

IMAGE SCHEMATIC ACCOUNT OF TRANSLATION

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1. IMAGE, SCHEMA, AND IMAGE SCHEMA

1.1 Image

In cognitive linguistics, human beings generate images all the time. The term image implicates perception in all acts of conceptualization. Concepts (even abstract concepts) develop from representations of a perceptual conglomeration of visual, auditory, haptic, motoric, olfactory, and gustatory experiences. Images are always analog representations of specific things or activities. While immediate perceptions form the basis of mental imagery, the images themselves are abstractions in which the individual can fill in details as s/he frames new experiences. Fig.1 is an image, yet to most Westerners, fig.1 could be the image of national flag of South Korea, yet to Chinese people, it is an image of two fish, white (yang) and black (yin), the symbol of Taiji.

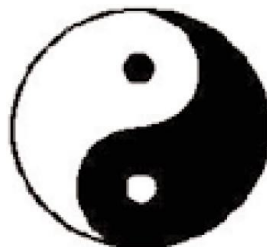


Fig.1 image

1.2 Schema

Schemas are fixed templates superimposed onto perceptions and conceptions to render meaningful representations, are cognitive representations comprising a generalization over perceived similarities among instances of usages. By repeatedly activating a set of properties in a particular way, for example, individuals develop “top-down” frames for construing different facets of experiences, with each repeated instance becoming an organized framework of objects and relations which have yet to be filled in with concrete details. For example, SUPERMARKET SHOPPING includes slots for such roles as “shopping car”, “hunting for items”, “checking out”, any of which can be filled in with specific values.

“Cunning Calculating” and “Drinking and Health”, which activate schemas that perform in blending for A RIGHT WAY TO LIVE, are two examples from “Points to Ponder” in a popular magazine, in China, called *Reader* (*Duzhe* in Chinese). They show best that we are calculating and thinking in patterns called schemas either in English or in Chinese.

Cunning Calculating

If A, B, C, D...X, Y, Z are valued respectively as 1, 2, 3, 4...24, 25, 26, then we may read following words this way:

<i>Hard work</i>	$(H + A + R + D + W + O + R + K) = 8 + 1 + 18 + 4 + 23 + 15 + 18 + 11 = 98\%$
<i>Knowledge</i>	$(11 + 14 + 15 + 23 + 12 + 5 + 4 + 7 + 5) = 96\%$
<i>Love</i>	$(12 + 15 + 22 + 5) = 54\%$
<i>Luck</i>	$(12 + 21 + 3 + 11) = 47\%$

They are important, yet, not perfect for our lives. What about the following?

<i>Money</i>	$(13 + 15 + 14 + 5 + 25) = 72\%$
<i>Leadership</i>	$(12 + 5 + 1 + 4 + 5 + 18 + 19 + 8 + 9 + 16) = 97\%$
<i>Sex</i>	$(19 + 5 + 24) = 48\%$

Still not yet. Then what makes our lives perfect?

<i>Attitude</i>	$(1 + 20 + 20 + 9 + 20 + 21 + 4 + 5) = 100\%$
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The right attitude toward work and life makes a perfect one.

Duzhe 2005(11): 7.

In this example, English alphabetic order blends with Arabic number order to set up a calculating pattern that help us to read words in calculating values that make our life a different vision.

Drinking and health

老头和老太相互争论。老头认为喝白开水长寿，老太坚持饮茶长寿。老头笑称根据数学上的减法说：白开水的白字，是百字少一笔，那不是可以活到99岁吗？老太不服道：我采用加法，‘茶’字是廿加八十八，不是可以活到108岁吗？”[An old couple are in a war on what drinking brings them to their longevity. Pure cooked water or tea? “Pure cooked water (bai kai shui in Chinese) begins with bai (白) a stroke missing from bai (百) which means 100, then drinking bai (白) kai shui brings me to 99.” the old man says. The old lady counteracts: “Tea brings me to 108, for it is an integration of 22 + 88.”]

$$\text{茶} = \boxed{廿} + \text{八} + \text{十} + \text{八} = \boxed{20} + 88$$

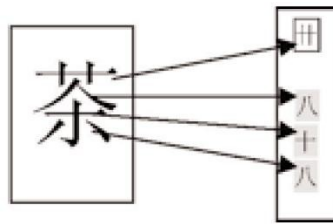


Fig. 2 schema in blending

Duzhe 2005(14):34

Most Chinese characters are image characters. One character is usually made up of several other characters, a blended one. For examples: 男 (male) means human power (力) in a plowing field (田). 婦 (female) means a woman (女) with a broom (帚). 茶 (tea) is made up of 艹 (grass) and 余 (yú) etc.. Chinese characters are usually blended thinking patterns. The character itself tells its denotative meaning that performs as a mode (schema) of communication.

In short, schema has been historically defined as fixed templates for ordering specific information and reasoning in blending, whereas an image has been defined as a representation of specific patterns capable of being rendered schematically.

1.3 Image Schema

An image schema is believed, by cognitive linguists, to be a condensed redescription of perceptual experience for the purpose of mapping spatial structure onto conceptual structure. According to Johnson, these patterns “emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulations of objects, and our perceptual interactions” (1987: 29).

Image schemas behave as a “distillers” of spatial and temporal experiences. These distilled experiences, in turn, are what cognitive linguistics regards as the basis for organizing knowledge and reasoning about the world.

Image schemas are neither images nor schemas in the familiar senses of each terms as used in philosophy, cognitive psychology, or anthropology.

As a composite notion, image schemas are neither fixed nor specific, even as they manifest characteristics of each. Many image schemas have “topological” characteristics, insofar as they constitute “spaces” sectioned into areas without specifying actual magnitude, shape, or material. Lack of specificity and content makes image schemas highly flexible pre-conceptual and primitive, and means they can be used for reasoning in an array of contexts (Johnson 1987: 30).

Johnson (1987: 126) lists the most important image schemas as follows: CONTAINER; BALANCE; COMPULSION; BLOCKAGE; COUNTERFORCE; RESTRAINT REMOVAL; ENABLEMENT; ATTRACTION; MASS COUNT; PATH; LINK; CENTER-PERIPHERY; CYCLE; NEAR-FAR; SCALE; PART-WHOLE; MERGING; SPLITTING; FULL-EMPTY;

MATCHING; SUPERIMPOSITION; ITERATION; CONTACT; PROCESS; SURFACE; OBJECT; COLLECTION. But among them Fig.3 is never found.



Fig.3 image schema

From Fig.3, Chinese people have developed too many things like “fortune telling”, “geomancy”, “witchcraft”, “lunar calendar”, “arithmetic”, “Chinese philosophy”, “strategy of war” etc., among which Chinese Medicine benefits most.

2. IMAGE SCHEMA CONSTRAINS MEANING AND UNDERSTANDING

In illustrating the point, Mark Johnson (1987: 137) says: “to say that image schema ‘constrains’ our meaning and understanding and that metaphorical systems ‘constrains’ our reasoning is to say that they establish a range of possible patterns of understanding and reasoning. They are like channels in which something can move with a certain limited, relative freedom. Some movements (inferences) are not possible at all. They are ruled out by image schemata and metaphors. ...I urged the view that understanding is never merely a matter of holding beliefs, either consciously or unconsciously. More basically, one’s understanding is one’s way of being in, or having, a world. This is very much a matter of one’s embodiment, that is, of perceptual mechanisms, patterns of discrimination, motor programs, and various bodily skills. And it is equally a matter of our embeddedness within culture, language, institutions, and historical traditions.”

“By comparing Zhouyi with ancient Greek philosophy”, Liu Changlin (2003: 51-62), in his *zhouyi and Chinese Image Science*, points out that, “traditionally, different choice of time or space in knowing the world between the east and west forms two kinds of sciences. Traditional western knowledge considers space as the primary and time as the secondary with the former governing the latter, while traditional Chinese knowledge goes the other way round. Therefore, the former knowledge lays emphasis on being itself while the latter one on image. Knowledge of image can be classified as image science adopting the method of regarding beings as a natural whole and that of image analogy. The substance of image is Qi. Different from a real substance and physical field, Qi is a substantial existence in which the property of time, which constitutes the other half of the world, is predominant. Traditional Chinese medicine is a representative of the image science. Breaking through of traditional Chinese medicine studies will certainly revive the image science, essentially significant to human future and health.”

In western medicine, before “body as homeostatic organism” is recognized, human body was treated as machine (thus not organic or homeostatic). The key point is that the *body as machine* metaphor was not merely an isolated belief; rather it was a massive experiential structuring that involved the following entailments:

THE BODY AS A MACHINE

The body consists of distinct, though interconnected parts.

It is a functional unity or assembly serving various purposes.

It requires an energy source or force to get it operating.

Breakdown consists in the malfunctioning of parts.

Breakdowns occur at specific points or junctures in the mechanism.

Diagnosis requires that we locate these malfunctioning units.

Treatment directs itself to specific faulty units or connections.

Repair (treatment) may involve replacement, mending, alteration of parts, and so on.

Since parts causally interact, we must be alert for failures in causal connections.

The parts of the functioning unity are not themselves self-adapting.

(Johnson, 1987: 130)

Since under the BODY AS MACHINE metaphor disease was understood and experienced as the breakdown of a specific part or as an invasion by a foreign object or substance, the idea that there might be a general *nonspecific* reaction to disease (or stress) did not have any place in the models, frameworks, and metaphors that defined medical science, experience, and practice at that time. As a result, the nonspecific symptoms shared by all the patients with infectious diseases simply was not (could not) seen, the MACHINE metaphor was systematically structuring medial experience *in a very definite manner*.

The employment of the HOMEOSTASIS metaphor made it possible to understand the biological purpose of the cluster of symptoms previously discovered. Homeostasis means the maintenance of the ability to regulate and control steady, healthy states (balance of Yin and Yang, or the Qi balance upon which Chinese medicine was set up more than 5000 years ago). At last, the nonspecific reactions made sense as the body’s attempt to maintain a steady state in the face of stress. Under the BODY AS HOMEOSTATIC ORGANISM one would tend to see every bodily response as serving some function. Now a new explanation was possible for these facts under the HOMEOSTASIS metaphor – the syndrome could now be seen as the body’s general adaptive response to toxicity.

At this point we can trace out a series of entailments of the HOMEOSTASIS metaphorical structure:

1. Based upon the entailment that the syndrome might be a response to a toxin, a further conclusion can be drawn that the syndrome was a *general adaptive response to any stressor* (toxins, cold, injury, fatigue, fear, etc.).
2. This tentative synthesis (organizing experience under the homeostasis metaphor) bore fruit—it led to further entailment. The emergence of the new metaphorical

structuring opened new questions, made possible new discriminations, and suggested new connections.

3. A third major entailment of the BODY AS HOMESTATIC ORGANISM was a new view of disease. Under the ORGANISM model, treatment is not just directed at a specific invader but also takes into account the organism's overall balance, both internal and in relation to its environment.
4. A further important entailment is the rejection of the dichotomy between sickness and health, and its replacement by the notion of disease as a matter of degree.
5. Still another entailment, the entailment that every response of the body must have some function. (Johnson 1987: 131-135)

Metaphorical structures have entailments that generate definite patterns of inference, perception, and action. What is possible under one metaphorical understanding is not always possible under another.

3. TEXT AS MENTAL SPACESHIP OF IMAGE SCHEMATA

Turner and Fauconnier (1995: 183-203) shows that formal expression in language is a way of prompting hearers and readers to assemble and develop the appropriate conceptual constructions, including blends. There is no encoding of concepts into words, or decoding of words into concepts. Meaning is not compositional in the usual sense. They consider expressions that consist of names of elements from different input spaces. The named elements allow the retrieval of a partial mapping, and the construction of a blend based on that mapping. In a majority of cases, the named elements are not the counterparts in the mapping. They (Fauconnier and Turner 1996: 113-129) like to think of events as integrated, and one way of doing this is by blending them with an already integrated event structure. Inversely when we encounter a grammatical form typically used to express a certain kind of integration, we understand it as a prompt to perform blending.

Therefore, text, as a linguistic form, functions as a carrier, a **mental spaceship** packed up with triggers (words, phrases, sentences and paragraphs) that prompt hearer's and reader's image schemata to assemble and develop the appropriate conceptual constructions, including blends. As a matter of fact, text itself is the blended result of various linguistic forms and blended construction of different conceptual structures.

In reading text (reasoning), the salient pragmatic meaning (schemata of communicated event or propositions in Objectivism) comes not from linguistic forms directly, but from communicative mode (image schema), triggered out by linguistic forms, which means that between linguistic form and its produced on-line meaning, there is a middle layer, which is often neglected. It is this very middle layer that distinguishes one text from another, intra-culturally and inter-culturally. See Fig. 4.

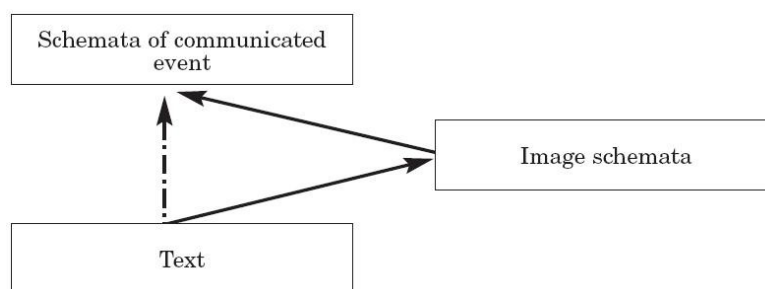


Fig. 4

Yet, image schema as communicative mode is intrinsically and culturally imbedded. Take text cohesive device (typical communicative mode) as an example. Repetition as grammatical ties (Halliday & Hasan 1976) may be shared by English and Chinese, however, a certain concept is not necessarily repeated in the two languages as cohesive ties. See the following two samples. In sample 1, “meaning” has been repeated time and again as a cohesive tie in the text, and each repeating projects different implicature in the new context. And I don’t think this kind of repeating will happen in English as a grammatical cohesive device. So is the case in sample 2. “Now” and “one” will never repeat in Chinese the way they do in English. It’s impossible to translate them into target language without changing their communicative modes.

Sample 1

年终的“意思” (“Meaningson” Year-ins)

年终考核,也就是应付而已,大家都说假话,还没有什么多少利害关系,但年终的“意思”(meaning)就不同了,它往往使人深思,使人厌恶。

那些跟随领导一年到头鞍前马后的人们,到年终会感到有“意思”(meaning)。忙乎了一年,领导同志应该“意思意思”(meaning meaning)了,比如加工资、干部调整、先进或者优秀分配等等,有实质性的“意思”(meaning)该落实了。时间就是金钱,工夫就是利益,到年底就得兑现了。当然,这些马屁虫也得付出“意思”(meaning),比如安排好与领导的聚会、适当的拜年等等,一定不能少。

领导同志,在年终当然更有“意思”(meaning)。首先财权用人权掌握在手,可以自由运用,多有“意思”(meaning)!工作岗位的调整,一定首先要“意思”(meaning)到那些身边的心腹,但又不能太露骨,否则就没有“意思”(meaning)了。民主的程序一定要有,要把“意思”(meaning)做到家,这才是领导的艺术、领导的方式;结果自己完全可以掌握和控制,这过程真的有“意思”(meaning)。其次,那些有求于自己的人,一定得弯腰上门来“意思”(meaning)。可信的人收下,不可信的人或者平时不烧香的人退回或者上交这就是太有“意思”(meaning)了。

以上就一个单位或者一个部门而言,事实上,社会上有“意思”(meaning)的事情远不止这些。任何一个单位或实体,平时工作都涉及方方面面到年底了,都该“意思意思”(meaning meaning)。开公司的,工商要“意思意思”(meaning meaning),税务要“意思意思”(meaning meaning),大客户要“意思意思”(meaning meaning)..... 行政单位,上级要“意思意思”(meaning meaning),同级别的协作单位要“意思意思”(meaning meaning)..... 各位只要看看年前年后的大酒店、大饭店前来往的车辆,谁感到没有“意思”(meaning)?

当然,还有一种有“意思”(meaning)的是做秀每逢过年领导同志倾巢出动,找几个典型一点的军属、贫苦户等等去“意思意思”(meaning meaning),电视、报纸也忙着报导领导同志的亲民,大家都有“意思”(meaning),做得也有“意思”(meaning)。

这些“意思”(meaning)有啥“意思”(meaning),圈外人看没“意思”(meaning),圈内人却真真“意思”(meaning),一切都在“意思”(meaning)之中。况且,这些“意思”(meaning),大多可以公开或半公开让你无法举报也无法批评,让你无可奈何,这才是有“意思”(meaning)的“意思”(meaning)。

只有这些丑恶“意思”(meaning)的彻底根除,社会才有真正意义上的“意思”(meaning),社会才会和谐。社会向前发展,反腐败在不断深入,我愿不久的将来,这些丑恶的“意思”(meaning)统统会被“意思”(meaning)干净,这才是人间正道。

(房前屋后 2004 <http://www.qglt.com/bbs/ReadFile?whichfile=799533&typeid=17>)

English version for sample 1:

SOMETHING on Year-outs

Everybody lies in the year-out assessment dealing with it perfunctorily, which brings nothing more harmful than bureaucratic documents. But SOMETHING at the end of the year is of different nature, which is often thought-provoking and disgusting. On the year out, those who have been “faithful” to leaders throughout the year will expect SOMETHING. It is time for the leaders to return the whole-year “hard work” with

SOMETHING substantial such as salary raises, promotion for better positions, the title of Model so and so, or better prizes, etc. Time is money. Efforts are interests. Accordingly they should be actualized for those liars and flatters at the end of the year. Of course, the liars and flatters must also, necessarily, pay SOMETHING, like holding pleasant get-togethers with the leaders, paying proper new-year visits, so on and so forth.

Certainly, the leaders have SOMETHING more at the end of the year. First, with manipulation of money and promotion, they are SOMETHING really important to those liars and flatters. In the case of promotion, SOMETHING must be considered first for their obedient followers, and must be subtly done; otherwise it would be SOMETHING. SOMETHING can be perfectly done when the “democratic procedure” is gone through, which shows the art of leadership and manipulation, with the end never going out of their control. This is SOMETHING meaningful in the process. Second, those people who need leaders’ help must humbly present SOMETHING. The trustworthy is accepted while the untrustworthy or those who never greased their palms will be rejected or even delivered over to the higher-ups. It is SOMETHING, really interesting.

What has been mentioned above would concern a unit or a department. In fact, there is SOMETHING much more than this in any corner of this world. Any unit or enterprise has to give out SOMETHING at the end of the year since their daily activities involve many aspects. A company has to give SOMETHING to the administrative bureaus for industry, commerce, tax, to the principle customers.... An administrative unit has to give SOMETHING to the upper authority,

to the peer cooperative units.... Who-ever, watching the cars coming in and going out of big hotels and restaurants around the New Year Festival, wouldn't feel **SOMETHING** in it?

Surely, there is also **SOMETHING** in show making. In each New Year Festival, all the leaders will go out to present **SOMETHING** to some representative soldiers' dependents and poor families. TVs and newspapers are covered with reports of the half openly, you can not say anything wrong about it, and you can do nothing about it. have **SOMETHING** in a real sense to attain harmony and peace. Anti-corruption advances with our social progress. I wish, in the near future, these **SOMETHINGS** evil would all be cleared away for the right thing.

It's very interesting to figure out that the title of the article can be translated in different ways: "Meanings" on Year-ins (the beginning of a year in Solar Calendar) or *Something on Year-outs* (the end of a year in Lunar Calendar). "End of a year" can be translated in two ways. The former version is a literal translation and translated the year in Solar Calendar, so "year-ins"; but in Lunar Calendar "year-ins" in Solar Calendar are "year-outs", and "meaning" has been replaced by "something" as cohesive ties in English version and each repeating of "something" implicates something else. The squared parts in Chinese show the way "meaning" plays the function of cohesive ties.

Sample 2

Now and "One"

...They were having **now** and before and always and **now** and **now** and **now**. Oh, **now**, **now**, **now**, the onl **now**, and above all **now**, and there is no other **now** but thou **now** and **now** is thy prophet. **Now** and for ever **now**. Come **now**, now, for there is no **now** but **now**. Yes, **now**, **Now**, please **now**, only **now**, not anything else only this **now**, and where are you and where am I and where is the other **one**, and not why, not every why, only this now; and on and always please then and always, **now**, always **now**, for **now** always **one** **now**; **one** only **one**, there is no other **one** but **one** **now**, **one**, going now, rising **now**, sailing now, leaving **now**, wheeling **now**, soaring now, away **now**, all the way **now**, all of all the way **now**; **one** and **one** is **one**, is **one**, is **one**, is **one**, is still **one**, is still **one**, is **one** descendingly, is **one** softly, is **one** is **one** longingly, is **one** kindly, is **one** happily, is **one** in goodness, is **one** to cherish, is **one** now on earth with elbows against the cut and slept on branches of the pine tree with the smell of the pine boughs and ehe night...

(Ernest Hemingway 1979: 334)

What I am driving at is that text helps to ship and activate communicative modes of a culture which build up mental spaces for communicators, it also constrains meaning and understanding, if a text is transformed (translated), image schemata are changed as well. Then in what way do we translate?

4. TRANSLATING: IMAGE SCHEMA BLENDING

We translate by blending. If blending is *The Way We Think* (Fauconnier & Turner 2002), why it doesn't work in translation?

Blending performs in translation at least in the following ways (just name a few):

1) Information of source text blends with target linguistic forms.

2) Some of the textual features transforms in a blending way, for example, as mentioned above, cohesive devices are changed and integrated with target linguistic forms. Also see point 4).

3) Syntactic structures integrated in new forms. From English to Chinese, onstructed and from Chinese to English, sentences, more often than not, are constructed in more condensed forms. For examples:

E(English)-C(Chinese)

He must teach himself that the basest of all things is to be afraid: and, teaching himself that, forget it forever, leaving no room in his work-shop for anything but the old verities and truths of the heart, the universal truths lacking which any story is ephemeral and doomed - love and honor and pity and pride and compassion and sacrifice.

他必须使自己明白世间最可鄙的事情莫过于恐惧。他必须使自己永远忘却恐惧,在他的工作室里除了心底古老的真理之外,任何东西都没有容身之地。没有这古老的普遍真理,任何小说都只能昙花一现,不会成功;这些真理就是爱、荣誉、怜悯、自尊、同情与牺牲等感情。

C-E

一派是对于“现在”一切现象都不满足,与复古的厌“今”派全同。但是他们不想“过去”,但盼“将来”。盼“将来”的结果,往往流于梦想,把许多“现在”可以努力的事业都放弃不做,单是耽溺于虚无飘渺的空玄境界。

Some, though also dissatisfied with everything of today like those mentioned above, long for the future instead of the past, so much as that they abandon themselves to dreams and fantasies and even give up many things that can be achieved right now through their own efforts.

In E-C, one sentence is deconstructed into three sentences with sentence structures reorganized and conceptual structures integrated in different ways. And in C-E, three sentences are integrated into one sentence making targeted version TREE STRUCTURED with more English subordinated entailments.

4) Image and image schema based on it are blended. In translating, people blend in their own experiences and present different justified versions in different textures. For example:

静夜思	(jing ye si)
床前明月光,	(chuang qian ming yue guang)
疑是地上霜。	(yi shi di shang shuang)
举头望明月,	(ju tou wang ming yue)
低头思故乡。	(di tou si gu xiang)

(1) In the Quiet Night

So bright a gleam on the foot of my bed,
Could there have been a frost already?
Lifting my head to look, I found that it was moonlight.
Sinking back again, I thought suddenly of home.
(Tr. Witter Bynner)

(2) The Moon Shines Everywhere

Seeing the Moon before my couch so bright,
I thought hoarfrost had fallen from the night.
On her clear face I gaze with lifted eyes:
Then hide them full of Youth's sweet memories.
(Tr. W. J. B. Fletcher)

(3) On a Quiet Night

I saw the moonlight before my couch,
And wondered if it were not the frost on the ground.
I raised my head and looked out on the mountain moon,
I bowed my head and thought of my far off home.
(Tr. S. Obata)

(4) Night Thoughts

I wake, and moonbeams play around my bed,
Glittering like hoar frost to my wandering eyes;
Up towards the glorious moon I raise my head,
Then lay me down -and thoughts of home arise.
(Tr. Herbert A. Giles)

(5) In the Still of the Night

I descry bright moonlight in front of my bed.
I suspect it to be hoary frost on the floor.
I watch the bright moon, as I tilt back my head.
I yearn, while stooping, for my home land more.
(Tr. Xu Zhongjie)

(6) A Tranquil Night

Abed, I see a silver light,
I wonder if its frost aground.
Looking up, I find the moon bright;
Bowing, in homesickness I'm drowned.
(Tr. X. Y. Z.)

(7) Night Thoughts

In front of my bed the moonlight is very bright.
I wonder if that can be frost on the floor?
I lift up my head and look at the full moon, the dazzling moon.
I drop my head, and think of the home of old days.
(Tr. Amy Lowell)

(8) Thoughts in a Tranquil Night

Athwart the bed,
I watch the moonbeams cast a trail,
So bright, so cold, so frail,
That for a space it gleams
Like hoar frost on the margin of my dreams.
The splendid moon I see:
Then droop my head, and sink to dreams of thee
My fatherland, of thee!
(Tr. L. Cranmer Byng)

(9) Nostalgia

A splash of white on my bedroom floor. Hoar frost?
I raise my eyes to the moon, the same moon.
As scenes long past come to mind,
My eyes fall again on the splash of white,
And my heart aches for home.
(Tr. Weng Xianliang)

(10) Moonlit Night

Over my bed the moonlight streams,
Making it look like frost covered ground;
Lifting my head I see the brightness,
Then dropping it, and I filled with thoughts of home.
(Tr. Rewi Alley)

(11) Quiet Night Thoughts

Before my bed
There is bright moonlight,
So that it seems Like frost on the ground;
Lifting my head
I watch the bright moon,
Lowering my head
I dream that I'm home. (Tr. Cooper)

(12) Quiet Night Thoughts

Moonlight before my bed,
 Could it be frost instead?
 Head up, I watch the moon;
 Head down, I think of home.
 (Tr. Zhao Zhentao)

(Ke Fei 2002: 38-39)

静夜思(jing ye si), 五言绝句(wu yan jue ju), is a pattern of four sentences with each sentence having five characters, a typical form of poems in Tang dynasty which is very concise, easy to pick up and even dubbed into certain music patterns, but this pattern never appears in English. The poem has been translated into English in various ways. Just name a few for illustrating embedded blending in translating as following.

Title

The title of the poem has been translated by 12 translators into 10 different versions with version 4, 7 sharing “Night Thoughts” and version 11, 12 sharing “Quiet Night Thoughts”. Version 1 focuses on *the duration of a quiet night*, version 2 on *omniscient moonlight*, version 3 on *punctuation of a quiet night*, version 4 and 7 on *night thoughts*, version 5 on *the frozen of the night*, version 6 on *tranquility of a night*, version 8 on *stormy brains vs. a tranquil night*, version 9 on *homesick*, version 10 on *night not so dark*, version 11 and 12 on *thinking in a quiet night*. While the title of the poem literarily means “quiet night thoughts”. Yet different translators blend their own experiences with the image schemas triggered out by “*Jing Ye Si*”, night mental activities that can be filled with any imagination, and construct different mental versions represented by different perspectives.

End rhymes

The original poem is end-rhymed a(/ang/) a b(/ue/) a, yet none of the translated versions is end-rhymed the same way, some even have no rhymes.

Number of characters (sentence structure)

Wu Yan Jue Ju is very strict on sentences (4) and characters (5) within each sentence. Yet none of the translated versions complies with this rule. The translated versions are more free in syntactic structures.

Images and image schemas

1) From the translated versions of the poem title, we see that the images and image schemas triggered out by *Jing Ye Si* have been projected onto various perspectives with translators’ personal integration of their experiences, such as moonlight, tranquility, night and thoughts etc..

2) The images of “frost” thrilling homesickness has been interpreted as “*hoary frost*”, maybe the same moonlight should convey different colors in different cultures so that it can act as a nostalgic trigger, and moonlight as “*bright, cold, frail, dazzling, glorious, splash*” etc. in different experiences.

3) The eyesight movements in the poem have been translated in different ways:

- a. Room vision: *the front of my bed, before my couch, around my bed, in front of my bed, abed, athwart the bed, my bedroom floor, over my bed, before my bed.*
- b. Up vision: *lifting my head, lifted eyes, raise my head, tilt back my head, looking up, lift up my head, raise my eyes and head up.*
- c. Down vision: *sinking back, hide, bowed, lay me down, stooping, bowing, drop my head, droop my head, my eyes fall, lowering my head, head down.*

4) Sentence structures and rhymes are, no doubt, communicative patterns. Yet the original pattern (schema) has never been kept, and each translated version constructs their own modes with different sentence lines, ways of eye movements, and end rhymes or no rhyme.

5. CONCLUDING REMARKS

We think through transformations (blends) of image schemas, which function as thinking patterns that inversely constrains our thinking. If image schema changes, thinking pattern is sure to change as well. When we translate, the first thing is to transform text from source language to target language, and image schemata are sure to change with this transformation of mental spaceship. If it is the case that the way we think is blending through image schemata, then, like it or not, we translate in blending as well.

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