

An Analysis of Deviation of Conceptual and
Interpersonal Meaning from the Perspective of
Cognitive Narratology
--A Case Study of Shapiro's Translation of *Lost* and
Shadows on Egret Lake

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Received: September 25, 2019 Accepted: October 20, 2019 Published: October 24, 2019

doi:10.5296/jsel.v7i1.15701 URL: <https://doi.org/10.5296/jsel.v7i1.15701>

Abstract

Cognitive Narratology is a subject connecting narratology and cognitive science which puts its focus on the readers' cognitive frame and explores the relation between text hints and readers' cognition. This paper, taking cognitive narratology as the starting point and Shapiro's translation of *Lost* and *Shadows on Egret Lake* in National Translation Program as investigated subject, makes an overall research of the deviation in conceptual meaning as well as interpersonal meaning. It also investigates the multiple factors hidden behind the phenomenon in the hope of giving some inspiration to the national translation in the trend of Chinese Literature going abroad.

Keywords: cognitive narratology, Shapiro's translation, conceptual translation, interpersonal translation, deviation

1. Introduction

Sidney Shapiro, as the institutionalized translator in the National Translation Program of China, was guided by this translation model in terms of translation strategies which could show the consideration of political environment and ideology, etc. This consideration, to some extent, leads to the deviation of conceptual meaning and interpersonal meaning. In view of the purpose of publicizing Chinese literature and building a national image in National Translation Program, these deviations reflect the role of translators in serving Chinese translation practice and are a desirable way to spread Chinese literature in the Western world. By analyzing these deviations, the author finds that they are closely related to the reader's cognition. It is the translator's attempt to cater to or reshape readers' cognition by changing the text prompts. This article will discuss the deviation of conceptual meaning and interpersonal meaning in *Lost* and *Shadows on Egret Lake* translated by Sidney Shapiro.

2. A Probe into Cognitive Narratology

Cognitive narratology is a branch of post-classical narratology. Although the term "cognitive narratology" was introduced in the paper of the German narrator Manfred Jahn in 1997, some scholars have been engaged in this research. David Herman is a leader in the field of cognitive narratology. His definition of cognitive narratology is the most representative: "Cognitive narratology is an interdisciplinary field, and it combines (the classical) narratology concept and method with the concepts and methods of cognitive science (such as psychology, artificial intelligence, psychology, etc.) to construct a cognitive basis for the categories and principles proposed by the theorists engaged in narrative structure and narrative interpretation. (David Herman, 2003) The development of cognitive narratology in the West has been relatively mature, but it is still in the stage of absorption and introduction in China.

As far as the research content is concerned, cognitive narratology pays attention to the relationship between text and readers, breaking through the pattern of classical narratology using text structure as the research center, focusing on the reader's cognitive process and the impact of the interpreting text clues for readers' cognition. "Cognitive narratologists explore the relationship between narrative and thinking or psychology, focusing on how cognitive processes work in narrative comprehension, or how readers (viewers, listeners) reconstruct the story world in mind. From another perspective, cognitive narratologists explore how narratives stimulate thinking, or what cognitive cues in the text guide the readers' narrative understanding, prompting readers to adopt specific cognitive strategies." (Shen & Wang, 2010)

As far as narrative interpretation is concerned, context can be divided into "narrative context" and "social historical context". The "narrative context" refers to the "genre statute", that is, the type of context that exceeds the social identity and the readers have a common understanding; the "social historical context" involves specific historical backgrounds such as race and gender. There are two types of readers corresponding to these two contexts, namely,

"interpreter of genre cognition" and "interpreter of textual meaning". "Interpreter of genre cognition" does not involve readers' individual differences, and pays attention to the common cognitive framework that all readers enjoy for a certain genre. "Interpreter of textual meaning" refers to readers who have different personal experiences. Such readers have inter-individual differences, and their interpretation of textual meaning may differ according to their gender, ethnicity, living environment, etc. Cognitive narratology focuses on the common cognitive statute, does not emphasize the influence of the readers' personal background. "Discussing the commonality of the readers' cognitive process of the narrative structure of a certain genre, focusing on the narration context of narrative and the narrative cognition.

In the translation of *Lost and Shadows on Egret Lake*, there are many deviations between conceptual meaning and interpersonal meaning. As an representative translator in the National Translation Program, Shapiro highlights some of the deviations in the original text from the translator's requirements under the guidance of the institution. The requirement involves various aspects such as external propaganda and political factors. The author finds that these deviations are not only the conversion of the simple conceptual meaning, but also the "remodeling" of the readers' cognitive framework, which is achieved by changing the cognitive hints in the translation. In this regard, the author takes the translator's shaping of the readers' cognitive framework as the starting point, and explores the basis and effect of the translator's deviation of conceptual meaning and interpersonal meaning in the National Translation Program.

3.

4. Deviation of Conceptual Meaning from the Perspective of Cognitive Narratology

Halliday (1985) proposed three major functions of language, including conceptual function, interpersonal function and textual function. The conceptual functions can be divided into experiential functions and logical functions. Conceptual functions are mainly embodied by the physical system. The transitive system expresses people's "doing things" in the real world with six "processes", including material process, mental process, relational process, verbal process, behavior process, and existential process. In each process, it identifies the participants and environmental components of the process. The conceptual function of literary works aims to provide readers with effective information about the objective world created in the text. In the process of translating literary works, it is inevitable to translate all or part of these conceptual components in order to make the target readers and primitives readers have the same or similar text reading experience.

"Because of the systematic differences between languages, the translation of original clauses has four types: expansion, reduction, change and unchange" (Si, 2008). These four types are reflected in the translation method with expansion, reduction, variation and faithful translation, and the first three are the ways for the translator to change the conceptual meaning and interpersonal meaning of the translation, which we call "deviation". The author will explore how the deviation affects readers' perception through two novels, *Lost and Shadows on Egret Lake*.

Lost and Shadows on Egret Lake are representative works of Duanmu Yuliang, created in the 1830s. These two novels have reached a considerable height in art: the words are not unconventional; the language is delicate; the environment is described in another way; the scene is sad; the power is shocking; the flow of consciousness is unique; and the psychological activities of the characters are fully expressed.

3.1 Expansion of Conceptual Meaning

The conceptual information in the translation is more than the original concept information, indicating that the translator has carried out the translation operation, expanding the conceptual meaning of the original text and forming a deviation. This deviation can be reflected in the narrator's discourse to readers, or from the narrator's discourse, directly added to the text, so that the reader realizes that the textual hint of the part is an extra part of the story. In the following example, the translator expands the conceptual meaning of the original text by adding comments.

Original text:

kě shì mǎ nǎo wǒ wàng jì gào sù le nǐ jiù yào hǎo le ne tīng shuō zhāng xué liáng dào nán jīng hé zuò qù le jiù yào chū bīng
"可是，玛瑙，我忘记告诉你，就要好了呢，听说张学良到南京合作去了，就要出兵
le zhè huí shì zhēn de bù shì piàn shǎ zǐ le shuō shì gěi yì yǒng jūn xià le mì lìng cóng xié dǐ dǎi lái de suǒ yī yì guò guān
了，这回是真的，不是骗傻子了，说是给义勇军下了密令，从鞋底带来的，所以一过关，
xiàn zài shēn shàng dōu bù jiǎn chá le jiù jiǎn chá xié dǐ shuō shì ràng yì yǒng jūn men xiān gàn
现在身上都不检查了，就检查鞋底，说是让义勇军们先干……”(Duanmu, 1998)

Translation:

"I forgot to tell you, Ma-nao, they say there's going to be a war. For real. It's not a trick. They say the Volunteers [When the Japanese militarists invaded northeast China in 1931, the Kuomintang government adopted a policy of compromise and non-resistance., but the local people led by the Chinese Communist Party organized a Volunteers Crops to resist the enemy.] have got a secret order. It was brought in hidden in the sole of a shoe. So anybody coming in through the pass has only his soles searched-no place else. The Kuomintang wants the Volunteers to strike first." (Shapiro, 1962)

The protagonist Ma-nao and Lai-pao are sitting at the lake to discuss future plans. When it comes to being a soldier, there is a paragraph above. "Volunteers" means "somebody being voluntary to do something" in English, and it is used to translate "volunteer army" here. At that time, the political environments of China and the West were quite different. China has just ended its war with Japan. The story background in the novel is also during the period of China's War of Resistance Against Japanese Aggression. Therefore, Chinese readers are naturally familiar with the term "volunteer army". On the contrary, for readers of Western countries with a more stable political environment, their understanding of the China's War of Resistance Against Japanese Aggression is less profound, and the term "Volunteers" is even more difficult to understand. Therefore, considering that the reader lacks the cognitive framework of the concept, the translator joins the explanatory discourse, explaining the different attitudes of the Kuomintang and the Communist Party to the war and the meaning of

the "volunteer army", and clarifies the concept for Western readers. This translation method adds a conceptual interpretation that does not appear in the original text, is a deviation from the original text, and is a typical translation method of expansion.

However, although the translator has deviated from the original text in the way of expressing the concept of "volunteer army", he fully considers the readers' cognition and tries to increase the conceptual meaning of the text by changing the text prompts to provide readers with clear and comprehensive semantic interpretation. This approach helps to improve readers' reading continuity, avoiding unfamiliar phenomena hindering reading and understanding and acceptance of the entire text. As an institutional translator in the practice of national translation, Shapiro adopts an additional translation method to explain the unique manifestations in the China's War of Resistance Against Japanese Aggression and also reflects the consideration of the political environment. Adding an explanation of the term "volunteer army" will enable readers to understand the different attitudes of the Chinese Communist Party and the Kuomintang to war, to clear their positions, to establish a positive image of the Chinese Communist Party fighting for the people, and to shape the "cognitive framework of the Volunteers" of Western readers. To shape its "cognitive framework of the Communist Party" is a translation strategy for institutionalized translators to enhance reading in the National Translation Program by deviating from the conceptual meaning of the original text. Following the dialogue above, Lai-pao eagerly expressed the willingness to join the Volunteers.

Original text:

“suǒ yǐ yì guò guān xiān zài shēn shàng dōu bù jiǎn chá le jiù jiǎn chá xié dǐ shuō shì ràng yì yǒng jūn men xiān 干……”

“lái bǎo gē zán men yě dāng yì yǒng jūn qù hǎo bù hǎo?” (Duanmu, 1998)

Translation:

"So anybody coming in through the pass has only his soles searched - no place else. The Kuomintang wants the Volunteers to strike first."

"Want them to strike first, eh? And what are they supposed to do? Who are they trying to fool? Lai-pao, Why don't we join the Volunteers too? What do you say?" (Shapiro, 1962)

The second sentence "lái bǎo gē zán men yě dāng yì yǒng jūn hǎo bù hǎo?" is a simple question in the original, and it merely represents the behavior of asking from the speaker to the hearer. However, there are 5 sentences in the translation, and only the 4th is the original translation, and the other 4 sentences are all added by the translator, which is a typical type of translation expansion by adding conceptual meaning.

This deviation from the conceptual meaning of the original text also reflects the translator's consideration of political factors in the practice of national translation. The interrogative sentence itself has a strong tone. The continuous use of five interrogative sentences here can

deeply reveal the strong support of Ma-nao to the Chinese Communist Party. This positive character is consolidated in the expansion of the translator's conceptual meaning, and can be deepened. The reader's "cognitive framework of the Chinese Communist Party" carries forward the people's support for the Communist Party and their resentment against the Kuomintang. This is the translator's deviation from the conceptual meaning of the original text under the guidance of the national translation practice, and has the meaning of constructing the national image from an indirect way.

3.2 Reduction of Conceptual Meaning

The reduction and expansion of the conceptual meaning are the two opposing measures taken by the translation in expressing the amount of information transmitted by the original text. The reduction of the conceptual meaning in translation means that the conceptual information represented by the translation is less than the original text, resulting in the "loss of concept". However, this deficiency is sometimes intentional by the author to cater to the readers' cognitive structure, reduce unnecessary reading confusion, and improve reading and absorption. In the translation of *Shadows on Egret Lake*, the translator uses a translation strategy that narrows the conceptual meaning in dealing with Chinese traditional proverbs.

Original text:

“哎，^{ài} 就别管明几个，^{jiù bié guǎn míng jǐ gè} ‘到哪河，^{dào nǎ hé} 脱哪儿鞋！’……”(Duanmu, 1998)

Translation:

"Ah, never mind about the future. " (Shapiro, 1962)

This sentence is about Lai-pao persuading Ma-nao not to expect too far in the future, but should focus on the current situation, there is a psychological hint of "according to the situation." “^{dào nǎ hé} 到哪河，^{tuō nǎ ér xié} 脱哪儿鞋” ("Where to go, where to take shoes") is a traditional Chinese proverb. The meaning is to adapt to the current environment. It is the same as the spirit of "do not care about the future", as the emphasis on the previous sentence. This proverb has been familiar to the Chinese readers' cognitive framework. The text prompts here can immediately stimulate the readers' memory and resonate with the speaker. However, Western readers lack the cognitive framework of the proverb, and cannot understand the author's intention. It will even affect the acceptance of the entire text because of the difficulty in understanding it. Therefore, the translator takes the readers' cognition as the starting point, and appropriately deviates from the conceptual meaning of the original text, reflecting the institutional translator's consideration of the acceptance of the translation work.

3.3 Variation of Conceptual Meaning

The expansion and reduction of the concept meaning is in terms of the amount of information conveyed in the translation, but in some translation works, the total amount of translation information has not changed, but the information content is different from the original text, conveying different concepts. This phenomenon can be called a variation of conceptual

meaning. The variation of conceptual meaning is the translator's active behavior, but this change is not arbitrary, but the translator's prudent operation after observing various factors. In the translation of *Sorrows on Egret Lake*, Shapiro fully considers the cognitive structure of readers and changes the information of the original text to help the readers understand the article.

Original text:

nà yí gè qiàofēng dào shāo bǐng yě dāng bù dé yuè bǐng hē
那一个请讽道：“‘烧饼’也当不得月饼呵。”(Duanmu, 1998)

Translation:

"Only instead of putting moon cakes in his hand, we'll put lumps on his head!" (Shapiro, 1962)

Ma-nao and Lai-pao are watching the wheat field, hearing someone stealing wheat straw, and Lai-pao was going to give the thief a "lesson". Mao-nao uses “^{shāo bǐng}烧饼” (pancake) to describe the thief who will be beaten. Obviously, due to the differences between traditional customs and dietary culture, Western readers have little knowledge of traditional Chinese diet, and there is a lack of "pancake cognitive framework". Therefore, it is inevitable that there will be confusion, lowering the quality of reading. The translator uses a subtle transformation technique. Although the conceptual meanings of the two "cakes" in the original text are omitted, the "hand" and "head" are used to form rhymes, and “moon cake” and “lumps” are the obvious opposition of “praise” and “punishment”. It caters to the reader's cognitive framework and reflects the consideration of the translator as the target audience in the National Translation Program. Similarly, there is a deviation from the conceptual meaning in *Lost*. At the night of heavy snow, the main character Li rode his donkey and thought of everything he had paid for the Chao family. He was unwilling and had the following words.

Original text:

lěng chǐ hán tiān dì xuè bēn xīn wǒ pǎo lái pǎo qù wǒ wéi de shì zhào jiā pāi pāi pì gǔ wǒ dǎ bù le yì xīng ér tǔ wǒ bù
冷齿寒天地血奔心，我跑来跑去，我为的是赵家。拍拍屁股，我带不了一星儿土，我不

shì là zài zhào jiā shēng gēn de
是赖在赵家生根的。(Duanmu, 1998)

Translation:

Why am I running around in this tooth-freezing weather if not for the Chao family? No dust ever gathered on my pants-smack my bottom and you'll see. I'm not saying that the Chao family has to keep me. (Shapiro, 1962)

The conceptual meaning variation in this example is reflected in the last sentence. In the original text “我不是赖在赵家生根的”, the subject is "I". This is the "complaint" of the protagonist Li from the perspective of his own self-pity. He paints a straightforward image

for himself, and also shows his dissatisfaction with the Chao family. For Chinese readers, it is not difficult to understand. However, if the sentence is translated as "I'm not saying that the Chao family has to keep me", it shows the "high pride" mentality of Li, which is a kind of self-deprecating and high-emotional depiction, inconsistent with the original concept. Therefore, the translation takes "Chao Family" as the subject of the subordinate clause and turning the perspective to Chao family, transferring the right of "making a leave" to Chao family but not Li himself. Then the meaning of "driving Li out of the house" is produced, which can be seen as a downgrade of Li, arising the readers sympathy for him. According to the context, this kind of emotion is consistent with the narrative purpose of the narrator, which can bring certain impact to the readers' cognition.

4. Deviation of Interpersonal Meaning from the Perspective of Cognitive Narratology

"An important purpose of language communication is to communicate meaning, establish and maintain appropriate social relationships" (Miao, 2004), and the interpersonal function of language is the function of the relationship between people. "Discourse as a language communication event, its interpersonal meaning lies in the relationship between the author/speaker and the reader/receiver" (Zheng, 2005). At present, the research on interpersonal meaning in discourse is getting more and more attention. "The communication of interpersonal meaning has also become an important dimension for researchers in the process of discourse reconstruction." (Snell, 1988) As a type of works dominated by interpersonal meaning, literary works mainly reflect the interaction between the narrator and the reader. The narrator triggers the readers' cognition through text prompts, and the translator's deviation from interpersonal meaning will bring the readers different reading experiences, including factors that the translator intentionally influences the readers' cognition.

In the translation of *Lost and Sorrows on Egret Lake* by Shapiro, there are a lot of translation phenomena about deviation of interpersonal meaning. The translator adjusts the tone system to reshape readers' cognition by changing the text prompts. In the following example, Ma-nao heard that Lai-pao mentioned the Volunteers, so he proposed to join.

Original text:

lái bǎo gē, zán men yě dāng yì yǒng jūn qù hǎo bù hǎo
"来宝哥，咱们也当义勇军去好不好?"

nà hái yòng shuō dào nà shí shuí dōu dé qù, bú shì zhōng guó rén ma
"那还用说，到那时谁都得上，不是中国人吗?" (Duanmu, 1988)

Translation:

"... Why don't we join the Volunteers too? What do you say?"

"Naturally. Anyone who doesn't join when the time comes is no Chinese." (Shapiro, 1962)

When Ma-nao proposed them to participate in the Volunteers, Lai-pao expressed his

willingness to participate in the Volunteers. In the original text, "We are Chinese, aren't we?" is an disjunctive question, meaning "as long as we are Chinese, we must join the Volunteers." In combination with the context, the mood of the Lai-pao here seems to be somewhat "reluctant". The discourse reveals the emotion of being forced to participate in the Volunteers, which is likely to bring negative guidance to the readers, and does not meet the purpose of establishing a positive national image in the National Translation Program. Therefore, the translator converts the disjunctive question into a double negative sentence, "Anyone who doesn't join when the time comes is no Chinese". In contrast, the double negative sentence here deviates from the original text, but this deviation enhances the tone and incorporates the speaker's encouragement to the hearer and the narrator's call to the readers, changing the negative emotion of the original text. The conversion of this textual hint helps to construct readers' cognitive framework, stimulate their memory of the emotion of "patriotism", correlate the patriotic feelings of the characters in the story with their own patriotic enthusiasm. The understanding of the patriotism and enthusiasm of readers is the translator's consideration of the national image.

Similarly, the change of tone also appeared in the translation of *Lost*. Li went to a tenant's house to collect the arrears, and the tenant failed to pay in time. Meanwhile, he requested Li to give him more months to prepare, so the tenant had the following guarantee words.

Original text:

wǒ bǎ nǎo dǎo gēi nǐ zuò jiàn zhèng!
"我把脑袋割给你作见证!" (Duanmu, 1998)

Translation:

"Do you want my head as security?" (Shapiro, 1962)

In the original text, the tenant used the statement tone as a guarantee, but the narrator deepened the emotional level of the speaker through the exclamation mark, and formed an exclamatory sentence with the effect of "screaming", presenting readers with a image of a tough tenant. However, in the translation, the translator converts this sentence into a question. The conversion of this tone makes the words of the tenant ironic, that is, from the side, showing the pressure on the tenants from Li. This deviation from the interpersonal meaning further reveals the complex inner world of the speaker on the basis of consolidating the original emotional color, thus guiding readers to understand the tragic situation of the tenants and generating sympathy for the lower class in China at that time.

Literary works are dominated by interpersonal functions. The narrator achieves the purpose of spreading a certain thought, feeling or viewpoint by communicating with readers in interpersonal meaning. Therefore, in the translation works, once the translator changes the interpersonal meaning of the text, the purpose of the communication is likely to change, giving the readers a different cognitive experience. Sidney Shapiro, as an institutional translator in the National Translation Program, deviates a large number of interpersonal meaning which could reflect his consideration of politics and other aspects, also make the translation works more suitable to be publicized to the external world.

5. Conclusion

Cognitive narratology is a combination of narratology and cognitive science. It focuses on the cognitive framework of readers and explores the relationship between text cues and readers' cognition. Starting from the cognitive narratology, this thesis takes the translation of *Lost and Sorrows on Egret Lake* under the National Translation Program as the research object, and explores the deviation of conceptual meaning and interpersonal meaning in the translation process as well as the multiple considerations behind the deviation, in order to bring inspiration for the National Translation Program under the background of prompting Chinese literature to “go out”.

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