than the scheduled time for filming. In both warm-up sessions, I gave the participants a standard definition of think aloud and talk aloud in translation studies as a means to discovering what goes on in the translator's mind during the completion of specific

translation tasks and answered their queries. An example of warm-up conversations is given below:

During your translation process in completing tasks, I am interested in what you talk aloud as you are performing a set of specified translation tasks. You will need to tell me everything that goes on in your mind when translating given materials. For example, certain stylistic features in the ST that are the most challenging to translate, how you may deal with these challenges and what translation strategies you may apply. You may also tell me why you found certain features difficult to comprehend in simplified Chinese and/or to reproduce in English. I will video record your working processes, collect your finished translation products, and observe your behaviours while you complete the translation tasks.

The above information was given to both subjects in the warm-up. I had been able to spend one afternoon with S1 for a warm-up but only one hour with S2. This difference in session length did not influence the verbalisation content or quality of their tasks.

The design of the research subjects' tasks revolved around the reduction of variables. The subjects would perform the same tasks with their natural working rhythm. All research subjects, including myself, are female, so the data from the processes and the analysis of empirical data are concerned only with a female perspective. All verbalisations were completed in one full day, requiring the tasks to be completed within a set time limit for all subjects. In the research subjects' natural working environments, their verbalisations could mainly be level 1 and level 2, which reflects their meta-representational capabilities and the content of their meta-representations. There is a possibility that the subjects will produce multiple written drafts before a final TT. This fact could be a positive outcome for analysis of subjects' data. I would have more written premises that reflect the translator's thoughts at certain points in the poem. However, it could be an inconvenient outcome, if the subjects produce a TT in different ways, there will be difficulties in keeping tracks of the changes in all ways and all different versions of data. I previously stressed the importance of following calls by Sperber (2006) and Noveck call (2007) for a strict methodology and measures for

human-based empirical data collection. The key, thus, to having feasible data for further analysis is to reduce the scope of research variables in the data collection.

The tasks were conducted at locations familiar to the translators or in their preferred working environments. This decision reduces distracting and unfamiliar public representations from the subjects' physical environments, shock-value affecting cognitive effects, and other variables including weather-affected emotions. Another variable affecting the accuracy of verbalisation, according to Krings (2001) and Jakobsen (2003), is that thinking aloud considerably slows down professional translators' processing mechanisms and therefore extensive information that is not verbally encoded has to be recoded to allow verbalisation. This means that subjects speaking out their minds is delivered in an unnatural way, namely, a recoding of the verbalisation of what goes through the mind that is not usually verbally encoded. This type of verbalisation differs from level 2 verbal codes (the subjects' own explanation of a code in verbalisation), and is the main reason for reminding subjects to verbalise. It seemed that I needed to use multiple-angled filming equipment on set and simultaneous-playing monitors for my viewing during their completion of the tasks. The concern raised by Krings and Jakobsen could easily be solved by thoughtfully placed microphone and cameras for both concurrent and retrospective tasks. The slowed-down verbalisation caused by the subjects' re-encoding process could be classified as level 1 verbalisations in accordance with the Ericsson and Simon model. I reassured subjects, before and during filming, to stay truthful to their thoughts while verbalising and re-encoding them.

The design of experiment tasks for data collection was divided into three main phases. First, I provided information to the subjects as pre-recording preparation, it could also be called warm-up sessions for the subjects. During the warm-up sessions, both subjects were introduced to the themes, design of data collection, and how the filming equipment will be used. The subjects were encouraged to ask questions about both the data collection procedure and the research to become familiar with the objectives of the collection. Both subjects were instructed to verbalize whatever came into their mind and to speak freely during the process of reading and transferring.

Second, subjects started their translation process while two cameras recorded their TAP and I directly observed the subjects for note-taking on pausations. This phase was Task 1, the introspection of the experiment. Both subjects were presented with the same translation brief as a printed form, and both kept this printed brief, shown below, on the side while completing their tasks and verbalisations:

Translation brief for task 1:

Given source texts were selected from Yin Caigan's poem collection, which requires to be translated according to the following guidance. You are a literary translator who must translate three designated source texts from simplified Chinese to English. Your target texts are intended for an English target audience. The main targeted readers will be translation students in higher education, researchers of Chinese poetry and a more general English audience interested in poetry reading or learning Chinese poetry through English translation. Please translate the source text and bear in mind that the target text will not be revised by others. The target text will be used as teaching materials and in academic publications.

This was the brief I had followed while working on Yin's poems, designed to eliminate more research variables. It sets the tone of the secondary communication as academic not commercial, thus the subjects' TT is of a similar nature to mine in the previous chapter. An academically intended TT differs significantly from one of a commercial nature, primarily due to commercial clients' need to please customers or a targeted audience. It is usual to

see long lists of client requests which significantly influence translators' thinking patterns during translation. When the subjects verbally indicated that they were ready to begin, I acted as a non-intrusive observer. After each poem's translation was complete — the end of Task 1 for individual poems — I guided the participants in going through both the ST and their written texts line by line.

Third, I conducted an immediate retrospective interview with laptop play back of Task 2 videos. Task 2 involved playing back recorded videos of task 1 and asking the research subjects to provide more information on the specific behaviours that I observed. Both subjects said that they felt uncomfortable about watching a video of themselves. I thus amended Task 2 to be a traditional question and answer interview regarding their specific behaviours that I observed. This means that the data collection could benefit from having more task 1 data because the subjects could have more time to verbalise their processes on the day. The subjects' data and experimental conduct could also be more consistent with that of the pilot. I then decided to include the pilot study's A4 sheet of participant information as part of my email correspondence with the research subjects. After I started liaising with the subjects, I received professional audio and visual filming training for research data collection purposes. My trainer and I developed plans including non-intrusive camera placement, microphone arrangement plans, details on my seating position as an observer, data storage and feasibility plans, on-site emergency problem-shooting, and other provisional issue-prevention plans. The protocol reflects a high percentage of their mental processes in translating the poems into English. Given their unfamiliarity with the TAP method, the warm-up sessions started with email correspondences.

Although my design designated a separate task (Task 2) for questions to gain subjects' retrospective responses, I realised from the experience of the pilot study that it was important to collect such retrospective verbalisations immediately, and therefore designed this task accordingly. Ericsson and Simon (1993 in O'Brien, 2011, p. 21) had proven that 'the reliability of retrospection is compromised after more than an 8-10 second delay between task performance and retrospection'. To reduce the possibility of subjects forgetting what they were thinking at the beginning of the translation process, immediate introspection was added after they had completed each poem. The research subjects were notified of this fact before the date of the data collection and were therefore aware that interval breaks would be given after each correlative Task 2. I emphasised the subjects' need to feel comfortable and to work as if it were another average day at work. Ericsson and Simon (1993, p. 109) divided verbalisations into three levels: 'Level 1 is verbally encoded information ('talk aloud'); level 2 is information that needs to be recoded into verbal code ('think aloud'); level 3 is verbalizing selected information which is normally not attended to (e.g., answers to specific questions)'. Thus, the nature of the filming focused on using both talking aloud and immediate retrospection through the use of cue recall specific questions. I used a boundary microphone on an extension cord for audio quality in addition to a clip-on microphone to capture the subjects' murmuring. This stream of data was collected with one pocket-sized audio-recording pen clipped on the subject's jacket lapel or neckline. Thus, I could be reassured that the audio captured would contain the subjects' hard-to-notice speech. It was secured at a discreet and non-intrusive spot in their preferred place of collection. The video cameras were set up to capture facial expressions and hand movements on paper or the desktop computer monitor screen.

5.3 Gutt in the conversations

The principles of relevance form a vital part of any adequate account of how texts create effects, even though it is not always practical to offer a detailed account for highly specific secondary communicative processes. In some cases, the nature of the inferential processes causes people to understand and respond to the texts; in this research, we focus on the highly complex inferential processes of a secondary nature and, more specifically for the language pair (Chinese into English), the evaluation centres on visual and aural representations. Only the most relevant transcript segments are selected for discussion in this chapter, and comparative analysis and evaluation in the next chapter. Trotter (1992, p. 13) defined the fundamental elements of the interpretation process as consisting of:

... information which can be picked up from the physical environment, information stored in the addressee's working memory store, and information stored in the mental encyclopaedia ... this basic context will then expand by reference to earlier discourse, to encyclopaedic knowledge or to sense perception.

Hence, the comprehensiveness of the research data relies on my on-site observations, cue-based note-taking, and situational control for verbalisation management (e.g. encouragement of the verbalisation of their inner world and thoughts) and ad-hoc evaluation (e.g. further interactions if subjects wish to translate more texts or have more conversations). The process attempts to reflect the choices of input that this type of inferential process might have in the act of translating Yin's poems into English. For the purposes of comparative evaluation, the subjects preferred to not use computer-assisted tools as resources, but to use scholarly references and dictionaries in their physical environment. Pen and paper were provided for subjects to write down their thoughts. Ericsson and Simon (1993, p.313) concluded that TAP verbalisations 'closely match the flow of attention to information' therefore 'the sequence of heeded information can be uncovered' with correlations of, in this case, translation production units, target language

units and target linguistic structures. The subjects' drafts may reflect how they approach the ST in the telling phase and deliver it in the retelling phase.

This subsection includes a selection of my pre-filming and post-filming conversations with subjects where I attempted to introduce Gutt's concepts of secondary communication with RT and apply them to my practice-based translation model. During the development of this model, the warmup interactions with two acclaimed Chinese-to-English translators went well; both commented on the blueprint of the model. During the first data collection trip, I sketched a manuscript version of the two-phase model representing Gutt's telling and retelling, as shown below:

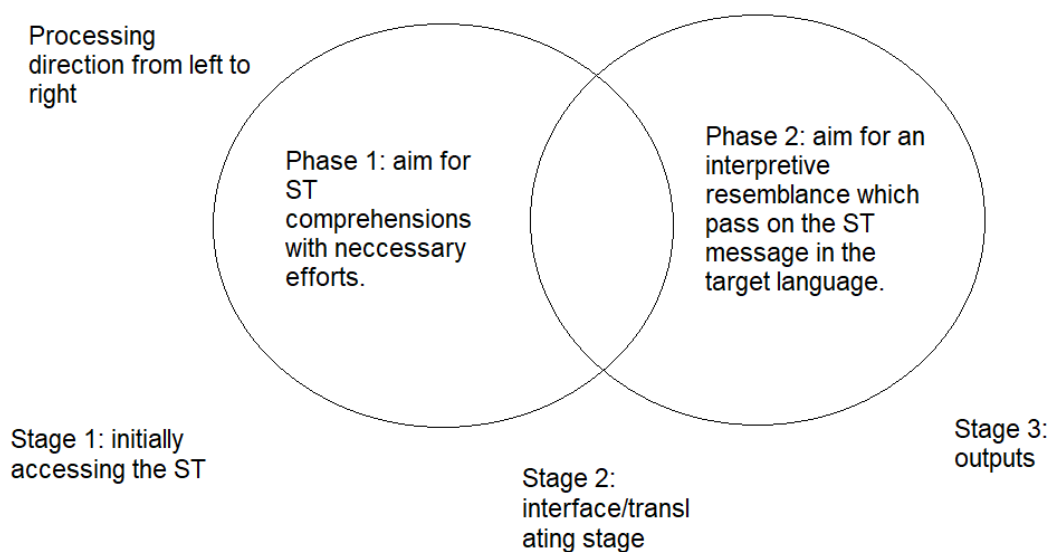


Figure 5.2 First blueprint of two-phase model

In an act of bilingual translation, as Gutt (1989, p. 118) indicated that a translator goes through a verbal communication of a primary nature — which involves an audience inferentially combines source language speaker-envisaged contextual assumption with an utterance delivered by this speaker, and a verbal communication of a secondary nature —

which involves an target language audience to inferentially combine their knowledge to interpret the contextual assumptions intended by the translator in the TT. If there are mismatches of contexts in the telling (phase 1), then this first sub-communication may give rise to primary communication situations. If there are mismatches of contexts in the retelling (phase 2), then this second sub-communication may give rise to secondary communication situations. The translators attempt to achieve the aim of each phase by constantly identifying mismatches and bridges them. S1 expressed an interest in applying the above model in her postgraduate teaching modules on the translation of literature, and would specifically use the concept of telling and retelling in her lectures on the bilingual translation of literature. The research subjects' positive view of the model helped me to decide to apply it with my students of Chinese translation and Chinese literary translation for self-reflexive purposes. I decided to shape and refine the model considering students' voices.

S1's requirement for a longer warm-up was due to her personality and unforeseen circumstances while I was in Scotland; these resulted in her choice to only partly translate the STs. Initially, during email correspondence before planning my travel, she refused to participate in the post-interview sessions included in my design, in which the subject and I would go through the subjects' drafts and videos to gain further explanation on certain behaviours through questions. As a result, I planned the first trip to be longer than the second, as I felt S1 might require a longer warm-up; she gave the impression of shyness towards self-reflective activities and had no knowledge of TAP. My strategic warm-up steps for S1 were noted in my travel journal as five steps: 1. Introduce myself; 2. Respond to S1 queries on TAP; 3. Give S1 examples from a pilot study about procedures; 4. Problem shoot practical filming-related issues; 5. Discuss my blueprints incorporating Gutt's concepts on successful communication of a secondary nature. My post-interview design

aimed to further clarify specific silences or behaviours if not covered in the immediate retrospection of Task 2. Thus, a slight amendment for S1 would not have a significant impact on the accuracy of the data. The post-interview process for S1 was finally agreed in a similar form to that conducted with the pilot participants — playback of the audio recording and questions made from my observation notes. This format suited S1's preferred way of working, with pen and paper only, and proved effective as S1 and I went back to her drafts and final TT for clarification. Video playback seemed unnecessary.

The warm-up session with S2 was shorter because she already seemed to understand TAP concepts, principles of relevance and filming procedures. Thus, the five steps were reduced to three: 1. Introduce myself; 2. Respond to S2's queries on filming procedures and duration; 3. Discuss my blueprints incorporating Gutt's concepts. Both research filming trips were conducted during June to July 2017 when I was teaching postgraduate Chinese and English translation courses and my blueprints, therefore, included my hand-drawn sketch of the two-phase translation model and a step-by-step flowchart I used to sketch for lectures. At the time, I intended to encourage students' self-reflexive thoughts on their own translation and interpreting activities, while explaining directions of thought and what influences translation decisions. The flowchart had gone through several versions based on student feedback. These developments helped me to refine the two-phase translation model. The flowcharts will be discussed in Section 3 of this chapter after examining the subjects' selected translation processes, as relevant to their written drafts, scrap notes and final TT. The next and the second principal section in this chapter goes through the most noticeable elements from their perspectives, attempting to identify patterns in their ways of thinking during poetry translation and the functions of visual and aural representations in their thinking. For example, their verbalisation may include a storytelling of their own

experiences which shows the reasoning of native English-speaking translators in a specific segment. A collective discussion of the visual stimuli from the ST representations in relation to their patterns and verbalised code of representations could validate the explanatory power of RT with their retelling of bridging or compensating communicative gaps.

Ericsson and Simon (1993, p. 184) define inferences as the high-level encoding of verbal information that, particularly when abstract from the substantive content of the protocols, can only be carried out by making certain basic assumptions about human information processing. In their mental and reasoning processes, translators make contextual assumptions based on the substantive contents they encounter. In poetry translation, I expected a more frequent set of high-level encodings. Examining how translators find and bridge communicative gaps could validate RT's explanatory power yet testify to Gutt's successful communication of retellings. The practical content in the data collection includes both concurrent and retrospection verbalisation, the handwriting or typing of words, and post-interview dialogue exchanges. These practical contents shed light on the abstracts and the fuzzy range of mental representations described by Sperber (1985, 1996, 2000) as well as the emptiness from the Presence in poems discussed by Hinton (2019). Gutt's concepts of telling and retelling, direct and indirect translation, cost-benefit relation and expectations of relevance — including genre expectations — act like dividers for the high-level interpretation of the translators' information processing for all the abstracts, imagination and wide range of implicatures. It sets the margins for vast ranges of abstract information yet guides translators in a cost-benefit relation among three-way secondary communications. For Yin's poems, which have a painting-like visual quality to trigger the visual imagination, I could gain more processing information from translators during secondary communication. Gutt's two-phase concepts could be encapsulated in a

descriptive translation model to assist translators in the identification of communicative gaps among layers of information processing. In the next two subsections, I wish to present a selection of S1 and S2 verbalisations and discuss possible abstractions from an RT perspective.

5.4 Translation process and product of S1

On the scheduled date for data collection, I had to observe and film S1 in a pre-booked study room because her usual working space at the time was a shared staff office. Thus, we filmed S1's verbalisation in an environment simulating her workspace with her preferred external resources — an electronic dictionary and her mobile device with a Wi-Fi connection. S1 had clearly expressed in the post-TAP interview that this booked room was her preferred working environment — quiet, spacious with no distractions. The observation and filming of S2 took place at her own office as she has an individual office with a wall of shelves full of her usual external resources. She clearly told me that she considers this office her natural working environment. Both subjects worked alone, without liaison or consultation with other parties for any part of the translation process. Thus, all verbalisations were their cognitive process alone. They were provided with a concise translation brief for them to read while I tested the equipment.

S1 had drafts and many verbalisations at both level 1 and level 2. She also showed some emotion and sentimentality, triggered by Yin's poems. I monitored her behaviour through the screen of the video recorder, alongside noting pauses in her handwritten notetaking, murmurs which needed to be clarified, and facial expressions such as frowning. S1 produced a large amount of verbalisation in comparison to S2 and myself. S1 seemed to

approach Yin's poem as an extremely difficult task that required a higher level of cognitive effort than usual. In all her Task 1 exercises, translating each poem, she constructed the message of the poetic discourse by bringing her imagined scenarios, with comparisons of physical tokens and past experience to create the awareness of an addressee. The scenarios were not necessarily directly related to Yin's implied content; they were represented by her utterances in the form of drafts, murmuring and clear verbalisations. For Poem 1, her construction of an original message for a telling showed the segments on which she had deliberately spent more time and effort. They were noticeably four-character expressions such as '枝叶茂盛' in Poem 1, '飘飘欲仙' in Poem 2, and '清风徐来' in Poem 3. When I transcribed the verbalisations of the research subjects, I divided their ways of inferring according to Gutt's two phases of telling and retelling. However, there is a grey area in between, where translators transition from the source language to the target language, and there are an beginning stage when the translators start to approach a text and an ending stage when they produce the TTs in writing.

S1 had in total 57 pauses unrelated to the use of external resources for all three Task 1 exercises. When classifying subjects' number of pauses, related to the level of cognitive effort spent on specific textual segments, notable segments in each poem were established. For Poem 1, S1 made two drafts before expressing her satisfaction for it to be a final TT. Her main struggle was in the first stanza, where she had paused at the expression '枝叶茂盛' five times, and continued to think about the expression during the task. She made two further pauses when she wrote in pencil on the printed ST. S1's drafts and draft corrections are shown below in Figure 5.3. The pencilled notes represent her first draft; those in black pen show her editing of the pencil draft.

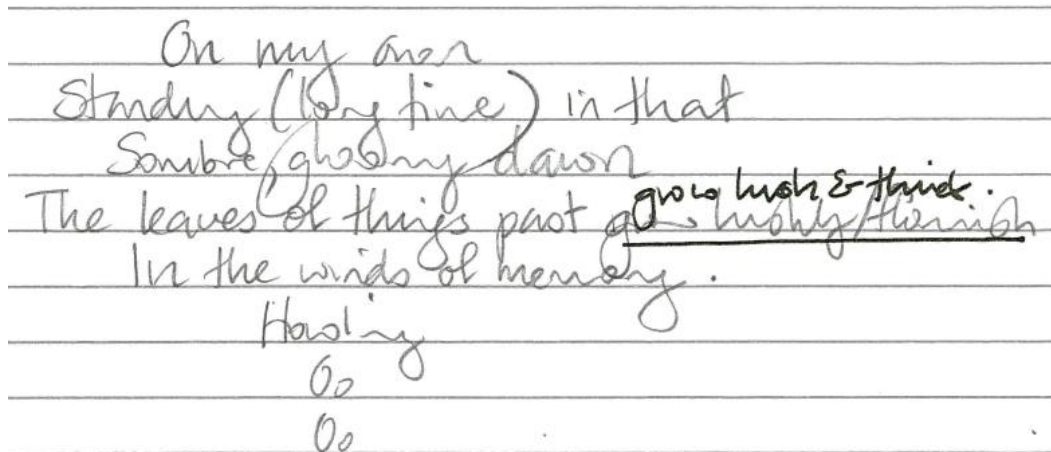


Figure 5.3 S1 first draft of poem 1

During Task 1, S1 pencilled the mental representations triggered by ST on paper as above. During her reading of Poem 1, she continued her verbalisations at both level 1 and level 2. Her TAP indicates her usual way of tackling a task and reasoning. Her level 1 verbalisation on Stanza 1 of Poem 1 reads as follows:

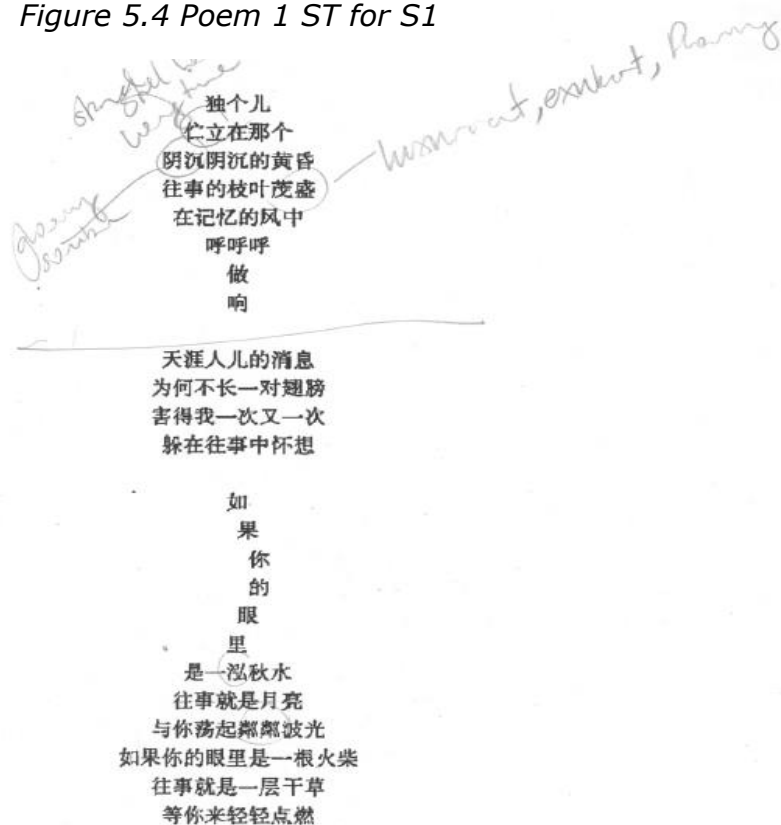
just to make sure there aren't any unrecognisable words, I can see one already, I can't remember it, so I need to check that, will need to do some funny business and fancy footwork with formatting, because Chinese is a short fat language and English is long thin language. So, they will look quite different.

At this point, Poem 1 gave S1 a visual impact and she immediately verbalised the visual hindrance she was tackling; later, when she edited the pencil draft, she had verbalised a unique translation problem of visual poems — the adjustment needed in stanza shape giving consideration to English grammar, number of words and how this lexis is recreated in the retelling.

S1's first murmurings on Poem 1 Stanza 1, were captured by close-up audio recording as her verbalisation of reading each character in the poem in Mandarin for 104 seconds, during which she made some pencil marks in the ST. A marked circle on '伫立' (line 2), she explained as 'circling anything I need to check on or confirm nuances' (level 2

verbalisation). During her continued verbalisation, 'not precisely my cup of tea, that sort of thing, but we see what we can do, sometimes it helps', she paused twice on line 3, for '阴沉' (line 3) and '盛' (line 4), respectively. She paused for 78 seconds when looking at '枝叶茂盛' (line 4) and wrote a line by this expression on the printed ST. Although S1 did not wish to translate more than one stanza of Poem 1, she did read the other two stanzas and made marks in relation to the second pause, for the expression '枝叶茂盛'. Her level 1 verbalisation continued, 'better check that as well', accompanying a hand movement of pencilling a circle on '泓' in Stanza 3, and she continued her level 1 verbalisation, 'now it's

Figure 5.4 Poem 1 ST for S1



slightly better as I got to the end'.

Her Task 1 level 1 verbalisation indicated that what she wrote down were dictionary definitions on the printed ST (as shown in Figure 5.4), to ensure that she did not miss any nuances here. S1's eyes went back and forth between Stanza 1 and Stanza 3. Her

verbalisation continued in Stanza 1, lines 2 and 4; she pencilled on ‘粼粼’ in Stanza 3 and simultaneously said ‘those two, you got “伫立” just now, and then it’s “茂盛”’. S1 did not use a dictionary between verbalising and annotating Stanza 1. Her mind was still on lines 2 and 4 because she was trying to logically connect ‘伫立’ in line 2 with ‘茂盛’ in line 4. After she circled ‘粼粼’ in line 9 of Stanza 3, she said ‘Yeah, didn’t get that at first, that is what I thought it was.’ Afterwards, S1 told me that she thought ‘枝叶茂盛’ was referring to someone standing under a tree. The fact that S1 had successfully picked up ST textual clues confirmed her retrospective response to my post-interview question on whether she thought the poem’s shape acted as a stimulus for its reader. S1 replied that ‘there must be something there, there is no way that a poem could look like that by mistake or accident, he did it on purpose’. Her Task 1 and Task 2 protocols show the processing of her telling phase, predicting the ST addresser’s intentions with specific line arrangements.

In the immediate post-interview, S1 recalled and described a previous teaching experience:

It reminds me of nothing so much as those things; the exercises people used to do, I taught English as a foreign language for a while. You get the kids, or English learning students shape and get them to fill it in with words. Say, if you got a map of a tree, I don’t know, the poetic ones would be ... the idea is you turn up with a tree-shaped poem, in which the words reflect the shape. It first looks like a picture, but it’s all about the words. I assume something similar was going on there.

Her comparison of the stanza’s shape and her previous teaching exercises proves that S1 did successfully identify the tree-like shape of the stanza as a communicative clue, assuming that the poet created it deliberately. Her response above — to my post-interview questions — provides evidence of her agreement with my point that the stanza’s shape acts as a visual (or communicative clue) for its addressees, recalling her memory of teaching English classes. With regard to other textual clues, there is no clear evidence in her

verbalisation of re-embedding textual stimuli in the target language. Even though she said that she knew it is 'all about the words', she directly translated the expression's denotative meaning using both internal and external resources, and there was some evidence of her making inferences from the contextual implications of Poem 1, for example, inferences for '枝叶茂盛' (in profusion and vibrancy) in '往事的枝叶茂盛' (reminiscence in profusion and vibrancy) as a metaphorical description of memories of the past that were as many and as complicated as leaves and branches on a lushly growing tree.

Wilson and Carston (2007, pp. 231, 232) claimed that 'lexical narrowing and broadening are genuinely inferential processes, and that an inferential account of lexical pragmatics is preferable to non-inferential accounts'. In this way, sometimes these inferences seem to be fragmented and non-cohesive, with both internal and external contexts, and it is worth exploring the translators' lexical narrowing and broadening within different types of inferencing process. Take '伫立' (line 2), '阴沉' (line 3), and '枝叶茂盛' (line 4) as examples of S1's way of narrowing down for a lexical meaning. Her lines in the pencil draft contain the designated examples, reading 'On my own, standing, long time standing', 'In that sombre gloomy dawn', 'The leaves of things past grow lushly/flourish'. In her Task 1 protocol, she said that there are two synonyms in English for '阴沉' and paused to pencil in English the term '枝叶茂盛'. Her Task 2 immediate retrospection explained her method of lexical narrowing – selecting the best from two or more possible meanings and finding some compromise later when she came back to edit the drafts. Hence, she pencilled 'grow lushly/flourish' and later added in black pen 'grown lush and thick'. S1's inferential steps involved narrowing down several meanings to one targeted one. She explained her use of a dictionary as external semantic guidance thus, in Task 2, 'I would never be so crass and

use a dictionary to hunt for synonyms, but if you know a ballpark of the basic meaning that a dictionary is giving you, then the synonyms are more likely to be correct'. It was evident that dictionary entries of the semantic meanings of unfamiliar words, which she pencilled on the ST printout, influenced her narrowing down processes as semantic representational guidance. The value of S1's processes lay in how she chose to circle unfamiliar terms and then focused her efforts on these. The whole narrowing down process from a wide range of possible implicatures by poetic lines begins with S1's focused selection of those requiring a high cognitive load, namely, the most challenging textual units for her.

Later, in the Task 2 retrospective interview, she explained an 11-second pause before making the final decision to change from pencil to pen marks for line 4. Two crucial influencers seemed to come into play in this decision: the need to resemble the ST stanza shape with a grammatically correct retelling, and the fact that ST segments triggered episodic memories from her internal repertoire. These two influencers together caused her to see the ST actual representation as an external context generating an original message. Remember when S1 circled on Stanza 3 line 9, her verbalisation was doubting on the circled term '嶙嶙' was not what she initially thought they were, her verbalisation indicates her confirmation of the three segments '伫立' (line 2), '阴沉' (line 3), and '枝叶茂盛' (line 4) from contextual assumptions to contextual implications. Her Task 2 explanation of this narrowing was that she learned Chinese through daily reading, and tended to associate ST segments strongly with her personal daily life, for example, characters in television series. Thus, her narrowing process aimed to construct the poet's context for an original message, as reflected in her Task 1 protocol, 'in the winds of memory must be quite robustly recent'.

The other influencer is the shape of the stanza, which had caused S1 to frown. She explained in Task 2 why she went silent during her retelling of Stanza 1. She had commented on ‘做’ (line 7) and ‘响’ (line 8) as ‘such an abstract concept in Chinese, it can mean anything’. Her Task 2 recall of what went through her mind in making this comment and frowning when she read the lines, was that she had struggled briefly to match English words of the same size for ‘a spindle shape’. After pausing in lines 7 and 8, she continued Task 1 and said:

I would go with the wind howling, put that first because it is nice and long, and then it's just oo, oo. At least give it the right shape, okay, that is the first draft. We will come back to that because I am not happy at all. But no one ever will for their first draft.

She seemed to feel some resentment about the ST characters in poem 1, not only describing the Chinese language as ‘fat’, in general, but also the characters used in Stanza 1 as ‘short and nebulous texts, they are very very vague’. S1’s second draft began with her verbalisation ‘I am trying to keep the..., the spindle-like shape, I see from my draft that ... okay, I think we can do something with “茂盛”’. According to the video recording, her eyes went straight to line 4, which she wanted to keep the longest in the stanza for ‘the spindle-like shape’. S1’s saliency had fixated on line 4, line 7 and line 8 where she saw challenges in retelling with the correct shape, yet she tried to search for any sound representations of different possible combinations of ‘做’ and ‘响’. After 11 seconds of silent thinking, she penned her change of ‘grow lushly/flourish’ to ‘grown lush and thick’.

Robert Wilson (2000) proposed that physical tokens are memorised and recalled as representations from meta-representations. For example, S1’s attentional fixation had evidently resulted in her spending more effort in retelling in the same shape. The word ‘spindle’ had associations of spindle trees as a physical shape she had in mind, and her

Task 2 explanation of the pause in her hand movements in line 4 was that she was influenced by her imagining of a tree making sounds in the wind. S1's second draft verbalisation was, 'I know that technically “呼呼呼作声... 做响” is an inversion of what I ended up doing “oo...oo”'. Her choice of 'oo' was the noise spindle trees would make in the wind. Her logical inference of this sound representation from her ideal representation was that a tree would already have grown lush and thick for it to make noticeable sounds in the wind. Therefore, her visual token of a physical tree had seemed to come from her telling of the ST, and she tried to find four words for the four-character segment '枝叶茂盛'. According to Carston and Wilson (2007, pp. 4,5), RT recommends that 'utterance interpretation takes place at risk, the truth of the premise cannot guarantee the truth of the conclusion. However, addresses have an automatic inferential heuristic for constructing the best interpretation given the evidence available to them'. The stanza shape, which triggered an episodic memory search instead of S1's recall for semantic memory, seemed to be a crucial visual clue in her decision to change line 4 in the final TT, as shown below:

On my own
 Standing, lingering in that
 Sombre, gloomy dawn
 The leaves of things past grow lush and thick
 In the winds of memory
 Howling
 oo
 oo.

Figure 5.5 S1's final TT for poem 1

With regard to recreating the phonetic elements of the stanza, in its last three lines, S1 has directly imitated the sound of the characters ‘呼呼呼 (hū hū hū)’ rendering them as a repeated ‘oo’ and deciding to switch the translation of these two lines to the end of the stanza. S1’s use of ‘oo’ is the second kind of onomatopoeia which, according to Gutt (2000, p.160) are words that have no conventional semantic meaning. However, ‘呼’ often refers to and reflects the sound and action of wind sweeping physical objects. The problem with S1’s translation is that ‘oo’ is not as conceptual in English and has no semantic sense. According to Gutt (2000, p. 151), ‘transcription causes no special conceptual problems because it involves genuine properties of the original that can contribute to relevance’. S1’s translation recreates an image closer to the original with the combined use of ‘howling’ and ‘oo’, ‘oo’, which imitates the sound of ‘呼’ while ‘howling’ gives a conceptual indication of the event of metaphorical leaves making a loud sound in the wind. S1 thought that ‘the wind’ referred to the poet’s mind, the environment in which everything is happening in ‘the wind’.

Sperber (2000, p. 122) reaffirmed that utterances are good evidence of the addresser’s meanings. He defined ‘inferences to the best explanation of the *addresser’s* linguistic behaviour generally consists in attributing to her the intention to convey what actually was her meaning in producing her utterance’. S1 had said at the end of completing Task 1 on Poem 1, ‘it’s not what you like, it’s what you do with it’, where ‘it’ refers to the ST. S1 predicted that Yin’s intended ST message was that all of these leafy tree-like shapes imply a complex map of thoughts by this person who is ‘in the poem’. Her use of relating the shape of Stanza 1 to a spindle is the result of her inferencing process on Stanza 1. Her use of ‘oo’ to mimic the sound of the wind has a pun in the meaning, indicating a type of howling sound and the type of noise one might hear in the ear when thinking. S1 admitted to

spending most of her effort on adjusting the shape of Stanza 1 in Poem 1; the final reason for using 'oo' as a retelling of the ST segments was due to her need to keep her TT in a spindle shape.

Poetic form, the shape of stanzas, remained a challenge in Yin's poems and a restriction for S1's retelling of Poem 2, for which she created two drafts before her final TT. As soon as S1 turned over the page to reveal and read Poem 2, she decided to translate the entire poem. An instant visual attraction in the shape of the poem drew it to S1, sparking her motivation to translate all the lines although, in Task 2's immediate retrospection, S1 said that the shape adjustment had been a challenge in this poem too. In her post-interview session, S1 said that 'I was reading the first two-thirds and I felt that there was more a connection, I could kind of understand where it was pointing'. Her Poem 2 verbalisation started with a level 1 talking aloud of the title, 'oh right, drunken springtime, I know where making it into a person, but the title you can be a little freer with'. But S1's struggle started to show with her uncomfortable facial expression and verbalisation from translating Stanza 1 line 2 onwards:

I want to ... 1, 2, 3, 4, 5 characters to the dog's leg. 'are you' right, 1, 2 3 ... 'Are you drunk', that is going down a line, or going back 'are you not?' well, better, that looks okay. And I will come back and deal with the words.

The numbers refer to her counting of words in lines for a close resemblance to the ST stanza shape. Her corresponding hand movements while verbalising the above utterance were reflected as pencil marks shown in the inserted manuscript. She had compared the wavy characters in a line to a 'dog's leg'. The shape of the wavy line had triggered S1's ideal representation in a completely irrelevant range. Yin's view on imagination is that it is a crucial driving force in poetry, and what drives the poet to complete a poem (Yin & Gong, 1994, p. 206). S1's imagined ideal representation was very broad, but her contextual

assumption was reaffirmed by the close-up audio capture of a line of her murmur. She said, when fixing her gaze on ‘有愧’ (the last two characters of the wavy line down the middle), ‘Ah? right, so it’s, so it’s like he didn’t bring her at...on Christmas day, what a git!’ This verbal data showed her identification with the tone of the telling.

Poem 2 draft 1 data shows that both S1’s concurrent and retrospective thoughts confirmed her attempt to match her own ideal representations to those of the poet. The fact that the subject circled on ‘春酒’ in the title and ‘飘飘欲仙’ in Stanza 2 indicates her attention was heuristically paid to the most confusing textual units. In her mention of ‘Christmas’ and her reflections on her thoughts, she made the association of ‘spring wine’ to the Chinese Spring festival. Her decision-making on the title of the TT was indicated in her verbal code; ‘So it’s ... So, is it drunken ... springtime? Or drunken New Year?’ she murmured while reading Poem 2. Her mental representation of a New Year festival was related to Christmas. S1 had used a Western type of festive celebration day to relate to the poet’s linguistic description of a festive celebration. When she was reading the characters that form a wavy line, she called these lines ‘dog tails’, which made her think of ‘something ... dragging behind’. She explained her verbalisation on Poem 2 line 2 in immediate retrospection thus:

I think I miscounted the numbers. So, I was feeling all happy about myself because I managed to get the right number of words, and then I realised that, somehow, I have lost a couple of words, and so I ended up with ‘feeling all bad for taking, not taking your call, my bad’ because that was the only way I could get the words in, but I am going to revisit it’.

While the subject verbalised the content above, she marked the subtitle in pencil as shown below in Figure 5.6 below:

Figure 5.6 S1 manuscript of Poem 2 print out

——没喝春酒也给我打电话

请别怪我——
我是你讨厌的酒鬼
不
接
你
的
电
话
内
心
有
愧

请别问我——
酒精是否烧痛了胃
飘飘欲仙的感觉真的很美
请别笑我——

Similar to her approach to Poem 1, her pencil marks indicate the first draft and her black pen is the second draft; the only difference was that she had one more draft for Poem 2.

The final TT is presented at the end of this subsection. S1 had written her second draft over

The image shows two columns of handwritten draft manuscripts for Poem 2. The left column contains the first draft in pencil, and the right column contains the second draft in black ink. The text is written on lined paper and includes various annotations, corrections, and additions.

Left Column (First Draft - Pencil):

- It's you who are ^{the} ~~best~~ ^{my} ~~best~~ wine of all, ^{do you know that?} isn't that so?
- I like ^{it} ~~it~~ you say
- that if you can't hear my voice you can barely sleep all night.
- Can tell me
- There's no ^{Banner} to like without ^{that?} a phone.
- (and) without ^{it} your heart too will break.
- I'd like to ask you to call me, even if you've not drunk any wine
- Are you drink or are you not?
- Are you drink then, or are you not?

Right Column (Second Draft - Black Ink):

- ^{New Year} Dunderd's Springtime.
- Call me, even if you have not drunk ^{spring foot kicking} any spring wine.
- Please Don't blame ^{me}
- I'm the pisshead/drunthead/altie you despise
- Feeling ^{all so} ^{guilty} ^{bad} ^{for}
- ^{not} ^{answering} ^{when you} ^{call,} ^{when} ^{my} ^{you'll} ^{resent.} ^{bad} ^{called} ^{phoned}
- Please Don't ask me ^{sprints} ^{burns} ^(guts) whether the ^{other} booze ^{burns} in my ^{stomach}
- It's such a beautiful feeling, ^{drinking} in a ^{fine} ^{5oz} ^{glass}
- Please don't laugh at me
- My ^{image} is that of both ^{the} ^{Drunk} or ^{sober}.
- It makes no difference ^{whether?} if you drink or not, ^{pounded}
- I have you - ^{think} ^{badly} ^{of} ^{me?}

Figure 5.7 S1 draft manuscripts

her first draft on two pages, they are shown side by side in Figure 5.7. S1's attention had fixated on '春酒' in the poem's title, '酒鬼' (drunkard) in line 2, and '飘飘欲仙' in line 15. We shall approach these in textual order. When she was working on the title, her pencil marked '春酒' and she ran an internet search which took 12 seconds, and said: 'this is probably going to be something really rude, and I am going to be so embarrassed'. Her facial expression at the time told me that she thought this textual segment implied passionate and intimate activities.

Her search result was 'liquor', then she paused three seconds for an internet picture search, and verbalised, 'I am guessing it's just liquor or spirit, there is something in the Chinese encyclopaedic.' After consideration of Wikipedia, which referred to the term for a Hong Kong New Year party refreshment, she expanded her context to 'Spring festival party'. This is an example of using external public representation to expand on the context for a contextual implication as an addressee. Her final retelling of this term became 'Springtime' which tells her intended implicatures with some Absence for the English audience. She then continued with another pencil mark on '酒鬼' (line 2) and started level 1 verbalisation of a range of possible retellings for this expression: 'Piss head ... Drunk head too nice, pisshead is too mean, alkies are nice being in Scotland, there is no shortage of synonyms for this one'.

S1's third draft before her final textual decisions started by finalising the terms '春酒' and she said: 'So, let's go back to the drunken boyfriend who doesn't call at Christmas, 'Drunken springtime' is such a good title. I think we should stick with that, because it sounds

better, let's go back to the ST again' and then spend nine seconds reading the ST and five seconds reading her pencil and pen drafts. 'I am tempted by the “春酒”, and just say, call me, drunk or not, call me'; she spoke her mind with ease, and continued writing her TT down in black ink on a separate piece of paper. When she came across '酒鬼', she said:

I am that, not at the testable drunkard, feeling all guilty, I think I want to make it sound sarcastic. So, it is feeling all guilty for not picking any calls, I don't like 'picking up', that sounds too office English. That's fine, 'picking up' is also two words. One word should be 'when you phoned' then.

All of S1's decision-making processes were completed without consulting external resources or representations. Her corresponding pencil marks shown on the two pages of drafts indicates her saliency and possible processes of narrowing down from a broader range of semantic representations. Her textual scribbles on the ST print-out reflect her method of exclusion to arrive at her existing choices from drafts as immediate actual representations. Two main influencers of her process of narrowing down were the genre being poetry and retaining the stanzas' shapes, her protocol of retelling wavy lines reads 'feeling so guilty ... for turn back to itself, hang on, just phones, they are not poetic'. S1 decided to make a change from 'calls' to 'phone' which means that she thought 'calls' did not suit the poetic genre.

S1's expectation of poetry as a genre is that it is romantic and resembles the ST's shapes. Her expectation is reflected in her verbalisation of a term as: “飘飘欲仙”, I am going to look up, because I know what it means but I want to make sure that I know all of what it means.' In other words, this confirms her reasoning of this term with an internal range of representations, confirms the term's semantic representations with external resources, and she makes decisions over her retellings in the form of actual representations. Her pencil draft of Stanza 2 line 3 reads 'beautiful feelings', 'such a beautiful feeling', 'drifting in a fine

boozy haze'. Her immediate retrospection gave a detailed explanation of her efforts in retelling this line. She started to explain her pauses on the four-character term in this line:

Chinese is such a wonderful language, isn't it? For expressing a lot in a small space. You don't want to drift into paragraphs of footnotes in a poem. So, you need to keep it concise, but then, there is another thing I going to come on in a minute. But it's, you know, this idea of drifting, being all floaty, the way you do it, you are under the influence. So, that translates fine, lots of words for that '欲仙', that is harder.

At this point, S1's internal mental representations had a large scope of storage as to how much these four characters could tell; therefore, she mentioned using footnotes to express the amount of information contained in the term. It is evident that the term had triggered a vast range of implicatures in S1's mind. Her retrospection further confirmed that her scope of inferences touched on previous professional translation and interpreting experience:

I wanted to be sure about that one is because what I was saying about picking up a lot of my Chinese from reading, listening, and TV, and context in general, rather than sitting down with vocab list is that by one of this very unlucky incident. The only time I've come across '飘飘欲仙' is in the context of illegal drugs. So, I was hoping I'd get some sort of clarification and this is also a boozy thing, I figured out it's probably general intoxication and I am reading too much of something that wasn't there, but I wanted to eliminate that.

Her verbalisation on reading too much into something that is not there could be an indication of Absence emerging from the reading of Presence on the paper. The elimination process of her contextual assumption on '飘飘欲仙' seemed connected to her internal context, gained from previous professional experience when she came across this same textual segment.

S1 had connected this term with something from her long-term memory, an episode from her internal content that she could relate to intoxication; alcohol is a substance leading to intoxication like romantic feelings. As suggested by Brown and Yule (1983), Sperber and Noveck (2006 & 2007), and Hogan (2008), addressees expect an actual representation to

fit with their past experiences. In her post-task interview, S1 made more specific remarks on retelling the stanza with the expression ‘飘飘欲仙 (flying like a god)’ in Poem 2, line 15. S1 had experience of translating material concerning drugs — a work by Xue⁷¹ — into English, and the shocking cases of abuse narrated by Xue had allowed her to remember stories connected to the words in this past translation work. In S1’s retelling of the original stimulus ‘飘飘欲仙’, she said that this expression made her think of Xue’s novel. Hence, she connects this expression to drugs and drug abuse. Her recall of intoxication, associated with the four-character unit, triggered her meta-representation of an image and a vast range of contextual assumptions related to the unit, in a chain of episodes representing and connected to other episodes in her mind. In the translation of Yin’s poems, translators need to preserve syntactic properties. This is shown S1’s struggle to adjust her retelling, taking significantly long pauses to think about adjustments to the stanzas’ shapes. The syntactic properties of the poems acted as constraints for her, requiring her to shorten lines and elongate punctuation. Hence, she verbalised during her correction of the drafts, ‘I am going to the shortened version’ and ‘a big dash for the spirit of the poem’. S1 decided to deliver ‘drifting in a fine boozy haze’, and ‘fine’ to improve the sense of drifting in the final TT.

S1’s saliency focus on each poem seemed to be a polysemous Chinese word in each stanza. For example, when she started reading Poem 2, her eyes went straight to ‘形象’ (Poem 2, line 17) and she said ‘there are so many xings and so many xiangs. That’s what I just think it meant image’. RT claims that if there is an interpretation that offers adequate cognitive effect for no unnecessary effort, then this interpretation should be chosen. S1’s first interpretation of this term satisfied this condition; she chose ‘image’. This example is a

⁷¹ The author’s forename has been removed to ensure non-disclosure of key information which identifies S1.

straightforward case where S1, as an addressee, accessed and chose 'image' with little effort. She did not edit this choice and, thus, it appeared in her final TT of the ST segment. Her immediate retrospective data further verified this RT claim; she explained her decision to use 'image' in her first draft but decided not to change this TT in her final draft:

Because is the basic crude word, my drafts, I like literal for drafts, when I get two possible meanings, they both go in. If there are two possible meanings, they can all go in and pick out the best or find some sort of compromise later. But it's good for the first draft. Because there is a trail back to the Chinese, if I had this moment of inspiration and done something quite removed and very suitable.

S1 later made many remarks on how she was translating Poem 2, and these were particularly interesting as her implicatures of the poetic utterance, her prediction of the poet and the poet's communicative intention were reflected in more of S1's retro-perspective conversations which I will discuss in the following chapter with my developed two-phase translation model.

In contrast, S2 verbalised less for Poem 3 than she had in Poem 2. Her process in Poem 3 showed evidence of her saliency with her concurrent remark on the shape of the poem, 'alright, so that sort of trouser leg effect, is just cosmetic, not doing anything with the sense'. She decided to translate a shorter version of this poem instead of the whole piece and her ST is shown in Figure 5.8:

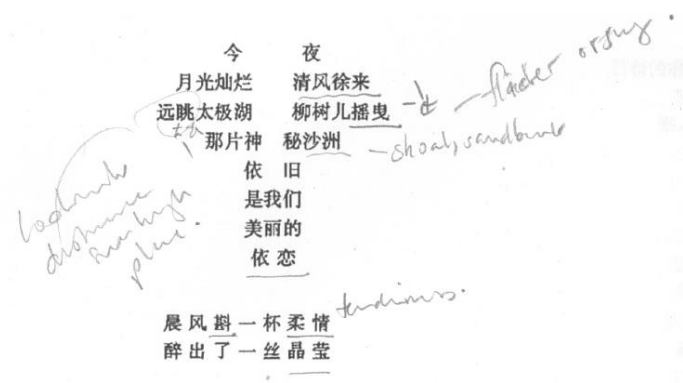


Figure 5.8 S1's ST of poem 3

Her interpretation processes, however, were a little more costly in terms of effort throughout the secondary communication of this short version. She had over 20 pauses longer than three seconds from the beginning to the end of this

shortened Poem 3. Taking her verbalisation on the last stanza of Poem 3 as an example, S1 devised a perspective translation for the last stanza which is shaped in a circle, verbalising: ““只有你我”, that’s not working in English, isn’t it? Just begging for an ‘and’ in the middle, which will spoil the sense.’ Then she paused for 16 seconds and added, ‘I just figure out the access of symmetry could be “and”, people who haven’t seen the Chinese wouldn’t know any difference, it still works as a circle.’ S1 was thinking of how to keep the word count of the TT consistent as well as keeping the shape of the ST. Then she paused for a further 16 seconds and said:

Shame, the beginning was nice, but I might have to go right back to the start and completely re-jig that pretty circle. Let’s try before you give up. ‘just for’ that retains the bracket, then ‘you and me’ can be the base of the sun, ‘you and me.

It is noticed here that the shape had already triggered certain mental representations before the poem’s context gave reference assignments. When she was reading line 3, on the left-hand side, ‘太极湖’, she commented, ‘This is so not my cup of tea. I am not a poetry person and I like my poetry to be quite concrete and explaining things. It’s rather lovely, but it will not fit my style, I am afraid.’ So, her ideal representation of the shape of the stanza, when the textual content was ‘Lake Taiji’ and ‘sandbank’, did not match her mental representations from reading the contents. For the ideal and actual representations to be optimally relevant, they must in normal circumstances offer an explanation for the trouser leg shape. From this perspective, it is not difficult to understand why S1 was not enthusiastic about this poem, as she spent substantial effort identifying a connection between the poetic form and content. On ‘月光灿烂’, she said, ‘And then so you got the moonlight, “灿烂” is one of those general wonderfully shining word [sic] that Chinese is full of.’ She continued after pausing, ‘just put ‘blazing moon’ for now, whether this is cantered, is a concept later on.’ Notice that the concept of moon light and lake activated an

explanation of S1's assumption of the shape. If the overall TT is consistent with the principle of relevance, even if the shape and context are indirectly connected, despite the extra efforts required from the translator, the TT should give all the necessary assumptions with a combination of resembled form and content. Shown below in Figure 5.9 are S1's draft and final TT for her translation task on a shortened Poem 3. If Gutt's view on successful secondary communication is correct, it is understood that Yin (the ST addresser of Poem 3) wishes to convey the shape of a reflective lake in the moonlight by including '月光灿烂' and '太极湖' in the lines. He provides these two textual clues to guide and allow the addressees to make a justifiable effort in processing his poetic lines, consistent with the principles of relevance.

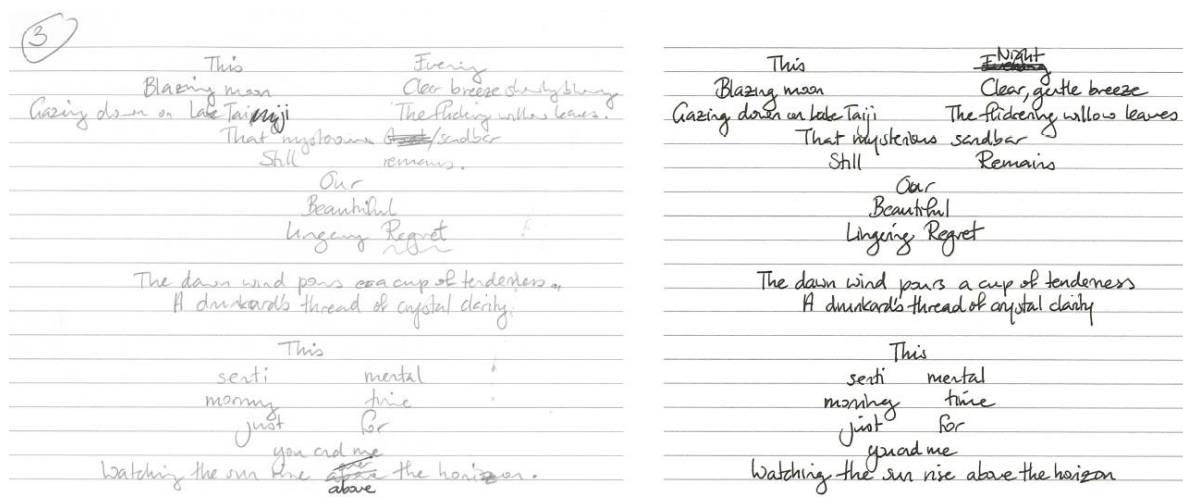


Figure 5.9 S1's Poem 3 draft and final TT side by side

Speculation techniques on identifying the most salient communicative clues from the poem will be sufficient for translators to find the ST addresser's intention and an original message of the telling. People's use of language always conveys more than the language itself.

When translators are retelling, they predict whether recreated expressions, communicative clues and the poetic form in retelling will bring an expectation of relevance to the TA, and possibly create positive effects, influenced by the traditions of the target culture. I stress that

a good awareness of the target language and poetic traditions are key to recreating an appropriate retelling, thus mastering any problems caused by a mismatch between source and target cultural representations. S1 showed her competence, primarily using her internal mental storage and techniques to guess a segment's meaning from its textual context. S1 had one or two drafts for each poem she worked on, while S2 created no drafts. The following section will demonstrate how S2 approached the three poems.

5.5 Translation process and product of S2

On the filming day for S2, she declined to participate in my original Task 2 design which required the playback of the subjects' Task 1 for immediate retrospection. Like S1, who also did not wish to look back at her own video footage, S2's choice enabled me to maintain data consistency in both subjects' verbalisation with the same traditional method of retrospection data collection. S2 typed up her retelling in English on the day of her data collection. For comparison, S1's data collection procedure⁷² could be summarised as follows:

1. S1 worked on the selected stanza of Poem 1, draft 1; I questioned her on specific pauses.
2. S1 worked on the entire Poem 2, draft 1; I questioned her on specific pauses.
3. S1 worked on the selected stanza of Poem 3 draft 1; I questioned her on specific pauses.
4. S1 refined her Poem 1, draft 1, and wrote up the TT in a legible form of handwriting.
5. S1 refined her Poem 2, draft 1 and wrote up the second draft in a legible form of handwriting; she expressed her willingness to come back to the draft and refine it further.

⁷² I was inspired by the way that Angelone, E., Lacruz, I., & Shreve, G. M (2012, p. 23) handled post-editing segments.

6. S1 refined her Poem 3, draft 1 and wrote up the TT in a legible form of handwriting.
7. S1 refined her Poem 2, draft 2 and wrote up the TT in a legible form of handwriting.

S2 produced a significantly smaller number of verbalisations and did not draft any written utterances before delivering a final TT for each poem. She did not verbalise much emotional or personal content in the completion of the tasks, resulting in significantly less concurrent verbal data, but slightly more retrospective verbal data. She adopted problem-solving processes for all identified translation issues in both the comprehending and reproducing phases of the translation process. The collected think aloud data may reflect how S2 transferred all relevant aspects inferentially conveyed by the ST without making many premises; all seemed to be transferred automatically. S2 decided to type up her TT on her familiar desktop computer at her own office. In all of the filming sessions, she comprehended both the denotative and connotative meanings of the ST. S2's method when working on a Chinese to English translation was to make a near-final draft and then check it. She made only a few adjustments in correcting her drafts. The shapes of the poems seemed to guide her comprehension of the telling and restricted her retelling of English linguistic representations for a general audience. This sub-section contains a selection of S2's verbalisations on three poems, representative of her ways of inferencing the ST's textual segments. These examples are representative of S2's thought processes for Phase 2, namely, considerations of the TA's perceptions of her TT and linguistic arrangements in the English language. Verbal data on Phase 1, the telling phase, was limited in quantity, due to her way of working, her relatively faster reading speed of the ST, and her comprehension of the ST, which seemed to be faster than that of S1.

Although S2 worked differently from S1, writing no drafts and working in her usual working environment, she was able to identify the rhymes, overtly verbalise her effort in rhyming her TT for Poems 2 and 3 and showed a greater knowledge of TAP, both as a methodology and a research method. Lefevere (1972, p. 100), in his PhD thesis, stressed that ‘nearly every great work of literature has suffered at the hands of translators who misguidedly try to rhyme’ regardless of the presence of rhyme in the ST, while ‘not acting with any conscious determination to destroy what they set out to translate’. Later in the thesis, where he compared and evaluated different types and versions of translations of Catullus’s 64th poem, he critiqued the difficulty of those attempting to find a rhyme who merely succeed in transmitting a caricature (p. 124); strategies such as ‘paragraphing’ that run out of control leading to the rhyming translator being carried away by his own device (p. 122). In the case of S2’s translation of rhymes for her TT, I have selected a few examples to discuss in this sub section.

During S2’s secondary communication of Poem 1, she clearly verbalised on stanza shape adjustment and character counts to replicate the shape of Stanza 1. Her efforts were focused on keeping both the character count and shape consistent, ‘It’s got six lines and one big line; can I try to replicate that?’ she asked herself, in reference to the retelling ‘if what I see in your eyes is an autumn deluge’. When she came up with ‘the past glitters in wavelets on you’, she said, ‘I can’t actually replicate his pattern, so I have not managed to replicate the visual patterning very well’. She created her TT stanzas in a shape peculiar to a particular type of tree, as she gave her salient example of the particular type of tree as a Scots pine. When completing her task for Poem 2, on the textual segment ‘没酒’ (Poem 2, line 20), she verbalised a continuous stream of thought:

'life, again, the problem in English is, there is a problem with words to do with alcohol, you can't say wine, because it is too specific, you can't say alcohol because it's too broad and it's too technical and cold, hum, you can't say booze, because it is too colloquial, drink, hum, if it was whiskey, then you can say something like the water of life, hum, hum, the 'spirits', you can say the 'spirits', I could say something like 'temperance', 'a life of temperance is tasteless', and then we got a little bit of alliteration there, cause I haven't really taken much note of, I might, I really not looked at how words sound, hum, except to avoid cacophony, but I think I would say 'don't grudge me, a life of temperance is tasteless', right.'

S2 not only confronted the problems of retelling rhyme, such as alliteration and end rhyme, in English, but also highlighted the problem of setting the appropriate tone and register. Her process of selecting from a wide range of English words — 'alcohol', 'wine', 'booze', 'spirits' — was accompanied by thought processes in narrowing her range of contextual assumptions.

From RT perspectives, the criteria for her retelling's consistency with the principles of relevance were not only retaining the rhyme but also predicting how the content would be perceived by an English audience. The decisive factors, for these lines, are the accessibility of her contextual assumptions and their contribution to the overall relevance of the ST message. Several assumptions could be triggered by the ST segment, so her decision in retelling retains this kind of effect, as she explained when deciding to use the word 'temperance':

I could say something like 'temperance', 'a life of temperance is tasteless', and then we got a little bit of alliteration there because I haven't taken much note on, I might, I not looked at how words sound, hum, except to avoid cacophony.

Poem 2 is an ST where the subjects encountered rhyme, sound-based poetic properties, and semantic representations. As a native Chinese-language user, when I came across the end rhyme 味 (wèi), 美 (měi), 醉 (zuì), 谓 (wèi), 味 (wèi), 对 (duì), 睡 (shuì), 味 (wèi), 醉 (zuì), 碎 (suì) in Poem 2, it sounded like a standalone line conveying a semantic representation and

imagery on its own, because this line of rhymed characters could mean ‘deliciously carelessly intoxicated taste correct sleep taste intoxicated shattered’. This line forms its own rhyme in simplified Chinese, a four-character segment starting with *wei*, then two further three-character segments starting with *wei*. The order of these grouped characters sounds like a typical romance. It tasted good, delicious, and two lovers are careless at first, then get further intoxicated to sleep before, finally, their hearts are broken. You could go back to the circle and taste all these emotions again. Since the rhyme and phonetic properties of an English utterance are based on the phonetic properties derived from the Latin system, the poetic effect of the sound is unlikely to be rendered closely. However, the ST rhyme also functions as a communicative clue, intended to be easily picked up by addressees because of the repeated use of *wei*. This cycle of sound and the shape of the final stanza as a circle are correlated and reinforced for the readers.

Firstly, S2 identified the rhyme scheme of Poem 3 as an issue for translation into English, as she verbalised in Task 1: ‘The only problem with the English, is there, you can’t get the rhymes, you got ‘味 (*wei*), 美 (*mei*), 醉 (*zui*), 谓 (*wei*), 味 (*wei*), 对 (*dui*), 睡 (*shui*), 味 (*wei*), 醉 (*zui*), 碎 (*sui*)’.’ Instead of following the original rhyme scheme identified above, she created the following rhyme in her English translation: lines 1–3 have a final rhyme in ‘-ight’, lines 4 and 6 have the internal rhyme ‘pale’ and ‘trail’, lines 7 and 8 use an alliteration in ‘sa-’, lines 11 and 12 display an internal rhyme in ‘ee’, lines 14 and 16 have the end rhyme ‘-own’, lines 21 and 23 the end rhyme ‘wake us’ and ‘cups us’. She considered the rhymes in the ST as a sound element which restricted and limited her choices in the English retelling. According to Gutt’s (2000, pp. 111, 112) interlingual interpretive use of languages, there are always problems in faithfully transferring stylistic details from the ST to the TT. This

example from S2's Poem 3 data demonstrates this problem of translation, when the translator cannot possibly preserve all the stylistic features present in the Chinese, a problem caused by phonetic differences in the language pair. For Chinese to English translation, if the translator reproduces the sound effect of a rhyme, the visual effect of the Chinese characters is always lost.

In translating contemporary Chinese poetry, the problems of rhyme, culturally specific items, allusions and linguistic structures that beset the translation of traditional poetry still affect the translation of present-day poetry, even when working in ordinary language (Pellatt, 2010, p. 172). In the above example, the bridging of a cultural gap was required because of the implicature of the word 'alcohol', which would project an association for the TA of being an alcoholic, binge drinking, not a romantic image. S2's associated verbalisation demonstrates how to deduce, predict and fulfil the TA's expectation, where problems caused by a cultural gap may be reflected within the phases of communication. As influencing factors in the formation of mental representations, native language and cultural norms are deeply reflected in the content and forms of these representations. 'A language user brings to any verbal encounter blueprints for action that have developed through their socialisation or acculturation in a given society. From childhood on, they have learned to realise certain speech acts in a culturally appropriate manner' (Kramsch, 1998, p. 26). S2, therefore, needed to select from a range of prospective words and meet the target cultural norm by thinking like a TA herself. The criterion of the TA's expectation of relevance is what the TT raises that guide the TA towards the ST addresser's meaning, yet what they find prominent and predictable in the TT derives from the target language culture. The use of 'temperance' has cleverly avoided using any words which directly refer to 'alcohol' yet 'tem' rhymes with 'teist' in the word 'tasteless'. This need to have a rhyme, the sound factor,

was a criterion in her decision to retell the ST line in her TT 'don't grudge me, a life of temperance is tasteless', where she has a word beginning with 't' and conveys Yin's intention of 'no alcohol no fun'.

S2's data and her behaviours in the two phases and three stages were all happening at the same time. Some of her behaviours (which I will present in the next chapter) during completion of the tasks overlapped while S2 was talking aloud in Task 1. S2 did not draft her poems like S1 did, which was having few drafts before a final TT, S2 completed her drafting and refining processes all at once. As a result, I had no division between the drafting and refining processes of S2. In other words, once she finished her verbalisation of the translation process, the translation was the final version, saved on her desktop computer. S2's method of working through the tasks could be summarised in three simple steps:

1. S2 worked on the entire Poem 1, produced a draft and refined it for the TT; I questioned her on specific pauses.
2. S2 worked on the entire Poem 2, produced a draft and refined it for the TT; I questioned her on specific pauses.
3. S2 worked on the entire Poem 3, produced a draft and refined it for the TT; I questioned her on specific pauses.

To explain these three steps with her data, I will use an example from Poem 1. S2 translated the line '天涯人儿的消息' as 'why does the news from people in the far corner of the earth', and then finished translating the entire poem, only making minor corrections to polish it.

In the remainder of this chapter, I wish to discuss examples from S2's data collection on Poem 3 only, leaving aside some S2 data for a comparative discussion with S1 data on Poem 2 in the next chapter. Example 1 is '我的品诗阔论' (My talk of poems) in Poem 3 line 12; Example 2 is '朝霞淡淡的光辉' (The clouds that shadow morning) in line 18, and Example 3 presents data regarding rhyming in line 20. S2's first pause during translation of example 1 lasted for 10 seconds; she took a second pause of the example in the same line for 17 seconds:

Pause 1 task 1 concurrent data: 'Now, my appreciation of poetry'.

Pause 2 task 1 concurrent data; 'my appreciation of poetry', 'my broad discussion', 'my appreciation of poetry', 'I talk of poem is long and large', 'my talk, my talk of poem is long and large'. and, 'large, long and large, my talk of poem'.

Her verbalisation of the second pause indicated the effort required in processing '品诗阔论' (talk of poetry). In Task 2, when I asked her to explain these two pauses, her immediate response was:

Pause 1 task 2: When you see a line like that, in English, you do Latinate abstract nouns, which are very clumsy in poems. Unless you are doing the whole thing in some Latinate fashion. So, you know 'my appreciation of poetry', 'my appreciation of poetry'. In a love poem, which it obviously is, that would sound incredibly pompous and even ironic. I don't think it is an ironic poem, I think it is a sincere poem.

Pause 2 task 2: so, I wanted to dispense with that, I just said 'talk', 'my talk of poems'. Monosyllabic Anglo-Saxon always sounds more romantic than Latinate verse. I assume lying on the sandbank in the moonlight, and they have been talking about poetry, but in a very romantic sort of way.

In example 1, S2 would be understood as making assumptions about the TA's perception. The effect of narrowing is to yield a more plausible, informative or relevant interpretation in which the speaker is understood to claim that 'my talk of poem' is a suitable amount of money shows that narrowing may take place not only to different degrees but also in different directions.

As stated in chapter 3 section 2, it was a struggle to find pilot study participants for poetry translation activities; the pilot candidates' general expectation of Chinese to English poetry translation is that 'poetry [is] impossible to translate' (Davie, 1977, p. 45). This was the response and genre expectation from those who were mostly non-professional translators of poems. In other words, they are a general audience, and, in their expectation, it is almost impossible to retell a poem. This expectation of the TA assumes that the ST addresser has no or little intention to communicate to anyone. They clearly expressed this expectation without knowing the STs to be used in the pilot study. This type of TA expectation should be considered in the second phase, where the translators deduce an expectation of the TA and use communicative clues in attempt to match intention and expectations. Since this study focuses on written translation, it is focused on re-embed[ding] textual clues in the target language. This bridging activity happens when translators develop a TT, during Stages 2 to 3 of the secondary communication. S2 seemed to have been thinking like a TA, switching her mindset to how the TA would think, and she verbalised her predictions of how the TA would perceive her TT. In the above examples, she considered the ST to be a love poem, which intended to convey a romantic tone; not only did S2 predict both the intention and the expectations of the TA, but she also lowered the register of '品诗阔论' to a semantic retelling of 'talk of poetry'.

S2's second example '朝霞淡淡的光辉' in Poem 3, line 18, is an illustration of her narrowing of a word's semantic representations for a targeted retelling in English. The Task 1 protocol of this line is 'the clouds that shadow morning, morning is scattered in your hair'; her retelling of the ST flows out in her verbalisation, 'the forest dusts pale, forest pale in dawning sun, forest pale in dawning sun'. Her narrowing of a range of semantic

representations was in the adjectival phrase ‘淡淡 [literal translation is ‘lightly’]’ in the designated line. In Task 1, her only pause in verbalisation was caused by trying to deal with the sound element requirements she detected:

I think I got pale somewhere else, haven't I? ‘forest, forest, forest light, forest’, ‘淡淡’, ‘forest’, ‘weak’, ‘limpid’, ‘dusting’, ‘forest dusting morning’, something, okay, ‘forest dusts my dawning dream, dusts, my dawning dreams’, so they are not end rhymed necessarily.

S2's Task 2 decision-making was restricted by the end-to-end rhyme in her TT in English, which she explained in Task 2: ‘there are not many possibilities’ of semantic representations of ‘淡淡’. She was talking about dusting a forest, which would be a light forest, so she transferred the dawn to the dawn forest, to the poet's dawning dreams and finally, ‘my dawning dreams’. This line of the TT has a designated sound effect (end rhyme) that S2 wished to deliver.

In Poems 2 and 3, S2 prioritised addressing the sound element over maintaining the same stanza shape. The third example discusses this end rhyme. The identified rhyme in Poem 3 is a phonetic rhyme in each line's ending characters; in other words, the original sound representations were purposely embedded to create an overall sound effect, but the look of the characters is not rhymed — they cannot be similar as they are in European languages. For example, rhyming words in German are likely to be spelled similarly. However, as suggested in Gutt's 2000 study, a translator should and often has to choose in terms of a hierarchy and what to prioritise. S2's TT is as follows:

Watching the sun rise
to night
moon light
wind light
a lake pale
in the distance
where willow branches trail
a sandbank
sacred
is the stanza of our yearning
each syllable warms the spring chill
our tete-a-tete spills into sleep
My talk of poems deep
Surrounds you
Your gown
Flutters in my heart
Far down
The clouds that shadow morning
Are scattered in your hair
Frost dusts
My dawning dreams
And birds in chorus wake us
Your lips rosy with sleep
The morning breeze cups us
Intoxicated in the silk of love
In
This dawn
Love live
Only you
And I
Watching the sun rise

Poem 3 TT by S2

Thus, in the above translation, S2 chose to prioritise the aural (phonetic) resemblance of English words. S1's Poem 1 and Poem 2 will be presented and discussed in chapter 6, with examples from S2's data on the two poems.

Both subjects, especially S2, identified problems caused by language pattern and mismatch in rhyme, a transcendental pattern of language. S1 decided not to render the ST rhyme in her English translation but S2 did. Their TAP data mainly disclosed the content of their cognitive environment, rather than their application of specific strategies during tasks, but the subjects' translation strategies were not limited to problem-solving alone. Evidence was shown of the application of non-problem-solving translation strategies in subjects' consideration of the translation brief. Each had an overall strategy when considering the TT to be generally shaped in such a way that closely resembled that of the STs. Their decisions to partially render or omit the rhyme in the TT could be a process outcome after consulting the brief and considering the TA. S1's overall strategy could be summarised as 'keep the shape similar, find the perfect synonyms', while that of S2 was rather 'keep the rhyme, simplify the text'. 'Text' here refers to the content of the poems and simplify refers to the TT being focused on the delivery of an ST message with thoughtfully selected words, but less complex language and less vague imagery. All research subjects applied both overall and specific strategies in approaching the ST; the differences in their processes are how they perceive sound elements differently. All research subjects had developed strategies to minimise the distortion of the ST message by optimising their TT to suit English cultural perceptions, and all tried to predict the TA's mental operation processes and expectations of the TT. They applied general approaches such as 'summarising', 'unpacking' and 'replacing'; their strategies are both process-oriented and product-oriented. Although I provided a translation brief, the subjects worked in a task-independent way in their natural work modes. During the evaluation in this chapter, different influential factors (including translators' behaviour) were categorised, and the translator's cognitive map in a flowchart demonstrated their mental operations during the completion of the translation

tasks. With a perceived ST message (inferred from the translator's cognitive environment), the translator then reproduces the message in the target culture for a specific addressee. Thus, the translator's responsibility includes inferring the TA's cognitive environment for the TT to trigger an expectation of relevance in the TA.

Chapter 6 A model of secondary communication, translators' minds, and translators' lines

The previous chapters discussed Gutt's theoretical account and analysed the translation processes of the pilot research subjects. I focused on how differences in the cognitive environment led to miscommunications or gaps in secondary communication of cross-cultural nature. One of the translator's key tasks is to bridge communicative gaps and minimise the likelihood of miscommunication by matching the ST addresser's intentions with the TT addressees' expectations. Translators' 'craftmanship' with words is embedded in their renditions of the message and imagery of the poems. For instance, in Chapter 5, I discussed S1's protocols on a textual segment about trees and how trees were associated with a mental image during her secondary communication, as well as the abstract concept of deities flying among the clouds. The research subjects achieved a good balance in combining their experience and intuitive reasoning, with data showing evidence of how their cognition worked together with the ST linguistics to create their own imagery of an ST message. This chapter uses examples from S1 and S2's processing data of Chinese to English secondary communication to explain the development of a practice-oriented translation model. In this chapter, I will now discuss the two translators' verbal data, while exploring how the zigzag translation model has developed from its first blueprint.

A model is an application of a theory or an approach (Anderson & Lehman, 2019, p. 13). My translation model is premised on the idea expressed by Chomsky and the founders of RT that 'the concept of content to be articulated in a grammar is purely representational ... such a representation of content ... provides a partial basis for interpretation' (ibid, p. 19).

The extralinguistic elements of actual representations of an utterance form the concept of content. The experimental data shed light on translators' saliency selection processes and mental representation assignments in terms of what they see as predominant in the lines of an utterance, what corresponding context they construct and what this chosen correlative context represents. My model considers the human mind as a system that takes input and creates discourses of mental representations from actual representations by text (or utterances). Hence, actual representations give rise to a partial basis for interpretation by human minds. My model has two phases, inspired by Gutt's concept of telling and retelling during a secondary communication process; in this respect, it is similar to many existing studies of RT, which divide the translation process into two parts. These existing models describe translators' dual roles or multiple roles in terms of retelling an ST message to a TA in a different language and culture.

During the model development stages, I attempted to identify differences in representations of certain imagery and sounds (musicality or rhyme) by comparing the data from the research subjects with my own. In developing the model, I focused, in particular, on how the three of us deduced intentions in the telling phrase and audience expectations of relevance in the retelling phase. I also considered how research subjects narrow down implicatures and tackle a translation problem. The various drafts of the model were also used in the teaching of postgraduate translation and interpreting to gain students' feedback. I then refined these blueprints to produce a final model encapsulating Gutt's concept of two phases in secondary communication with an elaboration on the more specific stages of Chinese to English translation. The last subsection of this chapter presents the final version of the translation model and explains it with examples.

6.1. Models in Translation Studies

In translation studies, as Nord (2005) explains, 'the translation process is usually represented either in a two-phase or a three-phase model' (p. 34). The traditional two-phase model of translation, which was developed before Sperber and Wilson's inferential model of communication, consists of two chronologically sequential phases, namely, a decoding phase (or comprehension or analysis) and an encoding phase (or synthesis). Wilss (1982, p. 80) argued that two-phase models 'brings out more clearly the double function of the translator' and 'depicts the activity of the translator in a more true-to-life way'. A decade later, Wilss (1996, p. 188) postulated that decision making in translation contains 6 stages, that are problem identification, problem clarification and/or description, research on background information, deliberation of how to proceed (pre-choice behaviour), moment of choice, and post-choice behaviour (evaluation of translation results). The three-phase model contains an intermediate (grey area) transfer phase between the comprehension and reconstruction for the ST message transfer, inserted between the comprehension and the reconstruction phases, thus dividing the model into three steps: decoding, transcoding (or transfer) and recoding. The main difference between the hypothesis by Wilss and the three-phase model is that 'the second phase of the three-phase model is where the translator's transfer competence comes into play, since the translator has to devise a kind of translation "plan" or "strategy"' (Nord, 2005, p. 35).

The two-phase model assumes that translating is a code-switching operation on a sign-to-sign basis, but this only applies to 'habitualized or partly habitualized translating procedures' (p. 30). The two-phase model inappropriately suggests that a translator needs

only receptive proficiency in the source language and a productive command of the target language. Most three-phase models are based on the premise that the aim of translation is 'the realisation of verbal communication between people who speak a different language' (Komissarov, 1977, p. 46). Both models are based on the hypothesis that ST analysis alone provides the transfer criteria which allow the ST function to be transferred to the targeted situation. The ST textual function is established by its communicative situation, which is usually created by the ST writer, with the TT function usually defined by the translation brief (Nord, 2005, p. 36). The three-phase models have the advantage of an explicit transition phase, but may not be consistent with Gutt's concept of the telling and retelling of translation, which indicates a secondary communication of two main phases.

For the translation of literature, more specifically, Holmes drew on mapping theory during the late 1980s to early 1990s. He suggested that the translation process is a multi-level process: when translating sentences, the translator has a map of the original text in their mind and at the same time a map of the kind of text they want to produce in the target language (Holmes, 1988, p. 96). Mapping theory, thus, treats the structural concept in translators' minds as 'two maps of the original text and of the translated text which we are carrying along as we translate' (p.96). Textual segments in the ST are determined by the original sentence together with these maps. Holmes's concept of mapping is based on Nida's model of the translation process, according to which the ST passage is converted into a TT passage 'via a tripartite process of analysis, kernel-level transfer, and restructuring' (Nida & Taber, 1969, p. 82). Holmes also called for the development of an adequate model of the translation process before scholars can hope to develop relevant methods for the description of translation products and observed that there had been a trend of suggesting that the translation of texts takes place in two places: the serial plane

and a structural plane. The former refers to the translator retelling the text sentence by sentence, and the latter to the translator abstracting a 'mental conception' of the original text. Thus, Holmes sketched a two-plane model using this concept with mental conception abstracted to validate the TT.

In the cognition dimension, the cognitive environment of translators consists of mental representations, as well as linguistic and language cultural knowledge. The two maps contain mental representations triggered by the ST. Each linguistic unit in the utterance has a corresponding concept in the ST culture and, in the translators' mind, the two maps overlap. Holmes's mapping theory explains the process of literary translation as the application of these mental maps to translation studies, where the translators have a map in the source language (Map 1) and then construct a target language map (Map 2) before delivering in the target language. Holmes's concept of transference between the two maps is useful for providing a macrostructure of how the translator's mind enters into literary translation where the previously discussed combination of RT and Schema Theory may not be a suitable approach for literary translation.

In the following decades, Holmes's theory was adapted by other scholars, including Hönl (1991, p. 79) who developed it into a model of real communication. Hönl claimed that, in translators' mental reality, a projected ST message exists in the translator's mind with a 'work in progress' translation, prior to the development of a macro-strategy, and that different parts of the structured domains in one's cognition are oriented towards the prospective translation. Hönl suggested that a translator's mental processing of a projected ST takes place both in an uncontrolled workspace and a controlled workspace. In

his model, communication starts with the translator's understanding of the ST, as 'it takes place in the uncontrolled workspace and involves the activation of *frames* and *schemes* [emphasis in original]' (p. 78). Hönig's model⁷³ drew on these notions of *scheme* and *frame*; and he further explained that '*scheme* and *frame* stand for different parts of the reader's expectation structures, they are structured domains of long-term memory. Some of these expectation structures are orientated towards the *prospective TT* [emphasis in original]' (pp. 79, 80). According to Hönig (p. 80), 'the translator will become aware of the translation tasks by collecting and collating data from the uncontrolled workspace, the *perspective TT* and the *projected ST* [emphasis in original]'. Regarding experimenting, participants may verbalise a combination of the perspective TT and the projected ST, along with verbalisations of potential translation issues and the use of problem-solving strategies. However, the 'location where all those mental, cognitive processes take place and their way into TAP are happening in the controlled workspace; these processes are '*monitoring strategies* and the application of *micro strategies* [emphasis in original]' (p.80). The two spaces are interdependent when the communication process begins. In the translator's uncontrolled workspace, which consists of long-term memory and unconscious behaviours, they use their competence to contribute to the overall production of TT. Thus, while these models explore processes in a real communication with empirical data, they do not explicate how translators make decisions in a secondary communication. This will be further discussed in the following subsections.

6.1.1 PACTE Group

⁷³Hönig's model was first published in journal articles in 1988.

Whilst the Chinese translation studies on RT presented in Chapter 2 offer a useful broad sense of how RT can be applied to translations, the lack of studies on TPR-based translation models and empirical translation data led me to seek primary inspiration in Western scholarship on TPR and translation models, notably in the work of the PACTE Group,⁷⁴ a research group formed at the Universitat Autònoma de Barcelona to conduct empirical and experimental-based research on translation competence and its acquisition in written translation. Their experimental research describing translation competence is organised in two phases, one completed in 2010 and the other started in the same year (PACTE, 2011). PACTE group members incorporate theoretical concepts into their models. I was particularly interested in exploring a specific gap in the existing research, namely the cultural defaults in interlingual communication in translation from a logographic language to an alphabetic language. As previously stated, the principle of relevance explains communication gaps by analysing similarities and possibilities for interpretations. Thus, the greater the cultural gap within a language pair, the fewer the similarities and possibilities for a feasible explanation within the proposed framework. This PhD study considers PACTE's critique of methodological problems in translation studies and agrees with PACTE's (2000) research outputs on the difficulties in empirical research into translation studies. As Angelone (2018, pp. 24, 25) noted, PACTE's 'rich point model has advanced translation process research on problems in translation by highlighting the need to take both process and product metrics into consideration'. This research group's point-based translation competency model reflects their research outcomes in terms of the distinctions between bilinguals, transfer competence between translators who demonstrate their ability to consolidate expert knowledge, and differences caused by extralinguistic factors (PACTE,

⁷⁴ PACTE Group scholars include Allison Beeby, Mònica Fernández, Olivia Fox, Amparo Hurtado Albir, Anna Kuznik, Wilhelm Neunzig, Patricia Rodríguez, Lupe Romero, Stefanie Wimmer.

2011, p. 319). Their common key features are demonstrative, explained step by step and descriptive in nature.

6.2 RT-based models in Translation Studies

This subsection has two components: the most noteworthy RT-based models in Chinese translation studies and Gutt's recent scholarly study. The selected Chinese studies, which have turned RT concepts into a model for practising translators, have been deliberately omitted from the literature review to be discussed in this chapter because of their relevance in inspiring me to develop a translation model from my own research. The limitations of these models led me to start experimenting with my own manuscripts in classes for trainee translators. Gutt's 2011 study acts as a continuation of his 2000 study, which was a theory-focused book. His 2011 study seems to be a practical guidebook for translation training and the application of his concepts in translation. Before we explore Gutt's latest developments on the practical aspects of his theoretical account, we shall investigate how RT is used as a model in Chinese translation studies.

6.2.1 RT-based models in Chinese Translation Studies

In Chapter 2, I discussed RT's development in mainland China from its early years to recent years, but I did not discuss how Chinese-language translation studies adapted RT concepts in a model. In general, Chinese scholars tend to directly apply Western models to Chinese and English translation processes or products. Zhao Yanchun (1999) used RT like a mathematical formula. While this is an innovative way of summarising RT concepts, this

type of formulation creates problems in identifying the sum of the translators' presumption of relevance in terms of effort and effect, generalising Gutt's degrees of relevance and cost-effect relation into one simple ratio. Scholars such as Li and Luo (2004, p. 40) cited this formulation and also proposed an RT model of translation that looks like a mathematical formula. Their model emphasised relevance, presenting level, equivalence and degree of relevance in terms of the preservation of the ST message.

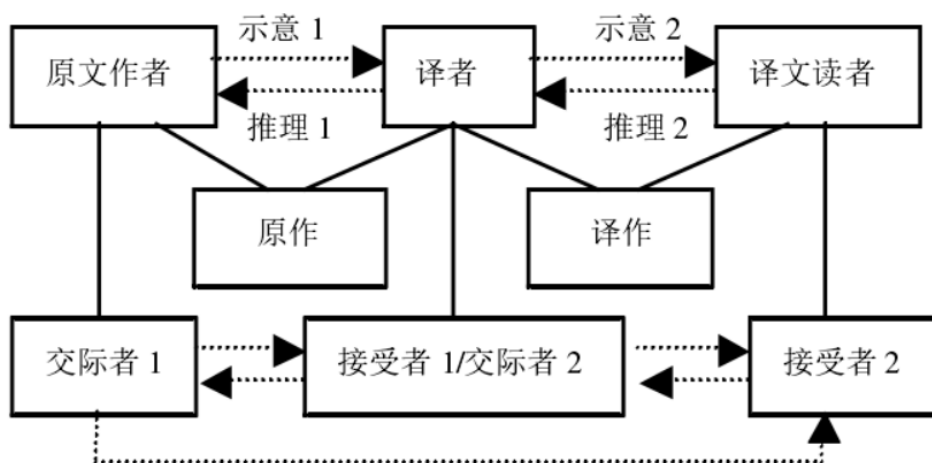
$$R \propto \frac{CE}{PE}$$

Figure 6.1 The Li and Luo RT formulation

In the above figure, presenting their model of optimal relevance like a mathematical formula, R refers to relevance, CE stands for contextual effect and PE for processing effort. Studies by mainland Chinese researchers such as Yang (2011, p. 26) and Guan (2011) have continued to cite this formula in their studies in recent decades. However, a scientific 'formula' does not seem to explain a translation process, but rather delivering an elusive ratio. There is no such 'ratio' indicating an optimal relevance in any of the studies citing the formulation in Figure 6.1.

In the late 1990s, He Ziran (1995, 1997, 2001) developed an ostensive inferential model which was also widely taken up and discussed in Chinese translation studies, with researchers including Han (2008) and Zhao Ni (2008) using the concept of his model. The model by He Ziran divides the translation process into two parts and three-participant relation (三元关系) that are based on ostensive inferential communication (He, Z., 1997, p.

193). It is shown both in the original simplified Chinese and in the English translation in Figure 6.2 below:



(翻译过程示意图)

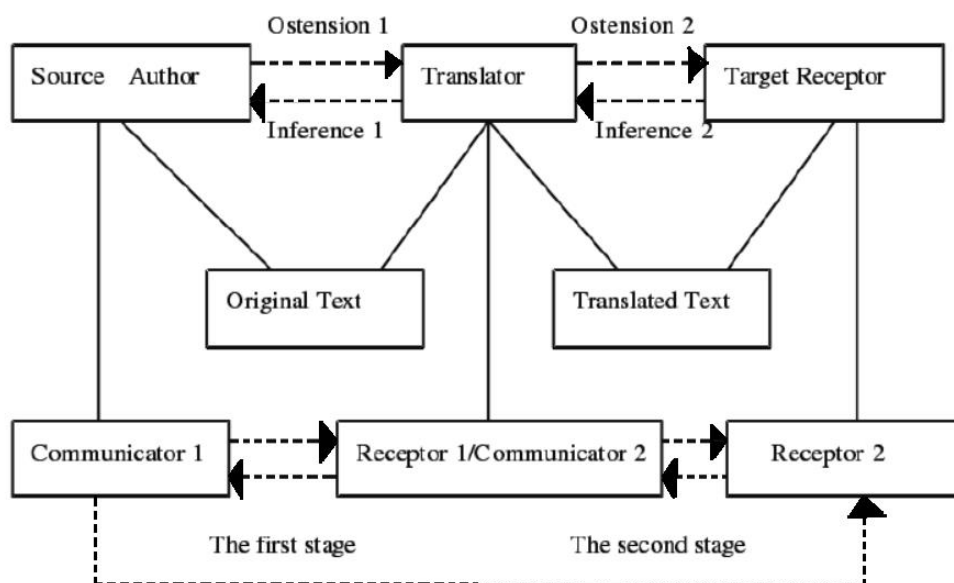


Figure 6.2 He Ziran's model of interpretation for translation processes (He & Zhang, 2001, p. 298)

The linear processing order in this model runs from left to right. The model organises the entire communication process of translation into two sub-communications — Ostension 1 and Ostension 2. The translator switches from being Communicator 1 of Ostension 1 to

Communicator 2 of Ostension 2. While this model presents an outline of the translation process that accords with my own approach and that of Gutt, it does not attempt to reflect the complexity of secondary communication, particularly in terms of how the translator might switch their mindset from the source to the target. This highly complex mental activity may benefit from an explanation of the 'grey areas in translation' included in a model. My own research data collection was designed to be able to extract transcriptions of translators' talking and thinking aloud processes to explore this highly conceptualised area with regard to Chinese culture-specific expressions. I will include an explanation of grey areas with examples from research subjects' data as well as including steps to cover this area in my own translation model.

Another model, focusing on implicatures, was developed by Fu (2010), using the sub-task concept to demonstrate how an implicature could develop in an utterance of literature. Fu sees RT as a theory that can both explain and guide the process of literary translation and therefore developed a detailed and comprehensive process model using Sperber and Wilson's (1995) original examples to further explain the construction of implicatures in the process of comprehension, an illustrated in Figure 6.3:

Figure 6.3 Fu's model of the comprehension process with sub-tasks

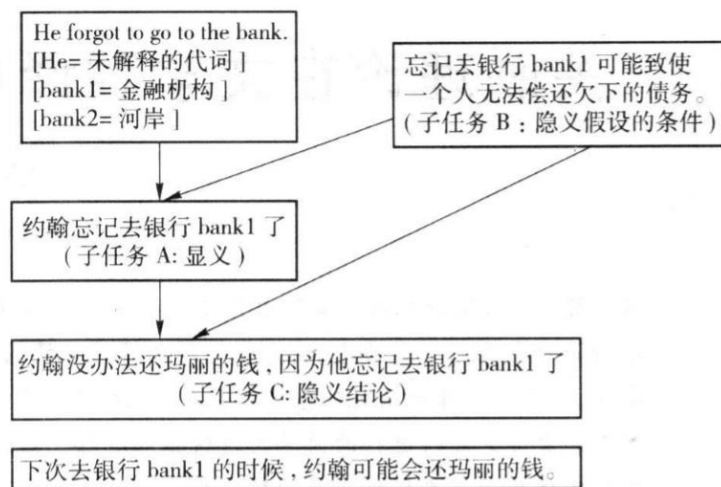
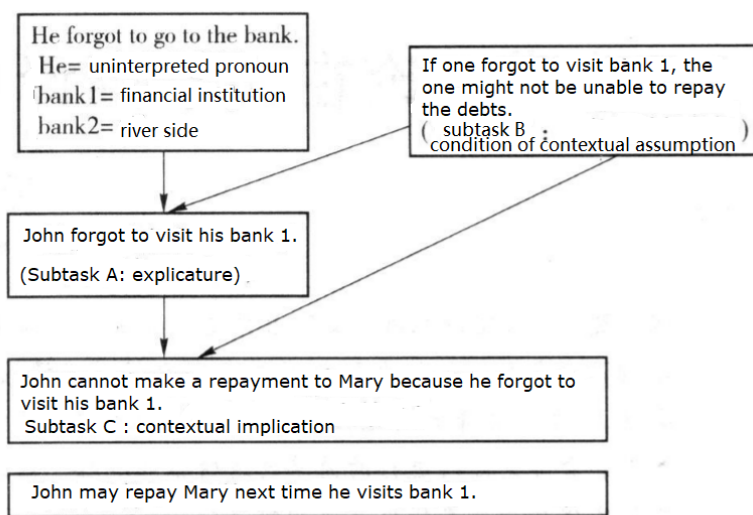


图 1 例 1 通过子任务表示的理解过程



Demonstration of comprehension process with example 1 subtasks

Fu argues that, in parallel with the model of comprehension presented here, literary translation can also be divided into two sub-communications. Poetry is a genre in which the addresser contemplates sensory and figurative language. As a consequence, the translator will need to process a wider range of implicatures triggered by this figurative content. In Fu's comprehension model, interpretation processes manifest as sub-tasks, adapting Sperber and Wilson's concept of the sub-task for how the translator concludes a contextual implication from reading a text. This manifestation of sub-tasks for the analysis of translators' interpretation processes can help to elaborate a literary translation process with

an emphasis on implicatures. However, the use of the ostensive inferential model seems rather mono-dimensional for professional translators' cognitive processing of poetry. When applying a model to empirical data, the user needs to know in detail how to apply it to derive maximum effect through minimal cognitive effort. Since RT is concerned with increasing effect and minimising effort, it might also benefit translators to know how it can be applied in specific translation processes. The model in Figure 6.2 could therefore benefit from further specification on the content of Inference 1 and Inference 2. In addition, the above model only demonstrates the comprehension process in literary translation; a translation model needs also to demonstrate the sub-tasks in the other sub-communication, i.e. the retelling in the target language. The early RT models proposed by He and Fu are based on hypothetical translation situations rather than empirical translation data. This approach to building translation models has not changed in recent years: whereas RT scholars in the West have explored plurality and connected literary translation with embodied cognition, those in mainland China have preferred to relate RT to translation products, subjectively hypothesising about the steps a translator might have followed in producing an existing TT. There has also been no effort to develop RT-based models specific to logographic languages.

Instead, the main innovation in Chinese translation studies has been to combine RT with another theory in order to explain a translation product. Most frequently, RT is combined with schema theory to explore the processes of readers' comprehension of a specific textual genre. One notable recent study was that by Pan (2018, pp. 50–1), who argues that schema theory complements RT during inferential communication processes in three crucial ways. First, it can help to explain problems of coherent interpretation of semantic meaning; secondly, it emphasises the function of socio-cultural factors in communication

and, lastly, from a schema theory perspective, meaning is conceptualised as being generated during the process of comprehending a text. The combined approach thus benefits scholars by more explicitly explaining the degree of cognitive effort spent, resulting in a clearer standard for degrees of relevance. Pan concludes the study by stressing the need to combine theories from different disciplines instead of differentiating or contrasting such theories, showing how schema theory — as a psychological theory — can be used to enrich RT as a cognitive science theory. Pan provides, however, no concrete examples in support of his model. In contrast, my own model will draw on verbal protocols as concrete examples for the evaluation and discussion of the theoretical account.

Last but not least, studies which refers to Gutt's notions as a model without manifestation of an actual translation model. I want to mention Liu and Zhang's study of Chinese xiehouyu translation again which adapted direct and indirect translation as two approaches to the translations of xiehouyu. Without clarification of what is their meaning of 'Gutt's model', which I assume it is Gutt's model of successful communication, they provide comparative analysis of the application of both approaches to the chosen examples. Studies like Forceville (2014), which uses Wilson and Sperber's RT as a model, is not about secondary communication. Where I display and discuss my two-phase model first blueprint in Figure 5.2, I introduced Gutt's 1989 notion of primary communication situation, which was not a topic of focus in his thesis. He continues his calls of focus on secondary communication situations and ways to shed lights on resolving them. The significance of the blueprint is its impartiality, which meets the needs of solving both primary and secondary communicative situations. So, I wish to develop a translation model which provides a platform to describe and reflect both sub-communications for the needs of the translators. While it does not incorporate specific translation strategies, it does help in explaining communicative

situations and guides the translator to select strategies for problem solving needs. Before I explain further about the first blueprint, the next sub-section discusses Gutt's latest scholarly study.

6.2.2. Gutt (2011)

One of Gutt's most recent works is his 2011 book giving basic instructions for a relevant bible translation. Although his chosen corpus is a biblical text, and his motivation was the continual mission of teaching and translating biblical texts, the elements in his 2011 study teach us how to understand meaning, communicate concepts (e.g. filling out the Absence from a reading of what is said) and adjust mismatches in translation. Gutt's practical guidance in this study can be applied to all genres of communication from RT perspectives. Unlike his previous theoretically focused study (2000), the 2011 book is his latest practical guidance in the form of 26 lessons⁷⁵ organised into five sections. In almost every lesson, Gutt demonstrates his concept with a diagram. These diagrams share many similarities with existing translation models of a descriptive nature. Many concepts, such as looking for context or processing communication marked for genre, are illustrated with directions and textual captions. In the first section, Gutt uses illustrations of a detailed drawing of a lifelike sketch to explain the sequence in a translation process, as he stresses 'translating is like making a sketch with words. What is really important is that you get the major features of the original communication in place so that people can understand the main thrust of the text right away' (Gutt, 2011, p. 37). In the second section of the study, Gutt demonstrates the basics of bible translation with scriptures, and the third section acts as a continuation of

⁷⁵ Gutt's 1992 study was based on a collection of lectures he gave to provide practical guidance to translators from RT perspectives.

his 2000 study, where communicative clues were introduced theoretically. Instead, he uses 'connectors' to refer to words that give clues about how the speaker's thought is to be connected (p. 205). The book provides exercises for his readers to practise his concepts almost immediately after each concept is discussed. Unlike his previous book, which has a chapter dedicated to discussing the importance of how thoughts are expressed, the focus is on the stylistic value of the words expressed; he shows the possibilities of establishing narrowly defined notions that allow the preservation of a wide range of stylistic elements (Gutt, 2000, p. 167). The notions he proposed were direct translation (direct quotation) and communicative clues arising from different textual properties. He introduced and described each type of communicative clue.

In this 2011 practice-oriented study, Gutt uses general terms such as 'connectors' to teach his readers about types of connector and how each guides addressees in a certain behaviour. Connectors in an utterance give clues; they guide addressees to eliminate or to strengthen thoughts (in reference to existing thoughts), and to look for new implications. Some give weaker guidance and some stronger guidance. There are additional layers of meaning in communication, and Gutt's detailed discussion includes attitudes generated in conversations, either explicitly or implicitly. His recommendation when translating such layers of meaning in a retelling is to know the context (p. 239). Gutt's lesson on additional layers of meaning ends here, but I would like to show how this problem was addressed by one of this research's subjects.

In translation practice, the translator needs to know their own context and that of the TA. When S2 was translating Poem 1, lines 22 to 24, she said that the word 'tinder' could be

perceived by a young audience as a modern dating app, but she still intended to use this word instead of 'a bed of dry straw' in her recreation of the imagery for the TA. For the line '如果你的眼里是一根火柴' (Poem 1 line 22), she discussed her draft: "If what I see in your eyes is a match", do I want to say match, because it is very ambiguous in English, I wonder if I can be a bit old fashioned and say flint, but that is ambiguous, too.' Then she paused while looking at '火柴' and said, 'I may say fire if what I see in your eyes'. Her immediate retrospection on why she paused on 'match' was:

I did not want to use 'match' because, well the ambiguity, the 'chi' sound, which is not very mellifluous for poetry, so I was saying to myself, 'what does a match do?' Match lights fire, and then you got a nice vowel ending, that is why I said that. And then I said, 'can light my fire', I immediately thought of a pop song, I think it comes from the 1960s, 'come on baby light my fire'. So, people of my age will respond to 'light my fire', but I think younger people won't just see it as light my fire, passion! You know.

Gutt (2000) categorised the possible reports of an utterance as two possible explanations and two types of implication, namely analytic and contextual. The above excerpt from S2's TAP shows processes of involvement of both types of implication. She analytically deduced how the TA would perceive a certain word and she considered her own mental context and that of the TA while making her deductions. There are never only two possibilities for explaining an utterance, but it is indeed true that the implications of an utterance fall into only two categories: analytic implications (as conclusive implicature from actual representations given by an utterance) and contextual implications (as a result of conclusive implicature from this utterance in different contexts). Gutt's 2011 study continues to revolve around his use of the explanatory power of RT on religious elements in translation with simplicity and greater impact. Notably, he identifies three criteria for contextual information to be effective: 'context must: (1) come to mind quickly; (2) be information we think we share; (3) lead to enough cognitive benefits to satisfy our expectations' (Gutt, 2011, p. 43).

This is a continuation of his research from the 1990s to the 2010s on finding the risks and discrepancies in secondary communications for successful retelling to the TA.

Gutt 2011 discourages the obscurity and strangeness produced by direct translation which causes unintended absence in poetic texts or problems of communication between source addresser and target addressees. The unnatural elements among the lines in the telling may result in a higher level of poetic effect to a TA but with the original message inaccurately perceived. The interactive nature of the book provided work session exercises to further advise on how to do practise a translation. The example with the drawings of a horse head gave a direct visual comparison of two recreations of an original sketch: the first set has the basic shape of the original, while the second has the details of the original without an accurate shape nor structures. Gutt's advice was that the unnatural shape of the second set is not the ideal way to practise a translation. In explaining this work session example, he linked it to his idea that representing the principal features of the original is more important than the details without the principal structure. Of course, when translating a text in a real work settings, the translator may benefit from resembling both the major features and the details; if a choice has to be made, however, then the translator should recreate the principal features, rather than working on the details alone without the structure of the original. Both halves of the communication need at least to be relevant, and ideally optimally relevant, to the designated TA. Chinese poets as addressers of an ST convey the addresser's intention with both Absence and Presence in their poems. Gutt's key advice on the level of each in a TT of this genre is, 'whenever translators make things explicit that could be left implicit, addressees look for extra meaning' (Gutt, 2011, p. 72). The translator's alternation should only be consistent with the expectation of relevance of their predicted TA cognitive environment, to save the TA unnecessary processing effort for their

expectation of relevance with metapoems; it becomes necessary when the first interpretation from the translators' inferential processing gives sufficient cognitive benefit for an expectation of relevance.

Translators are usually unaware of all of that is happening during secondary communication processes, and these may all be simultaneous, so I would like to explore the way that translators comprehend a given ST message, predict the TA's cognitive environment and attempt to match the addresser's intention with the TA's expectations. The greatest likelihood of communicative constraint lies in a mismatch with the expectation of relevance in the translator's hypothesised ST addresser intention from Phase 1, caused by nuanced cultural elements. Gutt's practice-oriented guidance in his 2011 study, used alone, has the problem of being too broad where it should be specific, and too specific where it should be general for a Chinese and English literary TPR analysis. However, Gutt's proposal of a unified account for translation studies with RT makes an important contribution to TPR because it draws attention to the nature of translation processes as cognitive activities, demonstrating this theory's potential power in explaining TPR, and taking contextual effects into account for the successful completion of the entire translation process. This extends beyond Phase 1 and Phase 2 to future readers of a TT and endless possibilities beyond.

6.3 Blueprints

I attempted to develop a simple model to organise categories of thought in a linear processing order. The goal was to develop a model that might benefit both trainee translators and professional translators, serving as a guide on what to do in unfamiliar

translation situations or on building up targeted areas of knowledge. As previously noted, knowledge is stored in the LTM. A selection of mental representations is frequently used and provide a structure for information content; users of this information can establish patterns of reasoning by selecting the most salient content from their mental storage. Translators' thinking processes aim to encapsulate how information should be selected, how to use textual connectors to guide the TA to the intended meaning and how translation strategies should be applied. Mental representations are the focal point for information processing; a mental representation consists of a portion of background knowledge containing generic information about an object, a person, a type of setting or an event (Eysenck & Keane, 1990, p. 275).

The explicit content of a poetic utterance may contain words with more than one semantic or mental representation. In order to convey the appropriate implicit information from the poetic texts, the poet is often more capable of communicating ideas, sentimentality and impressions by using immensely rich linguistic stylistic features that are not explicitly expressed in the actual representations of the poem. The unique density of the poetic texts and embedded implicit information, in the richest and most successful cases, require the poem's addressees to go beyond just exploring the immediate context and the entries for concepts involved in it (Sperber & Wilson, 1986, p. 236). Therefore, the explanation of inferential communication processes with a literary text requires more than a meaning-based process model, and this type of process certainly needs greater attention for an explanation of the retelling phase.

As introduced in Chapter 1, Section 2, Sperber and Wilson (1988, p. 138) define interpretive resemblance as two actual representations that share analytic (logical) and

contextual implications (implicatures) in a given context. Gutt's notions of indirect and direct translation draw on a general phenomenon of translation that two propositional representations are more likely to be indirect quotations of each other. This refers to the idea that the degree of interpretive resemblance between the two actual representations is likely to be low, but that the retelling of an original message will convey what was intended to be told by a combination of actual representations in the ST and what was implied by the source addresser. Gutt conceived of translators as secondary addressers who aim to retell an ST message staying as close as possible to the original ST addresser's message. Gutt, Sperber and Wilson view such ostensive communication as an asymmetrical process and rely heavily on the addresser to ensure that addressees recognise their informative intentions (Sperber & Wilson, 1986, p. 43; Gutt, 2000, p. 103). The translator has the responsibility for resolving misunderstandings, identifying the degree of resemblance intended in the use of the source utterance, and forming this identification in the target language. One of the key general requirements of successful translation is for the TA to recognise the degree of resemblance intended in interpretive use (Gutt, 2000, p. 190).

Gutt's call for translators to form an informative intention when in fact there already exists an informative intention on the part of the ST addresser may seem contradictory, but this is compatible with seeing translators as the primary responsible person for 'passing the ST message on' in the target language. Unless the intention is too vague or too ostensive to comprehend, the translator must manipulate the original informative intention to meet some expectation of relevance in the target culture. Translators as re-tellers do not have to form a new informative intention but must manipulate an interpretation of the ST intention in the target language. My view is consistent with Gutt's argument that translators should clarify for themselves whether their informative intention is communicable; that is to say that

translators can reasonably expect the TA to derive a message from the TT. The translator should therefore at least make predictions about the TA's cognitive environment, both internal and external, to produce an appropriate retelling in the target language.

Following Gutt's (2000, p. 136) call to form a communicable intention of their own, the translator's aim is to consider the semantic representations of the original stimulus. I shall use an example from Poem 3 to explain how the subjects have done so. S2 and S1 seemed to consider all the lines and segments in a poem by beginning with processing the semantic properties of an expression. S2, in particular, focused on Chinese language collocations in Poem 3 such as '一丝' and '晶莹' in '醉出了一丝晶莹' (a drunkard's thread of crystal clarity). They both expressed concern that an English audience may not relate 'a thread' to 'crystal clarity', nor 'a drunk person' with something being crystal clear. Pellatt (2005) demonstrated that the act of translating 'ordinary' language can contravene norms and can be special or unusual. As discussed in Chapter 1, the immense richness of poetic language (or literary language) can give rise to a higher level of cognitive processing which costs greater processing effort. This is the case intralingually, and to a still greater extent in interlingual translation. A telling with non-everyday language could cause mental exhaustion and offers no assurance of a high level of comprehension. Thus, the level of relevance is usually lower than that in other types of telling. According to Kramsch (1998, p. 27), individuals' minds have general structures of expectation established by the culture that they live in; this research has English-language culture-specific expectations in addition to universal world knowledge. The words people exchange in verbal communication are linked in infinite ways to the situational and cultural contexts in which they occur; any words that act as cues will help the listeners to form situated inferences.

Professional translators, despite using correct linguistic rules in the target language which could also form part of the TA's expectation, can only deduce and predict the TA's expectation(s) of relevance. In the Poem 3 example above, S2 manipulated her TT into 'intoxicated in the silk of love' to suit the English TA's general cultural structures. The word 'intoxicated' acts as a cue for people to connect with alcoholic drinks. A piece of writing, in this case, the TT, leaves an open end for its addressees, but at the same time captures the poet's knowledge, experience, skills, abilities and circumstances at the time it is written. 'Translation', irrespective of the precise method or the result, is an endless process of waiting for addressees' interpretations and future 'communication' by others. Chinese literary texts, as discussed in Chapter 3, often deliberately hold the addressees in a state of Absence, thus demanding a degree of guesswork. In this scenario, the translators — as addressees in Phase 1 — guess the ST addresser's ideal representations based on what was reflected in the actual representations. In Phase 2, the translator becomes an addresser who predicts the TA's expectation of relevance or, in other words, guesses at an ideal representation of the TA when they read the TT. Thus, the translator carries a balance of responsibilities and tasks for the TT to match the telling as well as the TA's interpretation of the retelling.

To represent my development based on Gutt's account of translation, I started with a sketch separating secondary communications into two phases and three stages. In Figure 5.2 (chapter 5 section 5.3), each phase has an aim for the translators while each stage

represents a generalised action by the translators. While the translators carry out the act of translation from stage 1 to stage 3, they also have their roles at both phases, respectively.

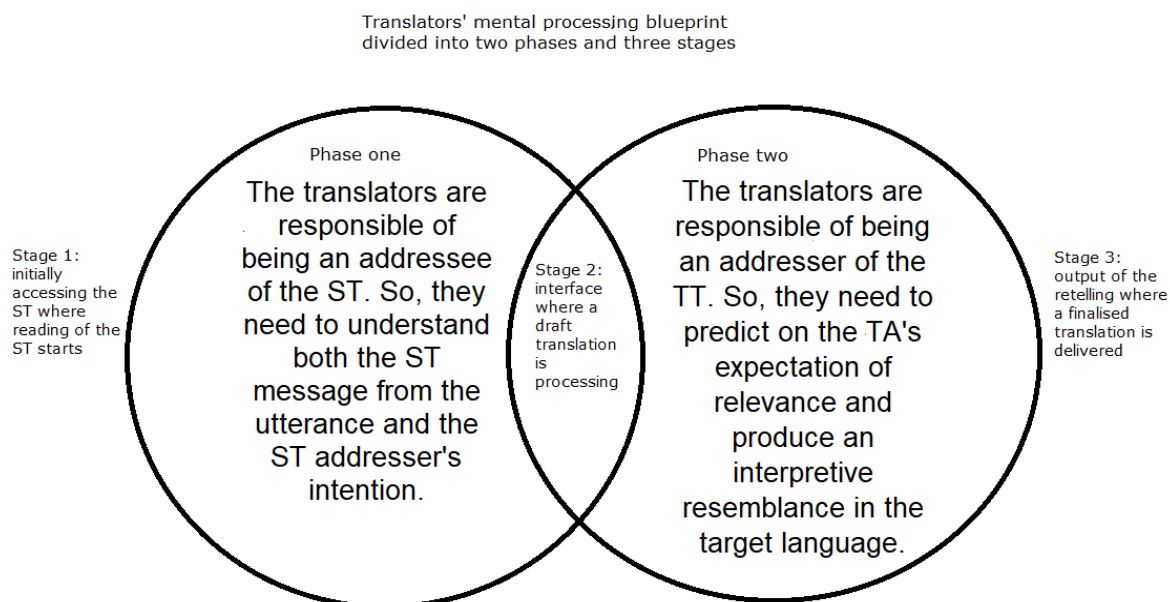


Figure 6.4 Translators' mental processing diagram

Phase 1 in the above diagram represents the telling of a source utterance, while Phase 2 represents the retelling into a target utterance. At this stage of model development, I considered the translators' roles and responsibilities according to their reasoning processes in different phases. In Phase 1, Stage 1, when translators are addressees of the ST, the translator identifies the most suggestive textual clues in the ST. These clues, or stimuli, require the translator to activate their mental representations. The translator frequently reaches out for background knowledge and contextual information relevant to the content of the text (what is stated). No translator can avoid this in terms of making inferences, conducting effective practices of inferencing, or in other types of thinking.

The two phases are represented by two circles of the same size, consistent with my argument that a translator requires as much effort, responsibility and knowledge in both phases for a TT to have a similar effect on its addressees. The translators need to succeed both sub-communications for the act of translations. Phase 1 is the telling phase and Phase 2 the retelling phase, while Phase 1, Stage 2, which is labelled 'interface' in Figure 6.4, involves the formation of the prospective translation. I decided to refer to 'work in progress' version(s) of the translation product as draft translations, either in the form of written drafts or as thoughts in the translator's working memory. This was the first blueprint that helped me to focus greater attention on a 'balanced' translation process in the two phases. Phase 2 is equally important as Phase 1: This is when the translator predicts and matches his or her actual representations to a TA's expectation of relevance. As the translator transits from telling to retelling, according to Gutt (2000, p. 127), 'a thorough understanding of the original text is a necessary precondition for making a good translation'. In the circles representing each phase, I wrote the translators' responsibilities in that phase. This blueprint thus attempts to show the need for a symmetrical secondary communicative process, as explained by Gutt (2000, p. 191):

[A] translator needs to look at both ... the contextual effects, and also at the processing effort involved for the [addressees] ... [s/he] will have to choose between indirect and direct translation, and... to decide whether resemblance in linguistic properties should be included as well.

Gutt's outline of textual genre expectations is also relevant. This refers to differences in the amount and type of information provided by each genre of text and is premised on the idea that people have different expectations for different text genres. For example, a science and engineering text may provide maximal information of a factual and numerical nature, and therefore require minimal inferential processing effort from its audience.

My first blueprint represents how translators' reasonings may function during the secondary communication of literary translation. As noted above, the size of the two circles remains equal, representing not only the equal knowledge and reasoning efforts made by the translator, but also an equal carry-over effect. In other words, there should be an equal amount of effort (or attention) paid what was meant by the telling on its addressees, on the one hand, and what will be spend on the retelling on the retelling's addressees, on the other. These two phases of equal size emphasise Gutt's call for translators to make intentions and expectations meet (Gutt, 2000, p. 191). During these phases of the translation process, the translator may produce many drafts. The defining character of Gutt's (p. 196) direct translation is to purport to achieve a complete interpretive resemblance rather than achieving it. This is likely because the complex state of the human mind at different times and space could never allow a complete match. The ideal representations of an individual may not exactly match the actual representation, let alone the interpretation and retelling for addressees of different languages. In addition, an ST addresser could have well forgotten their informative intention at the time of the ST production or may deny their own intention at the time; similarly, a TT addressee could find the text fulfils their expectation of relevance (e.g. has some contextual effect on them) but at a later stage of their life (in a different mental state of the same person) may find the TT irrelevant. Hence, Gutt's concept of complete interpretive resemblance is an ideal state of mind unlikely to be achieved in practice. Gutt (2000, p. 196) calls for:

the presumption of complete interpretive resemblance in direct translation... that is to consider of all the explicatures and implicatures which [translators] can recover with respect to the original context as having been part of the intended interpretation of the original.

This presumption is a value of circumstances rather than a principle, where in the act of translation the principle of relevance is the priority to be kept in mind throughout the process of translation (p. 196). The key is to coordinate the ST addresser's intention and

the TT addressees' expectations or, in Gutt's words (2011), to coordinate the original message of the telling with the retelling. When translators act as addressees of the ST and infer for the ST addresser's intention, they must activate source linguistic and cultural concepts to complete the comprehension process of the pictorial nature of the Chinese language and associated semantic and mental representations.

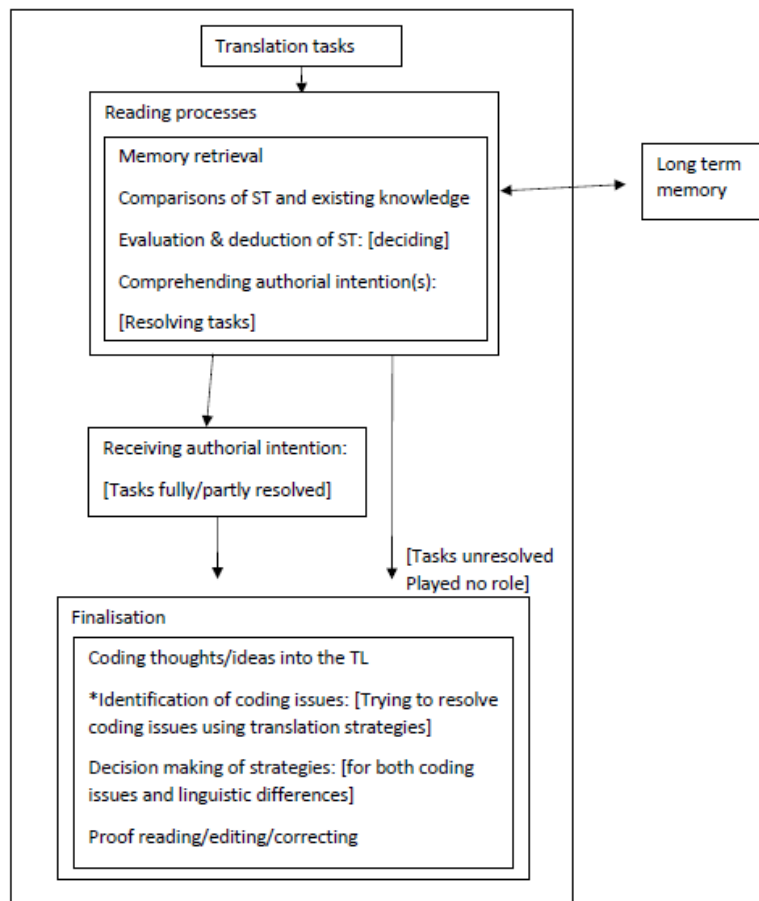
Once this process is completed, the translators act as writers of the TT; thus, with their telling of the ST message, they must activate content related to the target language culture in their cognition. The presumption is a helpful detector for translators in situations of incomplete resemblance or partially complete resemblance. In real translation situations, it is often challenging to recover mismatches, be they visual, aural, or grammatical.

Translators identify discrepancies, categorise them and resolve them. In the previous chapter, I addressed the differences between two professional translators' modes of reasoning and inferential representation, exploring, for example, the kind of representations to which one textual segment in the ST gives rise. I also explored the differences between associative and inferential processes — the former being automatic, and the latter controlled. Consideration should also be given to pragmatic competence and pragmatic intuition, where the cultural representation of such intuition affects the language output. In Phase 1, the telling phase, different language intuition may play a dominant role in affecting the translators' guesswork of both intentions and expectations in the ST telling.

6.4 Flowchart for a translation model

After developing my first blueprint, I then refined it in the pilot study outlined in Chapter 5. At this stage of the model development, I decided to draw a translation process flowchart to summarise and represent translators' thought processes. The first translation process flowchart (Figure 6.5 below) was originally drawn for the pilot study participants and aimed to represent the key steps in the translation thought process.

Figure 6.5 First flowchart of the translation process, provided to pilot study participants



The flow chart was later developed into a more complex chart reflecting the conscious mental processing of lay translators. Since this research is only able to explore conscious processing that is explicitly verbalised, or in which pauses are evident, I have only focused on the fundamental steps of translators' mental processes. Both the initial chart and the

developed chart were used in the theoretical grounding lectures that I developed for a master's degree level Chinese and English translation module. The students who attended this module gave me both verbal and written feedback on the charts, and this influenced my decisions on how I refined the final translation model from what is in Figure 5.2 and Figure 6.4.

I used the initial flowchart (as shown in Figure 6.5) as part of a postgraduate translation teaching module to enable trainee translators to reflect on their own growing translation abilities. This was a continuation of experimentation on whether a translation process demonstration could be useful. What is presented in Figure 6.5 was how I presented the two phases processes to the students, but instead of having two circles, I had phase 1 as the reading processes and phase 2 as finalisation. The reason of having different shapes was twofold. One was that I needed square shaped in the PowerPoint presentation during lectures; second was that students needed step by step demonstration rather than a more conceptualised model as those in Figure 5.2 and Figure 6.4. By the end of the academic year, the feedback suggested that all problems faced by native Chinese-speaking trainee translators (of the mandarin Chinese and British English pair) when completing secondary communicative tasks fall into the following three categories: rephrasing an ST message in an English TT retaining the original message; connection or activation to specialised knowledge or contexts; and prediction of the ST addresser's intended message. More specifically, the feedback revealed the following difficulties, all of which were analysed and used to inform the development of a second, more detailed flowchart.

- The majority of students reported difficulty in delivering an utterance during Phase 2. They appear to have focused on lexical and grammatical meaning and struggled to

match the (assumed) intention of the ST addresser with the (assumed) expectation of potential readers. The difference between native English-speaking students and native Chinese-speaking students appeared to be in the level of guesswork needed regarding the TA's expectation of relevance in the TT.

- The native Chinese-speaking trainee translators seemed to practise more textual analysis than the English-speaking trainees translators (both types of trainees practise mandarin Chinese and British English language pair translation); conversely, they focused more effort on generating a telling of the ST message. The key difference in terms of their inferential thinking was that the Chinese placed greater emphasis on the linguistic elements (for example, the accuracy of the content and the grammar of their TTs) whereas the English focused more on the implications and extralinguistic elements, notably on expectations from the TA perspective. Thus, the Chinese trainees focused on ensuring the linguistic elements were correct instead of considering the overall meaning of the textual content.

These findings suggest that there would be a greater likelihood of a higher quality TT if studies were to pay more attention to how intentions and expectations are predicted differently by translators of different native languages. My experimental diagram thus aimed to cater to these differences in design and to explore further about how Gutt's RT adaptation may guide translators towards a greater likelihood of translation success through identifying communicative gaps. In refining my two phases translation model, I considered that the reason for no communication, if it ever happens, is not that the ST addresser has no intention of communicating; it is due, rather, to a severe lack of mutuality between the cognitive environments; that is, mismatches in knowing whether a concept or a fact is true

and valid, or not. This may occur when the ST addresser is assumed to have informative and communicative intentions when she or he delivers an utterance. Another frequent reason for miscommunication or no communication could be trainee translators' inability to make appropriate predictions or decisions of the ST intention and TA expectations.

The revised flowchart is presented in Figure 6.6 below. I matched the stages in the process to the transcribed verbal protocols of the research subjects. However, it is only based on the translation processes of myself and the two research subjects.

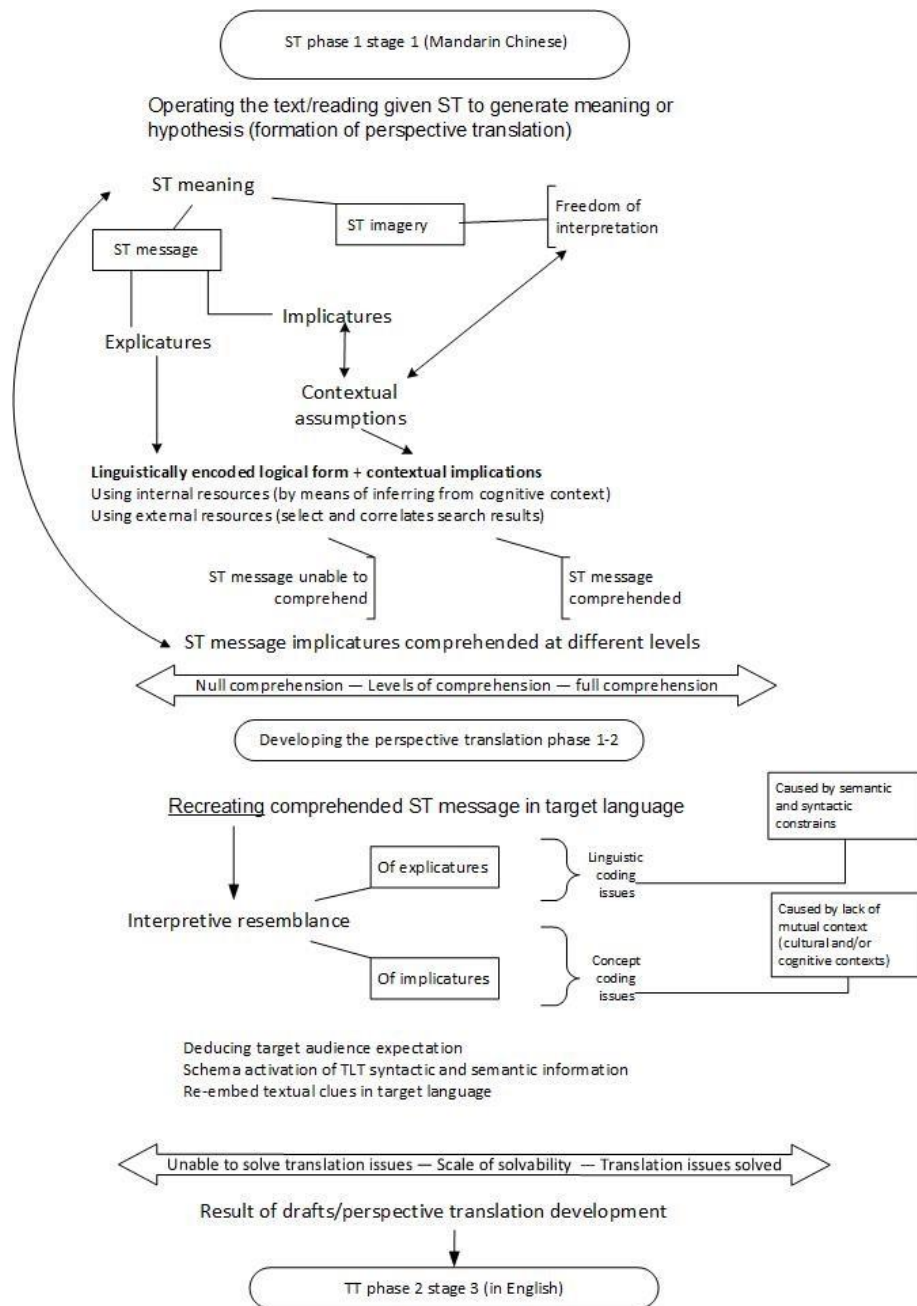


Figure 6.6 Information processing flowchart of the translation process

This flowchart in Figure 6.6 makes explicit what happens during the two phases and three stages of poetry translation, where two of the stages are at the beginning and the end respectively. Stage 1 occurs at the beginning of the telling phase. The double-ended arrows refer to steps where the translators think back and forth. Contextual implications are generated within a cognitive environment in the form of facts that are manifest to a translator. An ST message is comprehended by a translator at a given time for a translation

task if the translator can represent the ST message mentally and accept its representation as true or potentially true. To be fully comprehensive of an ST implicature, the translator has to receive a perceptible and inferable version of the ST addresser's intended message. The ST full comprehension consists not only of all the linguistic facts of which one is aware, but all the contextual implicatures that one could become aware of at the time and location of the task. This point is made by Jodłowiec (2008, p. 67) thus:

One of the underlying assumptions of RT is that utterances are public interpretations of thoughts entertained by the [addresser], which trigger inferential comprehension mechanisms in the [addressee], resulting in the latter constructing mental representations similar to the original thoughts in the [addresser's] mind.

In the retelling phase, the underlined word 'recreating' refers to when the translator creates a retelling that triggers inferential comprehension mechanisms in the TA. If the translator aims for a relevance-enhancing retelling, the TT has to lead the TA's resulting mental representations to resemble those of both the original addresser and secondary addresser. If the translator aims for a retelling that is optimally relevant to the TA, then this TT must bring cognitive benefits to the TA without causing them to expend unnecessary effort. This TT raises the expectation of relevance that is sufficiently precise and predictable to guide the TA towards the ST secondary addresser's message. Thus, the translator has the role of secondary addresser during the second phase of the communication. The lower half of the flowchart represents steps during this second phase of communication.

In this phase, the translator aims to recreate an interpretive resemblance containing both explicatures and implicatures of the ST message. At the beginning of the second phase, the translators have an overlap between Phase 1 and Phase 2 before they draft a perspective TT in writing. Thus 'developing the perspective translation phase 1-2' is the step when the translators had an idea of their retelling in mind, and is also a transition step where the

translators must convert the telling into the target language. During this process of recreating a retelling of the telling, they identify translation issues on both linguistic and conceptual levels while deducing the TA's expectation and re-embedding textual clues to trigger the TA's expectation of relevance. Before delivery of the TT, the translators encounter a variety of issues, from those that cannot be solved to those that can. The end of the retelling phase is marked as Stage 3. According to Sperber and Wilson (2012, p. 37), the activated conceptual structure or idea and the inferred message normally differ greatly. The structure or idea is merely a trigger for the discovery of the message, a fragment or an incomplete schematic version of the message to be communicated. The message is the ST addresser's original message, and the fragmented version refers to both the translator's and TA's mental representations.

Let us take 'the problem of cultural default' (Wang, B., 2000) as an example to explain this difference in more depth. A significant cultural expression, which could be a symbol or a culturally loaded word or expression, could lead to a greater gap or difference between the mental representations of an original message. Therefore, these expressions could cause communicative problems in two categories: the lack of required cultural content to process such words or expressions, and the difference in inferential mechanisms. For Gutt's claimed successful communication, we need to match ST intention with TA expectation as closely as possible; translators do not have to create an exact replica of the ST message in the target language. The key is that the retellings should trigger the TA's expectations of relevance, follow Gutt's cause-effect relationship between the thoughts and stimuli of the two phases, and understand the barriers that stand in their way for this complex phenomenon. Thus, translators can access practical options in advance for a higher degree of success. Poem 3, line 20 contains the word '喜鹊' (magpie) in the line '喜鹊叫醒我们'

(birds in chorus wake us) as translated by S2. In her Task 1 protocol, she instantly verbalised this word's semantic meaning, saying, “喜鹊叫醒我们”, is that a magpie, isn't it? “xǐ què”, “叫醒我们”, “magpie”, again magpie is not romantic in the UK'. To my question in Task 2 on her remark, 'magpie does not sound romantic in English', S2 replied:

It is not necessary, it doesn't necessarily become romantic, it's what happens at the dawn. We talk about the 'dawn chorus', so as soon as the sun rises, all birds begin to chatter and so I generalized. And it's '叫醒我们', 'wake us up', so you could assume that there is a dawn chorus. So yes, I transferred it to a sort of, I am sure there must be a dawn chorus in China, in places where there are lots of birds. So, I generalized it in a sense, and, in 'chorus'. Is the chorus there?

This excerpt from her Task 2 data explains how she devised her retelling. Her initial thoughts were on the word 'magpie' resulting in an unromantic effect for the TA. However, once she read the entire line, her thoughts were on what happens with magpies. The following remarks from Task 2 demonstrate her knowledge of '喜鹊' (magpie) as a culturally loaded word:

It's lucky, superstitious in China, but I think 'the dawn chorus' here, has, it's not lucky, but it has a feeling of joy. You know when you hear the birds in the morning, it's lovely, you know.

Firstly, S1 understood the significance of the magpie in Chinese culture. She replaced a sense of luck with the joy of waking up with a loved one which, in her English sense, is romantic. S2's retelling as 'chorus' implies many birds, but the Chinese language version does not make clear whether the ST magpie was plural or singular in number. Yin had left an Absence in his poem; S2 filled this Absence with a lovely and joyful morning call from the chorus. The ST did not indicate how many magpies were flying around, so this is a mismatch caused by linguistic differences in the language pair. My guess is that this Absence in the number of magpies in the ST was intended, because it would have been easy for the poet to say '喜鹊成群' (a group of magpies) in the lines. From Gutt's view of communicative success, there is a high likelihood that S2's retelling of this line mismatches

what Yin intended but, as poetry, this absence was purposely embedded in the addressees' imagination. The intention of love, happiness and good luck was somewhat universal in this poetic context, so such linguistic mismatch does not cause a problem, given the close resemblance to the ST message for an English TA.

To trigger the TA's expectations of relevance, translators can identify communicative clues from the Chinese language poetic context and include such clues in their TTs. As noted previously, Chinese poetry keeps an Absence and a Presence in harmony, and contextual differences act as constraints for interpreting the lines in a different language. To a certain extent, Yin reserves knowledge about specific facts, and how objects usually turn out. When the translator is retelling a message, they could read their draft retelling from the perspective of the TA and ascertain whether their recreated expressions would seem relevant in the target culture for the TA. In the detailed flowchart, I added a refinement stage during Phase 2 because research subjects had edited their draft translations from the perspective of the TA. As an extension of the zigzag model, the flowchart breaks down the translation process to showcase the translator as an addresser of the TT. I adapted both the flowchart's (Figure 6.5) and the zigzag model's step by step processing elements for a representation of both S1 and S2's processing behaviours, as shown below.

Phase 1 Stage 1:

Marking unfamiliar terms⁷⁶

Identifying nuances⁷⁷

Using external resources

Comprehending nuances previously marked

Comprehending all lines and logic

⁷⁶ This means S1 is marking anything does not look familiar for the first glance

⁷⁷ This means S1 knew the terms already, but postponed refining for an adequate TT

Inferring textual clues
Rephrasing ST segments

Phases 1–2 Stage 2:

Decision-making regarding semantic representation
Decision-making regarding the shape of the TT
Self-correcting and consulting external resources
Employing translation strategies⁷⁸
Offering temporary solutions in drafts
Finalising TT by refining drafts
Retrieving target language knowledge

Phase 2 Stage 3:

Deducing TA cognitive environment
Reproducing ST message through embedding target language clues
Refining for poetic effect, precision and concise expression
Uncertainty predication regarding TA acceptability
Attempting syntactic reconstruction
Rephrasing TT segments
Checking for accuracy

The above process steps indicate the nature of S1's mental operations and the most distinguishable cognitive processing indicators from S1's entire data from the perspective of the two-phase three-stage model. These behaviours allow me to correlate specified translators' behaviours with the verbal protocols. This analysis could help others to identify where a mistake or a mismatch occurs. For example, S1's verbalisation on Poem 2, line 21 mismatches the ST's intention where S1 decided that the narrator's lover is one of his

⁷⁸ This code will have several sub-nodes, for example, strategies dealing with syntactical differences, schemata differences, shape. For example, in video 3 (minute 10), S1 said, 'let's go for the literal approach', or saying, 'I must go for a non-literal approach.'

'wines', while the ST addresser intended that the lover was the only one. This mismatch happened in Phase 1–2, Stage 2 when semantic representation decisions were made and were not corrected by S1 herself in her self-correction or TT refining processes.

S2 processed differently from S1, not only including retellings of rhymes during her secondary communication but also giving greater consideration to her TA's cognitive environment and whether her TT sounded 'positive' to her TA. Her process steps according to the two-phase three-stage model are as follows:

Phase 1 Stage 1:

Identifying translation problems by sound (such as clichés, rhyming issues)

Making assumptions of an ST message

Using external resources (SL–TL paper dictionary search)

Inferential processes of ST's visual elements

Phase 1–2 Stage 2:

Activating mental representations

Decision-making on imagery

Adjusting Rhyme

Considering Target Culture

Decision-making with consideration of TA perception

Employing translation strategies

Re-embedding clues

Phase 2 Stage 3:

Self-correction

Deduction and inferential processes of TA expectations

In a poetry translation, there is a ST message and there is a poetic imagery. Discussions in the previous chapter revolved around the difficulty of resembling the opulence, complexity and weak implicature of Yin's poems, mainly by S1. Anglophone cultural audiences — English language audiences — encounter the idiomatic, illusionary and phonological patterns (e.g. rhymes) that allow freedom of interpretation from the Chinese poems. Let me continue the example of Poem 1 line 22, by S2 in subsection 6.2.2. S2's immediate retrospection demonstrated her retelling of these lines. It is evident that her mind went through every step shown under Phase 1–2 Stage 2 (see above). Her rhyme adjustment involved her initial identification of a sound element 'chi' as causing problems in her TT. Her strategy, therefore, was to revert to the ST intention of the function of a match — to light a fire. She then decided to include the word fire in her TT. While considering the target language culture to create an appropriate effect in her TT, the word 'fire' triggered a memory from a popular song from her generation, which includes the word 'fire' in the title. She also considered a younger generation of the TA who would also perceive her TT as having an appropriate message, namely, passion. Her TT on these lines reads:

If what I see in your eyes can light my fire
The past is a bed of tinder waiting for you.

S2's strategy was applied after she had predicted the ST intention; her strategy was to focus on bringing out the passionate imagery and the message that passion can be ignited with a glance, by embedding the textual clue 'tinder', an intended pun which could trigger a range of mental representations in the TA, regardless of their demographic background.

S2's poetic effects depend essentially on this freedom of exploration, relying on the professional translator's abilities in deducing the TA's expectation and therefore embedding resembled stimuli accordingly. From an RT perspective, the 'success' of a TT has shifted

away from being a matter of its accuracy to its ST, and instead being concerned with its 'success' as a complex type of retelling in a poem. In this model, the poet is assumed to have composed the poetic texts with a message in mind and to have embedded this message via the use of language and stylistic elements. The poetic imagery is created using stylistic and figurative language. In the flowchart, I use a general term 'ST imagery' to refer to the mental representations an individual projects and imagines. The imagery (Absence) is connected to poetic content (Presence), and the ST message is generated via inferring both imagery and content (including the poetic form). This possibility leads to infinite source utterance messages for different addressees. During secondary communication with a professional translator, the translator undoubtedly undergoes a process of refining the possibilities for the TA. A professional translator thus aims to recreate the ST message in the target utterance without limiting such possibilities unnecessarily. My purpose in developing a zigzag model is to reflect on how a Chinese poem is processed by the research subjects, with the idea that it can be used for self-reflexive purposes by anyone who finds it useful to do so.

The level of comprehension at the end of both the telling and retelling phases range from null comprehension to full comprehension of a ST. when Phase 1 is understood and mismatches are identified, the translators attempt to solve identified translation issues by the end of Phase 2. This reflects the idea that, when the translator acts as a reader, she comprehends the ST for a telling, and may or may not fully comprehend both the denotative and connotative meaning of the message. The top half of the flowchart, above the horizontal double-sided arrow, states 'level of comprehension'. This refers to the phenomenon described in Chapter 5, whereby the pictographic nature of the Chinese language is reflected into English semantic, pragmatic and mental representation in

different ways, depending on whether the translator is a native speaker of Chinese or English. Specifically, in the telling phase, native Chinese speakers might think in photographic representations, whereas native English speakers convert Chinese linguistics into semantic representations prior to generating any mental images. Further validations by research could be done to explore on native Chinese speakers' thinking in both the telling and retelling phases.

The second phase, phase 2, is the retelling phase of the communication process. This is the phase in which translators strive to achieve communicative success through making assumptions regarding the TA's cognitive environment, to deliver a TT potentially and cognitively beneficial to the TA. In a successfully communicated TT, the TA should agree with the translators' decision-making during this retelling phase. However, faced with the choice between the TA having to change their expectations or the translators having to change their expectations, translators are more likely to change for the TA (Gutt, 2000, p. 195). Under Gutt's RT view of a successful communication, therefore, the translator's intention and the TA's expectations must be aligned. This leads to a key uncertainty, in the sense that RT principles do not guarantee communication success due to context mismatches between the TA, the translator and the ST addresser. However, the smaller the mismatches, the closer we are to success.

The flowchart as a whole offers a detailed representation of the cognitive process of translating, and in particular its non-sequential and non-linear nature. Three aspects appear to be crucial: the translator's long-term memory, containing all mental representations for inferencing and deducing processes; the identification of translation problems; and the

translator's problem-solving strategies. In the flow between the three main stages in a secondary communication, the transition between the first stage and the second stage is essential to the overall quality — and especially the accuracy of the telling regarding the intended message — of the translation product as it forms the basis of the third stage. From my own teaching experience of using Figure 6.5 with postgraduate (Master's degree) translation students of the bidirectional Chinese and English language pair, this flowchart could be adapted for self-reflexive reports, interpreting practice improvement, and identifying strengths and weaknesses as interpreters and translators. This step-by-step flowchart helped the students to bring more understanding into the complex mental process, combatting students' feelings of inadequacy and emotional frustration towards completing translation tasks. They either avoid facing the complexity due to their lack of understanding or neglect towards problems encountered during mental processing because they do not know how to — or are reluctant to — solve them.

After developing on a final version of the two phases model, I sought further feedback from students at postgraduate level. A total of 12 postgraduate Chinese and English translation students participated in a survey asking for their opinions of the flowchart and two phases model. Eight out of eleven of the respondents indicated that they used the flowchart for self-reflexive purposes, either in their own practices or understanding translation processes or concepts in their dissertation. They indicated four main categories of issues affecting the process of translating a text from Chinese to English (I focused on this direction only). First, there were ST comprehension problems caused by complex syntactical structures or cultural connotations; secondly, there was a lack of cognitive context around specific topics required for the communication; thirdly, there were problems relating to reproducing ST messages caused by inappropriate decision-making or a lack of cultural resemblance in the

target language; and fourthly, students admitted that they constantly had to seek motivation due to their need for a sense of achievement in translating literature. As they found it much more challenging to have fulfilment and excitement in translation of literary genres, especially poetry translation. The benefits of developing a translation process model are that, for both trainee and professional translators, it provides detailed steps for self-reflection, allowing translators to identify their own strengths and weaknesses and potentially becoming an important tool for boosting trainees' confidence in translating poetic texts. I then revised my thoughts on the final model, taking into consideration the students' feedback. The developed model needs to be straightforward but contain the essential concepts of Gutt's account, and be applicable to the wealth of logographic and alphabetic language pairs in translation.

6.5 The final model

I drew on the feedback about the flowchart to develop a final model of the translation process, and this is presented in Figure 6.7. This section discusses how the model contributes to a conceptual solution that meets the requirements of successful translation. I illustrate the applicability of the zigzag model by comparing the mental representations of further selected excerpts from the verbal data of the research subjects and focussing in particular on how translators switch between their dual roles of addressee and addresser, how they make interpretations on relevance (what they find relevant as an addressee of the source culture), and how they relate to the target culture as an addresser with target language cultural representations. This model has zigzags sketched on top of the two

phases, demonstrating the specific stages experienced by translators during secondary communication from an ST to a TT.

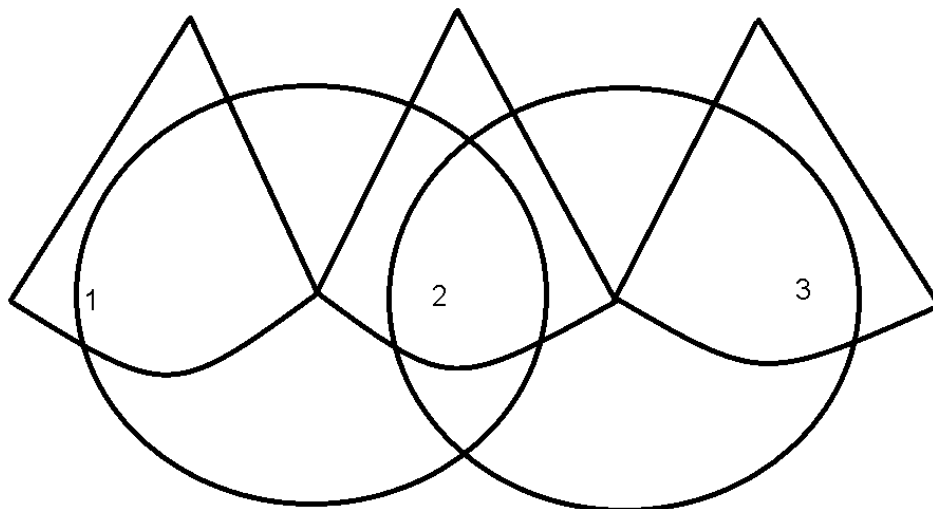


Figure 6.7 Zigzag Two phase Translation Model

In the figure, there are three zigzags that represent translators' mental processes moving between a set of ideal representations and a set of actual representations in writing. What happens during the three zigzags in a secondary communication simultaneously happens along with that in the three numbered stages from left to right (the 3 stages in Figure 5.2 and Figure 6.4). Although the model presents a linear process from the reading of an ST to the delivery of a TT, the processes could be carried out in a different order because different translators have different styles of working. Translators visualise a diffused set of required knowledge from reading an actual representation of the poet's mental representations (the ST produced at a given time by the poet), they can work from left to right or right to left, they can fulfil the responsibilities of phase 1 and phase 2 together or separately, and so there is no arrows of direction in the model. The translators have their own freedom to undergo processes of rendering ST's actual representations. They could also produce their mental representations on paper as written drafts and make sure a

possible match between the lines in the written text and the representations in the minds. At this stage, the translators' main task is to convert their own mental representations to actual representations, possibly in the form of translation drafts, written notes or verbal notes to themselves. By the end of stage 3 of the secondary communicative process, translators revise and deliver a final TT as the final set of actual representations.

The zigzag model is sequential yet interactive. In this respect, it attempts to bind the RT approach and concepts, and methods together in one model, demonstrating how secondary communication occurs from the beginning to the end. As noted above, the numbered zigzags correlate to the numbered stages in the previous blueprints of the two phases model. They indicate the complexity of the way in which professional translators break down the translation process, suggesting not only a system of methods, but also strategic ways to apply these methods and to turn the translator's visualisation into an actual interpretation as a propositional form of an utterance or schematic indication for the audience. The zigzag model presented in Figure 6.7 aims to offer an overview of the secondary communication of poetry, indicating how translators' minds interact with linguistic segments. S1 reflects frequently on actual representations in the ST related to other words, hence her use of synonyms, and this influenced her decision-making during both the drafting and refining processes of Yin. It suggests that her decision to opt for an amendment is the result of her uncertainty and dissatisfaction with her draft during secondary communication. She focused on the detail of the ST words' meanings, which may be crucial in the depiction of ST imagery, but not in recreating the aural elements of the Chinese terms with their implied meaning arrangements. She focused on synonyms and stanza shapes, but few of the original sound elements were retold in any way as communicative clues apart from Poem 1's sound of winds. S1 could, therefore, benefit from

balancing her efforts towards Phase 2 as the model indicated two equally sized circles. The zigzag model has served its purpose of highlighting discrepancies during the phases and steps.

In the post-experiment interview, S1 expressed her thoughts about the poet and the poems she translated. In her responses to Poem 2, she explained her decision-making for this poem. For example, regarding the frequently repeated segment ‘美酒’ (taste wine), the first time she came across the term she said, ‘This isn’t Lord of The Rings, so perhaps, I was being biblical and saved the best wine for the last and it’s you’. She verbalised this line when she was reading back and forth between her own drafts; this may be visualised as her mind going through Stages 1 and 2 in the final model sketched above (Figure 6.7). She finally decided on ‘You are my finest wine of all, do you know that.’ This is the TT as an outcome of Stage 3. Her verbal data from the interview on Poem 2 processes the term ‘飘飘欲仙’ thus:

The only way I can think of, to kind of get that into a ballpark that makes sense for Westerners, you know, to feel like a God, you feel like a king, and again, that is completely disrupting the length of the line and it’s becoming very woefully, when, you know, you may or may not like the writer’s attitude to life, but it’s not woefully, I always believe I am a tad over-literal for poetry.

S1’s inferencing for a vast range of implicatures has displayed in all of the tasks a high percentage of level 1 and level 2 verbalisations, which were mostly restricted by the need to resemble the ST’s shape, the TA’s expectations of the poems’ effects, and a retelling of semantic representations. For example, she calculated the number of words in her draft and considered the length of the poem’s lines to retain the shape. In her explanation, provided above, she assumed that the TT’s poetic effect was to make the TA feel god-like.

Questioning and reassuring oneself (strengthening processes according to Gutt) go hand-in-hand during a secondary communication in the translators' mind; the above paragraph shows an excerpt from S1's immediate recall of her own decision-making. According to the model in Figure 6.7, the immediate retrospection of her translation processes reflects the later parts of Stage 1 until nearly the end of Stage 3. All of S1's drafts showed a similar type of subsequent handwritten amendments during the translation processes. For example, her decision-making process on '春酒' was 'Drunkard's Springtime' to 'Drunkard's New Year' to 'Drunken springtime' to 'Drunkard's Springtime' (refined twice and written out as her final TT). Her drafts, corrections, protocols and responses combine to reflect on her uncertainty, primarily during the telling phase. After her realisation of the meaning, from a comprehension of the entire poem, she finally went back to her original decision with certainty. The search for synonyms had become her way to grasp the ST message; slight adjustments and decision-making followed, with occasionally a syntactic re-construction of her TT.

This research project had developed three versions of the two phases translation model. Each version represents a different stage of development, pre-data collection blueprint, post-data collection blueprint, and the final model after considerations from students' feedback. The reason for using the word 'zigzag' as a part of the final name has threefold. First, I wanted to emphasize on a motion of alternating from left to right or from right to left. Second, I wanted to differentiate my zigzag model to other descriptive translation models with this key word representing this motion of alternating. I was hoping to recapitulate the name of the final model to the title of this thesis. Thirdly, this term was inspired by Chemistry's zigzag structure for describing carbon structures. It is mainly used to represent skeletal bond structure in molecular structures. For the model, I adapted this idea, which is

as crucial as a zigzag lines in a molecular structure, of zigzag lines to showcase translators' thinking back and forth. As previously stated in the Introduction, the experiment was conducted with no research funding, therefore I was not able to recruit as many pilot participants or research subjects as I had planned. The zigzag model could benefit from further validation with large scale human participated experiment, regardless of its nature being a qualitative one or a quantitative one. The extrapolation of the zigzag model to other areas of translation requires further research elaborations. Next chapter briefly discuss possible directions for further research of RT and the model.

Conclusion

7.1 The translation of poet, poem and poetry with Relevance

In this concluding chapter, I will first recapitulate the key points of this research study, as a reminder of the issues arising in the translation of Chinese poetry and Gutt's RT account, before detailing how my research aim has been achieved, and how the objective description of poetry translation led to a translation model accommodating the theory. Finally, I present further observations arising from the outputs of adopting RT in the study of logographic and alphabetic language-pair poetry translation, to demonstrate the further possibilities of such a perspective, in particular, the further use of Gutt's account in different genres of translation and the desirable further developments of the model.

In the introductory chapter and Chapter 1, I discussed how Sperber and Wilson's (1986/1995) RT differed from the traditional code model, and the development of RT for a more explicit account of utterance comprehension processes through the proposal of an inferential model of communication. Their joint claim that the addresser of an utterance must convey their thoughts by giving the addressees some appropriate evidence in the utterance has been developed by Gutt to suit translation studies. Before the 2010s, Sperber and Wilson's RT seemed a little restricted for an exploration of translators' thinking activities, talking, and hand movements (e.g. writing or translating an utterance), the two crucial types of activity in terms of human cognition-related research.⁷⁹ This provides an

⁷⁹Sperber and Wilson's RT framework (1986/1995) has long been criticised as an overambitious theory for 'laying the foundations of the entire field of cognitive science, uniting communication and cognition' (Bara, 2010, pp. 20–23). Bara's critique is self-contradictory primarily for two reasons. One is that he only addressed Wilson and Sperber's two general principles of relevance, ignoring one of their most essential and useful principles, that of relevance and the presumption of relevance, in his critical discussion of RT as a theoretical framework. Secondly, RT scholars have conducted research collaborations on communication and cognition but have never attempted to unite the two.

additional challenge in conducting a research project and designing data collection with human subjects using RT alone. The complexity of the human mind can never be fully explored or reflected in just a few words. In Gutt's account, the addressee takes this evidence as communicative clues, which they add to their own contextual information derived from both internal and external resources. Their internal resources are their mental storage, while external resources could include information from encyclopaedias (e.g. internet encyclopaedias), a dictionary or conversations with other people. In the subsections of Chapter 1, I discussed how Gutt (2000) categorised, described and explained types of communicative clues from his RT perspective. Gutt claims that the key to successful communication is that this evidence should trigger the TA's inferential mechanisms towards the addresser's intended message. Translators attempt to match the intention of the ST addresser to the TA's expectation of relevance. This study is consistent with Gutt's account of translation. I have attempted to present a comprehensive discussion of the reasons why Gutt's account is sufficient to be used alone to explore TPR.

Communicative gaps remain a key problem in cross-cultural translation, but define RT's explanatory power in translation, because Gutt's account supports the identification of such gaps for potential resolutions of the problems they cause. Following on from the discussions in Section 1.3, Section 1.4 attempted to introduce the key element causing this kind of problem in translation, namely, the influence of the cultural differences in the two languages on peoples' inferences and inferencing processes. For example, different genres imply different levels of difficulty in peoples' minds, reflected as genre expectations in different cultures and age groups. The addresser has an expectation of how the communicative intention in the utterance may be perceived; when the utterance is delivered to the

translator and the TA, it is perceived with expectations of relevance. These expectations are, however, unlikely to completely match the ST's original expectations.

Chapter 2 presented a literature review on the development of RT in China. Despite the critical voices that doubt RT's ability in interpretation, most notably from Wang Bin (2000), RT survived on its own terms, primarily in the field of Chinese pragmatics. Wilson and Cave (2018) conducted a joint study of RT for literary interpretation (2018) in which they validated RT's value in covering the whole spectrum of human communication, including human speech, emotions and body language. This overlaps with current trends in the research topic of embodied cognition, but their perspectives of RT end at the reading phase. In other words, Sperber and Wilson's RT — and their recent individual studies — go no further in exploring the translating phase of any secondary communication. I highlighted Gutt's refinements of the notion of interpretive resemblance, from his 1989 definition to his 2000 definition for translation as a secondary communication, which was based on the interpretive use of language utterances. Gutt's unified account and general guidance for translation allow translators to interpret utterances with less rigid rules and more freedom of production, similar to a secondary ST addresser. The account's explanatory power is that it assists translators to identify mismatches in translation as a phenomenon; thus, the translators can bridge any communicative gaps accordingly. Gutt's development of RT is particularly suitable for Chinese to English language translation due to the pictorial effect of Chinese language characters, with each character composed of images. Those who think and speak in English process the language alphabetically — alphabetic spelling forms English words that connect to concepts or shapes that give rise to mental representations. When a native Chinese speaker reads Chinese characters, their mental images are triggered primarily by images; when native English speakers read English words, their

mental images are triggered by semantic representations of the words. This principal difference in the language pair gives rise to unique translation problems requiring greater attention and cognitive effort to resolve. From RT perspectives, these problems were discussed with the data and categorised in terms of differences in processing speed and the amount of cognitive effort required. However, secondary communications of poetry translation must be further explored with interdisciplinary approaches, in-depth data analysis, and involvement of a variety of logographic languages. As Wiland (2009, p. 103) suggested possible direction of exploring RT to poems and the responses of poems such as 'inference, intention, ostension, propositional meaning, procedural information, stimulus, input, attitudes, expectations, processing effort, preferences, and cognitive environments'. In order to bring a focus to RT's explanatory power, the design of this research used the concept of cultural representation, developed by Gutt and the co-founder of RT, Sperber. Gutt's unified account defines and clarifies the measurement of inferencing processes with a more straightforward reflection on the dynamics of complex mental activities. This work has been accompanied by substantial research on developing translation models for multiple purposes or a solo purpose such as translation competency training. Think aloud, as a data collection method, traditionally used in research into translation processes, was accompanied by the subjects' specifications and explanations of their decision-making and pauses. The methodology is effective as pauses indicate a high level of cognitive effort; their verbal expressions and validations confirm their saliency patterns, and I was able to demonstrate notable processing data from professional translators. However, all methodology has limitations. This research project's methodology belongs to the traditional data collection method, and it was practised without involvement of trending technologies assisted data collection methods.

Literature and the translation of literature have become increasingly central to RT discussions. It is important to understand how Chinese and English language-pair translators operate at different stages of the secondary communication of literature. As discussed in Chapters 1 and 2, the application of the theory goes back to the research purpose of describing the nature of logographic and alphabetic translation from the perspective of translators. I mention again that, in so doing, the practices of translation are addressed by the dual role performer themselves. Through the collection of empirical data, the descriptions developed address how the task of translation can be performed. Now, these streams of data and ways of inferencing have been condensed into a simple and accommodating model, including the intertwining relationships of application, self-reflection and exercising the freedom to adopt any approach. The translators' primary task during these processes is to 'retell' an original message from a source language utterance to a target language utterance.

When selecting suitable STs for this research, I kept my research purpose in mind. Poems are concise, but this very quality opens a wide range of possibilities to the reader through the poet's arrangement of words in so few lines. In such a creative genre, it is not sufficient merely to analyse the actual presentations of textual utterances. As the literature review of the mainland Chinese translation scene suggested, translation studies offering a product-orientated textual analysis in the Chinese and English language pair are prevalent.

Therefore, Chapter 3 of this thesis tested a small selection of poems by two shortlisted poets in a process-oriented experiment. When the research subjects processed visual poems, they had to put their full effort into guessing Yin's intention in his lines. This data correlates with the subjects' concurrent verbal data which are significant in emphasising their thought processes in the translation of visual poems. The pilot study of the selected

poems also acted as a trial for the empirical data collection method, namely TAP, before a decision was made to focus on Yin's poems. The use of TAP in capturing the subjects' data seemed to be the most suitable method of data collection and, thus, RT becomes a suitable approach due to its focus on the nature of translation as secondary communication.

Chapter 4 includes my TAP of the STs from a native Chinese perspective, and the two following chapters includes the development of the descriptive translation model and analysis of the research subjects' data at both linguistic and extra-linguistic levels. The translation process experiment with human subjects delivers verbalisation data in the simulated setting of a real situation. In the retelling phase of the translation, translators had a certain freedom to produce their TT as if they were an ST addresser. Human verbalisation, scope and human mental operations are unpredictable, intertwined and 'fuzzy', as described by Sperber (1996). Indicators of effort (pauses) are valuable textual segments in the subjects' mental operation, related to their TAP for the required range of verbalisations and cultural information, employing the two-phase and three-stage concepts developed by this research project. Chapter 5 provides an exploration of the cognitive operations of two professional translators during secondary communication of the same STs. This and the previous chapter emphasised how the processes in the research subjects' minds during secondary communication were reflected as verbal data. The data collection in this research project captured audio and visual data that encompasses such interactions between the translators and a predicated TA cognitive environment. The data from all three professional translators were presented in Chapters 4 and 5. The explanatory power of RT relies on its ability to guide, identify and bridge communicative gaps and mismatches.

Studies of translation models have been successful in the field over the years, from those of the traditional theorist Holmes to those conducted by the contemporary translation research group PACTE, focused on the different textual genres of various language pairs. Some studies use Sperber and Wilson's RT as a model. Like what Forceville's (2014) study did for the analysis of visuals and multimodal discourse. He adapted Sperber and Wilson's inferential model of communication to elaborate on different types of communication. For example, Forceville (2014, p. 56) takes 'face-to-face verbal communication is the prototype form of communication in S&W's model' and explains how implicatures of communications are formed in person. Implicit information in Chinese literary translation is also studied. Such as Sang (2006) who used RT as a cognitive explanatory approach to Chinese language translations and summarised diagrams of how implicit information are processed. Certain studies adapt RT as a model of translation and some studies do not. This study, therefore, adapted RT co-founder Sperber's concept of cultural representations with Gutt's unified account of translation as a call for additional focus on RT-based concepts. The main purpose of this decision was to avoid additional complexity in the application of this theoretical approach to human-based data analysis, which already is a convoluted and highly complex process. My practice of using only RT-based concepts as an approach is manifested in the development of a two-phase translation model for Chinese to English translation, in which the telling and retelling phases can be represented through it. This model adapts Gutt's concept of a unified account to develop a translation process specifically tailored to the Chinese poem as the genre and ST; the flowcharts serve as a representation of the specifications without compromising the need for Gutt's concept as general guidance.

In Chapter 6, I pointed out the need of having a practical model that pays equal attention to both phase 1 and phase 2 of the act of translation. This model was furthermore considered with two hypotheses: the first is that RT can explain the visual and aural nature of simplified Chinese language in the form of poems, the other that RT can guide translators to solve the alleged problem of cultural default by applying Sperber's concepts on cultural representation. While this is only an idealisation when considering 'culture' as defined by Sperber (1996), it is also true that both the content and way in which one's mental representations disseminate will determine whether such representations become a part of others' cognitive environment. Therefore, this assumption provides a realistic depiction of the dissemination of Chinese to English cultural representation. The effect of using a two-phase and three-stage model in postgraduate-level teaching was significant in terms of motivating and encouraging competency improvements based on self-reflection. The model helped the trainee translators to identify their limitations and draw up improvement plans; it functioned as a guidance tool, enabling them to gain mental processing awareness, break down complex processes into individual steps and make comparisons to develop constructive plans. They could simply apply the two-phase model to their thinking, evaluate their actual and ideal representations and organise data relevant to each phase, thus producing clarity in the 'fuzzy' nature of such mental activities.

Culture-based problems are found in the content of cognitive environments, inherited in the methods of processing texts. In translation from logographic languages to alphabetic languages, translators encounter problems in the distortion of the relevant mental representations of the characters' shape and sounds during secondary communication. All professional translators in this research study perceived this problem as a major challenge and created their retellings with their most suitable representation in English. While

preserving the ST message was a priority, the professional translators had to preserve the stanza shape and certain aural characteristics of the poems which added constraints to their decision-making. Culturally loaded language content from one culture can be made familiar to others from a different culture, according to Sperber (1996). This was demonstrated by this research's subjects in their verbalisations — relating the content of the ST to their own past experiences and knowledge of the source culture. In terms of introducing Gutt's developments on RT and representing his concepts in a translation model, this project achieved a developed version of the two phase-model with a smooth zigzag representing the translators' dynamic thinking process between ideal and actual representations. This model attempts to offer general guidance with the primary purpose of conveying Gutt's unified account of the translation concept, mental representations and two-phase concept adapted from RT. The research findings, the ways in which the research subjects presented solutions to identified translation problems might be helpful to poetry translation of the language pair, but their methods have not been proven useful to all translators. For a practice-oriented translation model to be a useful one, further post-doctoral research could help identify further differences between logographic and alphabetic language paired translations, thus producing more specific solutions to problems caused by communication gaps. The findings also open doors to future work on logographic to alphabetic language translation, and can be coupled with other concepts in the context of more advanced optimisation strategies to counter translation hindrances and a call for more empirical research on human-based translation processes and products.

While the new translation model is likely to need tailoring to specific situations, I would like to emphasise once more the experimental nature of this research. I have demonstrated in the preceding chapters of the discussion that the unity of the theory denies from empirical

observations of variables in only a very limited number of TAP translation examples, with reasoned perspectives based on Gutt's account. Therefore, the usefulness of Gutt's account (or of RT) are determined only by a few examples from a few research subjects, but the rationale behind it corroborates its comprehensive nature and ability to address future specifications it may encounter.

7.2 Outlook for further research

At the close of this thesis, I would like to offer my thoughts on addressing the issue of logographic and alphabetic language-pair differences in translation and the complexity arising from human translators' thinking processes in secondary communication. The issue of such language pairs and the complexity of empirical studies of translation could be further explored with contemporary technologies and approaches. Improvements to the overall research data collection and design could come from a larger scale and wider selection of professional translators as research subjects. This could, for example, take the form of the paid recruitment of research subjects or a research-based participant recruitment. Alternatively, a laboratory-based data collection and analysis method could be employed, in which the subjects' thinking data is supported not only by their own immediate retrospective data, but also using cognitive data and analysis. These suggestions could form part of a future research methodology, together with investigations on human translators' saliency behaviours or inferencing patterns, through cognitive effort analysis such as fixation or duration of pauses. This relates closely to the possible implementation of eye-tracking methods in cognitive pragmatic methodology. Embodied cognition could be further explored with the latest trends in research methodology, such as eye-tracking for the investigation of perceptual saliency inference processes in Chinese-to-English language

secondary communications. For example, the movements or fixation of the research participants' eyes indicate their perceptual saliency, the duration of their attention and the frequency with which they observe specific segments on a screen. These are connected to their thinking processes. Data collected through such methods could also validate future translators' automatic cost-benefit relations and saliency processes with greater depth. The key limitations to such designs, as discussed in previous chapters, is that the data would be collected in a way not conducive to making the subjects feel relaxed and likely not in their usual working environment — wearing and using specialist equipment and working in a research lab environment — in addition to requiring the coding and correlation of numerical data.

In studies of Chinese to English translation of poetry, technologies such as magnetic resonance imaging will result in technical and numerical data representing the imagery of the poem and imagination — open-ended concepts that may not be suited to technical analysis. RT adapts a fundamental human concept to form a unitary solution to communication gaps, people convey their natural language speech patterns in many different forms during communication; contemporary scientific methodologies use human-assisted technology to organise a vast amount and array of human speech data. The speech data spectrum may vary, it could be scripted, scenario-based, conversational. The technologies, thus, support researchers in detecting unique and individual patterns of communication. Hence, the findings of further research could suggest solutions to translation problems based on multiple layers of human behavioural data. The volume of this complex human data makes it difficult to achieve a focused data analysis; comprehensive design and data analysis in this kind of methodology remain demanding for

researchers, especially when attempting to ensure the non-intrusive collection of data from human subjects. Improvements are needed in scientific methods of human data collection.

Kyoko Arai's 2008 study of Haiku, a type of short form poetry originated in Japan, from RT perspective focused on the issues caused by the shortness of syntax and the richness meaning by each Japanese characters in the examples. Arai's study is a good example of traditional approach to explore poetic effects in Japanese and English translation from RT perspective. The specifically cultural phenomenon of ellipsis in the secondary communication of the language pair was examined by comparative analysis of the ST and a chosen TT. Additional work like this study could also be carried out in testing or validating the two-phase model or any other models. The further development of translation models could help translators to improve the overall clarity of secondary communication processes in more genres, potentially achieving a one-fits-all model for secondary communications of all genres. The availability of such a translation model would provide general guidance on and structure to communication since all types of communication have ideal representations in the addressee's mind and actual representations in the external environment.

Future studies could also be conducted on communication models for professional use in education for either the educational provider (teacher) or receiver (student). These studies could take inspiration from the development process and the zigzag model itself for the exploration of a language-pair targeted model for any purpose. Sperber and Wilson both continue their development of RT, either through working with other RT scholars or alone in their specialist areas. Wilson's most recent adaptation of RT focuses on its explanatory power in reading comprehension for people with pragmatic disorders, such as reading or

speech delivery difficulties. This direction of research development offers a promising future in pedagogy, especially for special education and the training of special educational professionals. Sperber's more recent developments, notably with Mercier, have focused on reasoning and argumentative theory. This direction of further research could continue be elaborated through the empirical and experimental research of cognition; for example, experiments could be devised to investigate perception and cognition reasoning differences between adults with perceptual conditions and non-perceptual conditions. Thus, researchers could explore the reasons for pragmatic disorders or correlations between medical conditions and pragmatic disorders. The concept of the model in this research could be adapted for those needing to communicate with people with language barriers caused by pragmatic disorders. Sperber's most recent research interest in argumentative theory and human understanding could be useful in further testing the 'fuzzy' side of human cognitive processing during secondary communication.

Other aspects of the current project that could form the basis of future work are the possible applications of RT to communication where the utterances are not based on text. For this study, the research ST is a type of logographic language embedded with visual effects over and above those contained in alphabetic languages. The ST's visual effect also often accompanies sound-based properties. RT's explanatory power could explain how secondary communication involves such properties; this could also be explored with multi-media sources, such as paintings and music, in secondary communication processes and products. The zigzag model of the current project could provide RT researchers with the ability to specify potential data distribution and categorisation in mental processes. For example, if a human participated translation research is designed to compare discrepancies from two focus groups with different language capabilities, then the model might help the

researcher to conduct the analysis in an impartial manner. So, the researchers are reminded to evenly distribute control and effort over clarity in human-based data. RT, as a theory, offers possibilities in many areas. The current research's focus on applying Gutt's concepts to highlight mental processes can be used as a basis for culturally and linguistically different secondary communication. From base utterances in non-textual languages to textual languages, RT offers a powerful account to explain the communication of these utterances in terms of the identification of communicative gaps, mismatches in the cognitive environment and any problems caused by differences in the utterances' visual and aural properties.

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18