的怪圈：我们知道得越多，越无知于我们很无知。新的认知假如还能开启的话，新的世界面貌注定只能基于我们坦然于自己的无知，并愧疚于我们尚在门外的处境。这样，通过书写入门系列诗，我或许可以留下一个事实：诗的本意即我们随时都可以换一个角度重新去接触这个世界，并与万物相处于生命的欣悦之中。

can reconnect with the world at any time from a different angle and be in the joy of life with all things.

Translated by Ren Chenggang /任诚刚译

臧棣

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顺序与重心
---文本类型对译出形式结构的强制作用

文 /魏建国，朱源

摘要

本文提出结构主义文本分析思想，旨在指导基于文本分析的翻译实践。

在结构主义视阈下的文本分析，着眼翻译学的应用，通过讨论纽马克的文本分类，本文对文本进行了新的分类。这旨在以文本认知单位为起点，用分析手段抽象出文本所隐含的逻辑结构，并以文本类型所决定的表意机制为参照和导引，为译出建构提供依据。

而就不同的文本类型对译出建构的强制作用，本文主张：从译入语认知角度，为认知搭桥，使译本的解读在逻辑结构上与源文本做到贴合。

关键词：统领句；配合句；语言认知单位；叙述类型文本；描写类型文本。

1 问题

1.1 源文本→译者解读→译本→读者解读：契合点

Linguistic Sequencing and Locus of Meaning
----- The Compulsory Role Determined by Text Type on the Textual Structuring in Translation

By Wei Jianguo and Professor Zhu Yuan

Abstract

This paper puts forward a method of text analysis in the context of structuralism, with an effort to help improve the translation practice from the angle of a new vision about text analysis.

From the application of the idea in translation studies, it suggests a couple of concepts for a solution in the field, including the linguistic unit, by which, as an initial point, the text analysis can abstract the logic structure connoted in a textual fabric. Furthermore, taking the logic structure as a frame of reference and a guide, a translation can be built with setting a cognitive mechanism for target language readership.

By the methodology of such a philosophy of structuralism, new taxonomy for text type is done after a discussion about the relevant theory of Peter Newmark, in the hope that such a taxonomy can guide the understanding of the logic chain structuring of a source text as well as its re-structuring in a translation.

As for the compulsory role by different types of text, this paper suggests a solution for bridging cognitive gaps for synaesthesia of target language readership. This solution integrates all the things proposed in the paper into a systematic approach by which a sensible translation can be done. More importantly, to a large extent, the methodology offered here is universally applicable and cognitively valid.

P H

源文本是作者原意能指的设置体。译者解读它，再做译出。译本就是译者能指的设置体。而译入语读者则是靠译本对源文本进行解读。这个过程中，有四个节点：源文本、译者解读、译本和译入语读者解读。而这四个节点有一个契合之处：重心都**针对源文本的意义结构的设置。**

源文本是自身意义结构的设置体，是一个客观独立的存在，尤其是古诗属于典籍文本，已经失去了掺杂主观因素的可能。而另三个节点都有可能出现类似问题，比如，译者理解的不准确与不充分；由于译者表达水平造成的译本能指设置的误差；读者基于自身情况对译本解读所出现的偏差。

无论是解读文本，还是表达自己的理解，都离不开一条逻辑链。逻辑链把整体的意义结构组织起来。意义结构存在的作用是烘托结构里的意义重心。

文本的意义重心就是作品的价值所在。源文本的表达机制就是对文本意义结构及其重心的实现设置。而翻译就是对源文本再表达机制的布局。译文所达到的效果可以证明所采取的译出策略的合理性。

1.2 问题的源起与解决的可能

什么算是翻译的不准确？什么算是不充分？什么算是译出的认知误差？什么又算是解读的偏差？对这些问题，源文本只是客观存在，它不能给出普遍令人接受的判断或答案，但却可以提供解决的线索。现实中，大致为人所接受的译本确实不少。读者对某一译作大致的肯定或否定的评价也确实存在。客观上，实现源文本意义结构及其重心的表达与读者解读的认知契合就有了可能的操作性。

再仔细一点考察，以叙事和情节为主的作品，译本更容易让读者有一个比较一致的理解，这是为什么呢？而对于抒情和显理为主的文本，理解上，就有可能出现较多的含混，这又是为什么呢？无疑，这两种类型文本的译出都必须译出其意义结构及其重心，那么，是否存在一种可以被跨文化、跨理念被认可的翻译解决方案呢？本文就试图提出这样的解决方案。

2 理念

2.1 结构：整体与组织

基于语篇分析的结构主义翻译思想定义：

Key Words: lead line; wing line; cognitive linguistic unit; the narrative (descriptive) type of text.

1 Problems and solution

1.1 Problem

Structuralism on discourse analysis:
Definition: it refers to a mindset that takes a text as a logic structure into which a variety of linguistic units are organized and integrated. Based on the source structure of interconnecting all kinds of the signifiers of the author, translator's work is to construct a corresponding structure of a target language.

Flowchart:
The source text→translator's interpretation→translation→
readers' understanding: The common focus

The source text, as a setting entity of the meaning structure itself, is an objective and independent existence. The ancient Chinese poems of different kinds show especially more of such a nature. A work is recognized, deciphered and cognized, and then, put into a text of a target language by translator. At last, the translation is taken by readers of the target language as the media for understanding the source text. This process involves four knots: the source text; the translator's understanding; the translation; the readers of a target language. These four share a common focus: subject to the setting of the meaning structure of the source text.

The source text is the entity of the organization of the signifiers set by the author. It becomes an objective and independent existence when published. Except for the source text which cannot be intervened by any elements of subjectivity, the other three are potentially exposed to them, such as the inadequacy and inaccuracy of translator's understanding about a source text; the errors in setting the signifiers due to their expressive incompetence; readers' cognitive bias in interpreting a translation owing to the limitations and restrictions in their knowledge, background and experience.

Both the reader's and translator's understanding of the text and the expressive representation of their understanding of it cannot run out of the logic track, to which the whole structure of its original meaning is led. Otherwise, anything irrelevant to this concern is those irrelevant to the purpose of the text.

The locus of meaning assumes largely the textual value of a work. The realization(or materialization) of the expressive mechanism of the original logic structure justifies the reasonability of any translating strategies adopted for rendering such a locus into a written structure of another language properly.

1.2 The reason and the solution

What can be seen as inaccuracy or inadequacy? What can be regarded as cognitive errors or interpretative bias? For these kinds of questions, there is no available answers only for the sake of a source text. But, objectively, translations that are largely received and even popular do exist. Comments that are largely unanimously positive or negative in the readership circle also do exist.

对于以译出为目的的语篇分析，它是指一种结构主义的思维模式。把语篇看作是其各个语言单元的逻辑统一体，而译文则是把这个逻辑统一体用另一种语言再呈现。

皮亚杰指出："To insist on this distinction is not to deny that structures have elements, but the elements of a structure are subordinated to laws, and it is in terms of these laws that the structure qua whole or system is defined"[1]。这个引用讲出了三点：第一，结构是一个整体；第二，结构是各个部分组成的；第三，各组成部分的建构是根据法则的。

2.2 关系结构的整体义的基本认知单位

从皮亚杰的论述可以看出，文本这个整体，是根据法则而组成的。这就说明：文本是一个关系的结构体。本文认为，文本整体义是靠文本内部的两个级次的整体义，即段落和句子各自的整体意思，所构成的。换句话说，文本的意义结构是由语篇整体义以下的这两个层级的子结构整体义所构成的。

以结构主义思想分析文本，从文本形式对认知的引导作用来看，组成文本结构的各部分对于认知具有意义的应该是文本中作为最小整体的单位。而句子是文本里构成关系结构的整体意义的最基本且独立的认知单位。结构中各种关系的解读也以它作为最基本且独立的认知单位。文本内，一切关系的建构与解析均以单句作为最基本的关系单元。而且，在句子这个"微整体"内部，其关系构成文本最基本的衔接逻辑和语义等对立关系。从文本的整体看，文本是基于单句与单句关系的拓展。

单句的意思是句子的整体结构义。以此为文本整体义里面的最低层级，再往上推，句与句的意思联接构成段落的整体结构义；段与段的联接构成文本的整体结构义。这就是文本整体义的三个层级。

2.3 形式结构意义与逻辑结构意义：认知通感在句子层面的实现

文本结构中的规则元素构成该结构的形式价值；文本结构中的意念元素构成其逻辑意义。这二者都是在句子层面实现。

从造句和句与句的布局来看诗学语言，除了音节数和选词形式的相似性以外，还有"与音韵相关而组织起来的语序"[2]。总之，诗歌文本的建构是希望，在词汇形态和音韵上，生成有一定规则性的诗学语言价值。它所触发的是读

If more detailed investigation is done, we can find that the narrative and plot-oriented works tend to be unanimous understanding both about their content and effect. Why and how does it come to such a cognitive result? As for understanding a descriptive text or a text explaining a reason, a cognitive area of confusion or ambiguity is inevitably generated. Why such confusion or ambiguity is of more commonplace when reading such genres of text? When translating a variety of texts, which kinds of solution as the methodology of structuralism can be suggested for bridging the cognitive gap trans-culturally and intra-linguistically?

2 Philosophy

2.1 Structure: Wholeness and organization

The tiers of the whole meanings of relative structures: composing mechanism and analyzing mechanism
Tiers of text from the lowest level to the highest: sentence, paragraph and discourse. The three tiers constitute whole meaning of their own respectively.

2.2 The unit of the whole meaning of relative structures:

Words and their combinations constitute sentences. The sentence is the basic and independent cognitive unit in a text that is built up with interconnections of each tier of the whole meanings. In a sentence, its coherent logic as well as its opposing relation with one part against another are both connoted. Sentence constitutes all the basic logic relational units by which extension of a textual fabric can be materialized.

The meaning of an individual sentence offers the whole meaning at the basic cognitive level of a text. The meaning between sentences offers the whole meaning at the paragraph level. The meaning between paragraph and paragraph offers the whole meaning at the discourse level. These three categories of the whole meaning are the three tiers of meaning of text.

The meaning of formal structure and the meaning of logic structure
The factors concerning the regularity in extending a text constitute the structural meaning of the textual form while the factors concerning the width and depth of certain a philosophy connoted in the fabric of the textual form produce the structural meaning of the textual significance.
To view this from usage of poetic language, apart from the number of syllables and morphological similarity of wordings, it also "involves placing together in sequence items which are phonologically related." [2]. To sum up, generation of poetic meanings is expected to be achieved with certain rules of morphology and phonology. It is the meaning of textual form as part of literariness, namely, the aesthetic significance of a text. It is the significance of the formal structure of the text that can trigger aesthetic cognition for textual forms. It serves as the evidence for reasonability of the formal value of a text.

Furthermore, the significance of the logic structure of the text, from the angle of semantics, is to manifest the process of realization of the text's poetic aesthetics against its expressive mechanism. It is deeper than the significance of the formal structure of the text by being able to trigger the aesthetic cognition for any philosophy expressed or connoted in a text. Meanwhile, it also serves as evidence for reasonability of the social and historic value of a text.

Formal semantic sequencing and the locus of meaning: structural form and

者对行文形式的审美认知。它是文本的形式艺术的依据。

而诗歌文本的逻辑结构意义是，从意思和意义的角度，显现表意机制对具体诗学意义的实现过程。这是比形式结构意义更深层次的、触发读者对从意思到意念的认知。它是文本逻辑合理性的依据。

语序是文本逻辑链的形式依托；而结构是文本意义的价值载体。因此，译出的目标就在于：把一种语言形式的依托替换成另一种语言形式的依托。在此过程中，设置译入语条件下的认知触发机制。而实现这一目标的策略是否能准确而有效，就要看新的触发机制设置是否能实现认知通感。

实现认知通感就可以确保翻译行为对认知搭桥的关照。而对两种语言间的互译能保证文本意义存在，其抓手就是文本结构所隐含的逻辑链结构的再设置。在跨文化、跨语言的转换中，支撑文本意义结构的就是逻辑关系结构。它支撑着认知通感的实现。

不同类型的文本具有不同形式的表意机制，而不同形式的表意机制就体现了建构逻辑链方式的不同。不同的建构方式来自于文本中引导认知建构的不同的触发点布局。这一不同布局的表征是行文的形式。根据不同文本类型，行文重构逻辑链的方式可以为认知触发布局提供证据支撑。文本的认知触发布局是源文本的结构意义的彰显。

本文认为，翻译行为是对具体触发机制在另一种语言的系统再设置。这个再设置可以与源形式的语序相符，或者不符。这要看具体文本的类型了。而文本类型体现于文本认知触发机制在行文中的布局。

2.4 文本分类：句意间的布局方式

句与句的逻辑关系决定文本表意的建构类型。句与句关系的拓展是行文对逻辑链建构的过程。而其建构的方式就体现出文本的具体类型。

受皮特·纽马克的文本类型理论启发，他把文本类型分成信息型、表达型和呼唤型[3]。本文认为，在他提出的相关观点中，有两点很值得探究：第一，纽马克认为："The core of the vocative function of language is the readership, the addressee."在他给呼唤型文本下定义时，他提出：以"读者"为中心，其目的是促使读者去感受、思考和行动；第二，他还主张：对不同的文本类型，应该采取不同的翻译

its significance

Formal semantic sequencing assumes the carrier of textual meaning. The textual meaning lies in the structural meaning of the text.

The linguistic sequencing is the carrier of the logic form in a text. The textual fabric is the carrier of the value of the textual significance both in their content and art of writing. So, the purpose of translating is to turn one linguistic form of logic structure into another. In this process, one has to set the triggering mechanism for cognition in the context of a target language. The validity and effectiveness of the setting are determined by synaesthesia led by the construction of triggering mechanism.

The realization of synaesthesia means the real effect made in regard to the translators allocating a share of effort, wherever necessary, to bridge any cognitive gaps when getting across what a source text really means into a target language. The way of bridging them is to reset the logic chain of a source text in a translation. In the trans-cultural and inter-linguistic transformation, it is only the interconnection of logic chains that supports the meaning structure of a source text. Also, it is the visible frame of reference for the realization of any effects of synaesthesia.

Different types of text have different expressive mechanism, and a different expressive mechanism reveals the difference in their way to construct the logic chain. A different ways of constructing come from the intended plan for how to lead and trigger cognition. A different way in how the triggering mechanism is planned and set is the manifestation of the form of how a text is written. Against different types of text, the resetting of the logic chain in a translation provides the way to show how the triggering mechanism of the source text is transformed into the textual organization of a translation. The triggering mechanism in the translation unveils the roadmap for the translator's planning reflective of their efforts made to bridge the gaps wherever they exist.

This paper argues that, translators cannot pass the buck to the reader in bridging the cognitive gaps when resetting a triggering mechanism for paving a way for proper comprehension of their target readership. Asemantic sequencing determined by the resetting mechanism can be coincided with the semantic sequence of the original work, or not. Either of these is up to the particular type of the source text.

2.4 Taxonomy of the text type: forming the logic chain by different ways of sentence grouping determined by the text type

Inspired by the three text categories of Peter Newmark, the expressive, the informative and vocative, this paper argues that the logic relation between sentences reveals the construction of the expressive mechanism of the text type.

The construction of the relations between sentences realizes the process of the logic structuring of a text. The way of doing such a structuring reflects the particular type of the expressive mechanism of a text. Take a narrative text for example, the order of the narration is the thread of the building of its logic chain. But, a descriptive one shows another way of building its logic chain by focusing on a locus of sensation or mood with different kinds of rhetoric and figures of speech.

Text has its own logic chain with which the wordings and sentences are made as constructing its form. The narrative type of a text shows such a fact as the linguistic sequencing of a text coincides with the process of setting up

译方法[4]。

但是，纽马克也承认，文本有时兼具其中的一种或两种功能。

第一点启发了本文作者去探究文本行文的重心概念；第二点启发的是：根据文本类型设置译法策略；而他承认的问题则说明：某种意义上看，他的文本分类之间缺乏有效的界定。

基于以上启发，本文把文本分为叙述和描写两种类型。就叙述类文本，叙述的脉络就是建构逻辑的脉络；而描写类文本，各部分描写均集中为文本的意义重心服务。与前一类型不同，描写类型文本的行文与逻辑建构没有过程性贴合，不强调语序顺序的不可逆，而强调各部分对重心的指向性。

从上段分析可以看出，至少从以翻译为目的的语篇分析的角度来说，文本的展开方式是其类型的形式体现。而抓住具体文本展开的特征，是译出建构搭建认知桥梁的有效途径。

3 文本类型对认知路径的强制作用

3.1 句意间的关联与配合

行文特征体现于句意的布局方式。而具体的布局方式还体现出句意间的配合以及关联方式。如果是叙述类文本，起配合应该是顺序性的，或称线性的。这显现了关联的前后关系。描写类型则呈一个句意配合的面型排布，即若干句意（或其组合）作为一个指向体，指向文本的意义重心。如此，各指向体的关系则是平行的，不具有先后位置在逻辑上的顺序关联，而是一种并列的指向的角度互衬。

基于以上阐述，文本类型说明了文本意义建构的方式不同，即句意间布局的方式所决定的文本整体义的表达方式。比如，杜甫的《闻官军收河南河北》属于叙述类文本。这种类型的文本的行文把意思结构与逻辑关系的推展紧紧贴合，换句话说，行文的顺序就是文意逻辑的顺序。按照原文次序来译，应该是自然的贴合。

而黄景仁的《绮怀》属于描写类文本，它是对一种情感的抒发，描写集中在这个情感的重心上。这种类型的文本的行文与情感的逻辑脉络没有形式上的贴合，而是形散神聚之象。翻译时，就需要在认知整合的基础上组织行文。反之，这种情况下，如果完全按照原来行文的顺序，而不是以情感为重心调整行文，则有可能造成译入语认知链的断裂，因为，两种语族的认知习惯不同，建构认知的表达机制也

its logic chain.

Different from the narrative type, the descriptive text is sensation-focused in its arrangement of its wordings and lines.

The two types of text suggested in this paper are the narrative and the descriptive ones. The former is characterized by its sequential nature while the latter by its gathering nature. The way logic structure is being constructed in the two types of text is difference, owing to the different manifestations of the writing organizations for semantic mechanism structuring.

3. Analysis

The compulsory role of the text type on cognizing a text determines the choice of the translation approach to construct the logic architecture of a source text because it pose a different way in connecting sentences and paragraphs.

For example, in a narrative poem, there is a fusion between the semantic structure and the logic development. In another words, the sequence of writing is that of the logic chain itself.

Yet, "The Beautiful Sadness" is regarded as a descriptive type of the text, it aims to express a kind of feeling. Such a feeling assumes the focal role of what is meant in the expressive structuring of the author's writing. This type of text does not make largely its semantic sequence with its logic chain coincide, but boasts another way of expressive form: taking the focus as a target at which the meanings of all the lines are shooting directly or indirectly. (Note: the narrative type shows a linear shape of carriage-connecting style. That means that the meaning of a line is only responsible for the two lines which share the connecting relations, one in front of it and another one after it.

In that sense, the lines assuming the focal role in the descriptive text could be defined as the lead line(s), while the other lines, shooting at the lead line(s), could be defined as wing lines.

Based on the understanding about the functioning analysis of the difference between the two types of text, translating means，to some extent，the difference in the integration of semantic units regulated by a particular logic chain. Quite the contrary, if translating follows the semantic sequencing rather than re-assigning it to the focus of meaning of the text, the cognitive chain will be potentially broken somewhere in between on account that the difference of the cognitive habits between peoples of different languages, behind which the different modes of understanding and structuring are connoted.

It shows that the narrative type of text focuses on the semantic sequence built by interconnections in the word order, that form the logic structure of the text; and a descriptive type stresses on the locus of meaning in a text, referred to directly by almost each of the other lines of a poetic work while, the wing lines share almost no logic relation of semantic sequence between each other but a parallel or supplementary relation, exemplifying such cases that almost all the lines are meant to foil the emotional core as a whole.

Translation strategies can be suggested in view of the differences between the two types of text. such as a type of text is, giving a hint of different translation strategies to be adopted.

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不同。

3.2 统领句与配合句

对于描写型文本，那（些）充当核心作用的句子可称为统领句，而其他配合它（们）的句子则为配合句。

如果说，叙述类文本的句意之间体现先后关系，句意的顺序是逻辑链形成的过程，句意组合是线性组合形式。而描写类文本的句意组合则是向心的，而且，其句意的布局受语序影响偏弱。

这两种文本类型中，叙述类强调顺序；描写类强调重心。

3.3 基于文本类型强制作用有别情况下的译出策略

根据这两种文本表意机制上的差异，在译语表达机制的设置上，它们也应该具有强制作用。译者认识到这一点，对译文的认知搭桥至关重要。

就叙述类型，译出可大致采取直译，顺着源文本的行文译出，作者的情绪与行动的因果关系已经清楚了。对描写类型，首先，要"定位"这种情感的涵意，因为，它就是作品的意义重心。其次，分析以句意为单位的各部分的意思表达与这个情感重心的关系。之后，再进行译出的具体布局，做好衔接基础上的表意设置。

本文建议，应该设置一个表达具体情感的统领句，其他句子及其组合都围绕它来组织，做到指向明确，重点突出。

对于描写类文本的译出行文，有一种向心性。而这个向心性要求：译文所有的表达安排都是为了这个核心服务，而不是为了原文的表达形式服务。因为，这类作品，无论起始，还是铺陈，各句段之间的关系基本是互补和（或）并列关系。表达上，并非强调行文的顺序性，而是聚焦于建构认知机制所显现出的逻辑脉络。

这就是本文提出的文本类型对译文建构的强制作用。与此相应，基于叙述类文本的特点，以原文顺序译出，其实也是一直强制。只是这种强制与人们的阅读和行文习惯相吻合，较为自然，容易为译者所熟视无睹。

3.4 语序与逻辑的关系

For the narrative type, semantic sequencing coincides with the structuring of the logic chains, by which the logic structure is built up. So, a variety of logic relations connoted in such a writing form go with the extension of its logic structure as the extension of its expressive structuring. It is in this case that the paper suggests that, to a large degree, literal translation can be adopted, as it shows the semantic sequencing of the source text by translating almost all the things wherever they come about save necessary synaptic adjustments. For the descriptive type, first, we have to "locate" the lead line(s) as it is the locus of meaning, or call it the emotion core. Second, we have to analyze the semantic relations for expressing the emotion core from different angles or dimensions in order to deploy the writing plan for constructing the expressive mechanism of a translation.

To translate this type of text, this paper suggests to adopt an integrated methodology. It means that setting a lead sentence as the core, or call it a target, at which the meaning of each wing line shoots. In this way, the writing organization of a translation tends to give prominence to the locus of meaning. In sum, the translating strategy for this type of text boasts centrality.

All the writing arrangements serve as the tools for emphasizing the core emotion instead of any effort to represent the text's expressive forms of its source text.

For such a type of text, both where it begins and where it extends, the relation between the wing lines are roughly parallel or supplementary to one another. That means the order of lines arrangement is less emphasized, and wing lines become discreet pillars supporting the prominence of the emotion core.

Semantic sequencing: a cause→my tears→reaction of my wife and children→my joy→song and wine→(context: spring)return home→the places passing-by

Logic chain(causation): reason→(result1)my reaction→(result2) wife and children→(result3)return home

Analysis: the fusion of the above two threads (or lines)is apparent. The logic chain is set by the semantic sequencing. The order of lines is compulsory in understanding the causation of what is expressed.

Linguistic sequencing:
Remembrance(intimate)→(adversative relation: contrast)→far beyond→(the sigh for no repetition of yesterday' sweetness)for whom→the end of missing and the sorrow of heart→(consequence)such a emotion can never perish.
逻辑链：回顾过去的"甜蜜"→反衬这个"遥"→"为谁"（绝望中的不舍）→互文极尽渲染心痛之状→再渲染难消之长

Logic chain: reminder of their past sweetness in sharp contrast with the present situation: the line of the core emotion flanked by the following three: A, for whom I insist; B, the abyss of my sadness; C, the pains can never be soothed.

Analysis: different from the former type, these two threads show no cognitive relevance for the logic relations set by semantic sequencing. The latter type of text manifests a two-dimensional formation instead of a one-

例一，
闻官军收河南河北
作者：杜甫 (唐)
剑外忽传收蓟北，初闻涕泪满衣裳。
却看妻子愁何在，漫卷诗书喜欲狂。
白日放歌须纵酒，青春作伴好还乡。
即从巴峡穿巫峡，便下襄阳向洛阳。

语序与逻辑链贴合状态图示：
语序：事由→泪→妻子反映→喜→歌与酒→
（氛围：春）还乡→路径
逻辑链：事由（因）→（果1）我的反映→（果
2）妻子的反映→（果3）还乡
分析：二者的贴合度较高，因果表达与行文语
序相同。所以，对于这类文本，源语序对于译
出建构表意机制具有规定作用。

例二，
绮怀
作者：黄景仁 (清)
几回花下坐吹箫，银汉红墙入望遥。
似此星辰非昨夜，为谁风露立中宵。
缠绵思尽抽残茧，宛转心伤剥后蕉。
三五年时三五月，可怜杯酒不曾消。

语序与逻辑链贴合状态图示：
The confusion between the linguistic
sequencing and the logic chain (A flowchart):
语序：回顾→（转折关系：对比）遥→（昨日
不再的情况下发出感慨）为谁→"思尽"与"心
伤"→（结果）此情难消

逻辑链：回顾过去的"甜蜜"→反衬这个
"遥"→"为谁"（绝望中的不舍）→互文极尽渲
染心痛之状→再渲染难消之长

分析：本文的逻辑是一个立体构图，叠加式的
渲染与互文修辞强调，为的就是突出一个"情"
字。所以，是从若干角度修辞的意象而聚焦一
点的写法。意象互映，都是为情所伤的生动写
照。

因此，对于这种行文方式，如果译出按照
原文的顺序，从让译入语读者理解这种情感的
效果来说，没多大意义。因为，首先，"花下"
与"吹箫"；"银汉"与"红墙"；"星辰"与"风
露"；"抽残茧"与"剥后蕉"，都是句内，由二者
建构的意象，是基于中国文化体系的意象认知
的共识。而二者与二者相互之间，是不发生关
系；它们之间的关系不靠语序规定，比如，如
果单从表意上讲，先写"剥后蕉"，后写"抽残
茧"是完全不影响文意和理解的。同理，如果把
最后一行与倒数第二行互换位置，也不是说不
通，因为，"似此星辰非昨夜"，写的与"时间"

dimensional formation of the narrative type.

Just take this example, except for the lead line, the other three focuses on the lead line from their own angle of description respectively, and artistically. They are a combination of angles, all targeting at the emotion core like a fan-shape attack surface, while complementary to each other.

Hence, the semantic sequential of the source text is of less significance in bridging the cognitive gaps in translation. As for the setting for semantic supplementary in the lines: "花下"-"吹箫"；"银汉"-"红墙"；"星辰"-"风露"and "抽残茧"-"剥后蕉",all of these four pairs are inter-textually supplementary respectively in the context of the image setting by the Chinese cultural aesthetics.

The combination of these pairs implies the cognitive acceptability in integrating these into a cluster of flanked depictions in the discreet form of lines.

Basically, a culture allows all metaphors one can imagine to describe what they want, but the cognitive acceptability of metaphors means the boundaries of recognizability within a frame of the culture. For all the metaphors suggested are simply the applications of description based on the understandability about both the limit and the elasticity of what a cultural image can be allowed to create and recognize. Cognitive acceptability of metaphors allows a poetic work to contain a number of metaphors in a way with which same or opposite direction of semantic、pragmatic and philosophical settings are combined. Yet, the order of metaphors in a poem roughly has no sequential significance but is supplementary. If the order of the third line and the fourth is reversed, the logic coherence will not be destroyed. Neither does the reversion of the order of the second line and the third. The conclusion distilled from the above analysis is that, first, due to the different ways of abstracting logic chain from the two types of the text, different kinds of expressive mechanism are operating. Second, when translating, the different text types have a compulsory role, any translation strategies can be justified for their reasonability of being adopted.

Flowcharts of semantic mechanism:
Translation A：
Descriptive type of the text:

Ode to beautiful sadness
Written by Huang Jingren (Qing Dynasty)
(1)Memories unfold from the past as a scene as I played the flute beside the flowers and her face,
(2)But now, her boudoir, though within my sight, remains a symbol of amour in our old days,
(3)Today's starry night, simply another of the same, is of no difference unless as one we unite,
(4)For whom then, I still insist on standing in dew and wind all night.
(5)The flame of passion lives on undying,
(6)My heart is broken like petals torn from the flower blooming,
(7)Wine benumbs cracked wounds. Time flows in silent solitude,
(8)Alas, the pains of my loneliness and loss cannot be cured or subdued.

The flowchart of its semantic mechanism:

有关，而"三五年时三五月"，也讲的是"时间"；而把倒数第二行与倒数第三行互换位置，也可以讲得通。因此，本文得出结论：第一，对于描写类文本，译本关键在于聚焦其情感重心，而从源文本内的信息点中提取出逻辑链，译文要围绕这个重心来设置表达机制；第二，对于描写类文本，其源语序对译出的表意机制建构不具有规定作用。这是语叙述类文本表意机制运作的区别特征，是译出采用不同策略的合理性基础。

4 讨论

4.1 理念与方法

通过如何译出这两类文本的诗作，在结构主义视阈下，本文旨在探讨语义结构的译出转换问题。

结构主义的语篇分析就是试图透过一个以字符形式的语义关系网络（即结构）把一个完整的意思表达机制显现出来。在《结构主义》一书中，皮亚杰指出；结构主义有两个共同特点：第一，要找出能够不向外而寻求的解释说明的规律，能够建立起自己说明自己的结构来；第二，找出来的结构能够形式化，作为模式来进行演绎应用。于是，他指出结构有三个要素：整体性；具有转换规律或法则；自身的调整性，所以，结构就是由具有整体性的若干转换规律组成的一个有自身调整性质的图示体系[5]。

所谓结构，一个结构的界限要由组成这个结构的那些转换规律来确定。而所谓转换，本文认为，是表示换型的规则，通常用逻辑链或逻辑链的集合来表示。逻辑链也就是文本结构的关联图示。图示是通过分析而抽象出来的，所以，转换关联关系结构的组织形式是语言结构转换建构的系统性运筹。

对于翻译行为，这种系统性的建构运筹是结构主义语言转换方法论的关键。

在本书的结论中，皮亚杰指出：结构主义是方法论。本文认为，结构主义倾向于研究文本语言转换的系统整合的规律性内容，在相互作用的语义中，探究跨语言的语义建构的关系，尤其是那些制约性作用。

本文认为，文本建构机制是认知形式的外在呈现。它包括源字符的表意机制；转换的运筹机制和对应字符表意机制。

本质上讲，翻译是文本解析与再建构的过程。句子间关系的拓展构成文本，其抽象出的
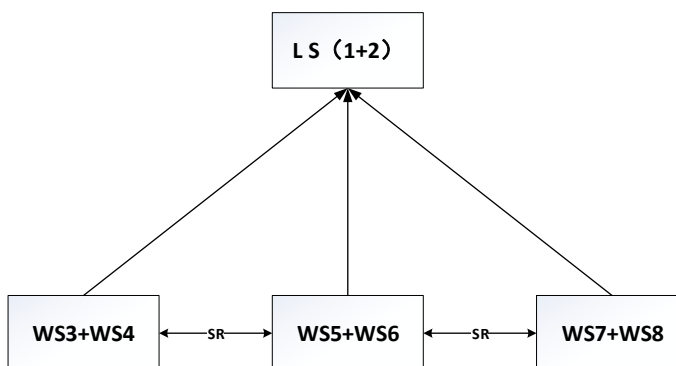
Note:
LS: Lead Sentence
WS: Wing Sentence
SR: Sequentially reversible

Translation B:
Narrative type of the text:
Imperial recovery of the lands surrounding the Yellow River
Written by Du Fu
(1)Through the pass, news blow the city.
(2)Hurrah, our hometowns are now free!
(3)Elation fills my whole body.
(4)Waterfall of tears soaks my chest.
(5)Wife rushes into a bundling spree.
(6)Rolling books, tying bushes, emotions at her best.
(7)At any second, I just cannot wait to roam.
(8)Not ignoring liquor, singing in joyful tone.
(9)Basking in sunshine, spring accompanies us home.
(10)From gorge to gorge we are sailing.
(11)From city to city riding.
(12)To our old well homesick thirst remains for quenching.

The flowchart of semantic mechanism:
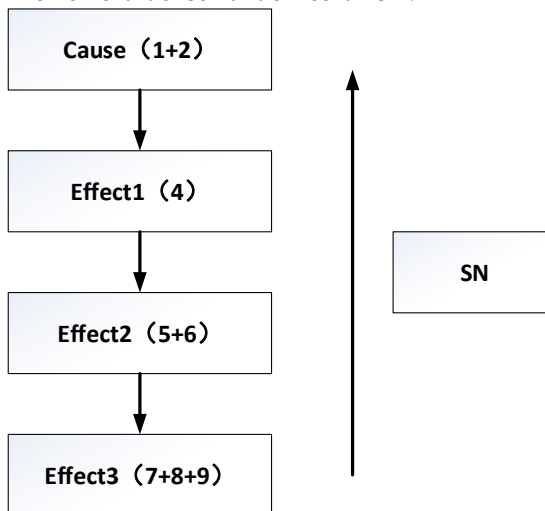
Note:

逻辑结构是通过（语言和文化）形式显示相互关联网络。结构是形式，关联是功能，而功能触发认知，使文本从意思结构可以关联到历史和社会的意义价值。

译文结构是转换源文本组织规律的抽象后演绎的结果。本文认为，结构主义的文本分析思想是要从字符形式结构中提取其中的逻辑结构。而翻译行为就是一种转换的运筹，是在另一种语言形式下，另一种文化系统内建构新的结构，去触发源文本可以触发认知上可接受的内容和效果。运筹就是一种方法论，是为有效触发认知所建构的文本的信息点的关系互动安排。

4.2 触发机制的两套三个层级：意义审美与形式艺术

《结构主义诗学》第四章第三段[7]，就格莱麦建构其语义描述程序及其分析规则的失败，卡勒提出了一个疑问："要架构一个从词语单元的意义引出一部或一组文本意义的模式，看来在理论上和实践上都是不可能的"[7]。接着的一段，卡勒又提出了一个建议："以文本的意义并不机械地产生于自词汇的意义作为出发点，把注意力集中于格莱麦理论中的豁漏部分，了解了这些豁漏部分在什么情况下发生的，这就有助于我们确定，作为一种可行的阅读理论，还需要做哪些补充考虑。…若要使这链条环环相扣，还需要从语言语义学领域之外补充些什么东西"。本文作者受此启发，在有限的篇幅内，本文探讨文本结构的组成结构和触发机制的关系[7]。

对文本结构及其对认知触发机制的设置的研究，目的就是：让译者认识到文本完整性的同时，再分析跨语言建构该机制。为了更明晰显示这种完整性，本文提出了两套文本的三个层级。它们是：

A.以语言单元为基础的句子连贯意义的辨识性触发机制；logic
B.语言单元以上对意义认知触发的组织机制；logic
C.基于 B 项的认知延展的触发机制。Meta-logic (inspiring mechanism，参悟性触发机制)

通过以上三个层级的机制，文本认知上应该可以达到 the totality of the meaning of a text，尤其是从文学性较强的诗歌来说，对应到对文本形式认知的三项：

A.对文学浓缩型文本形式的辨识（literariness-intensive work）；

SN: Sequentially non- reversible

4 Discussion

4.1 Philosophy and methodology

Under the context of structuralism, text analysis attempts to visualize the logic structure from sentence level semantics, composed by words and their combinations. In Structuralism by Jean Piaget, Piaget points out that structuralism has two common features: the first is to recognize that within an area of research there is no need to rely on external sources for the understanding and for the pursuit for interpretative principles, in order to sufficiently establish one's explanation and cognitive structure; the second is to find a structure of formalization to both act as a formula and deductive method application. Based on these two points, Piaget points out three key factors for textual structure: integratedness; laws/rules by which the structural transfer can be made into linguistic practice; and the third, self adjustability. Therefore, a conclusion can be distilled from the above arguments, this paper suggests that textual structure is but a diagram that is adjusted by certain rules for transferring back and forth between the source and its translation.

What is considered as structuralism, one structure's boundary is determined by the transferring rules by which it is constructed. Moreover, what is considered as transferring of structure, this paper argues, is unveiled by the practice of transferable principles. It is usually shown as logic chains and convergence of logic chains. Logic chain in this paper refers to structural relevance as abstracted from textual analysis. The transferring of such a relevance structure is all about the formal organization in the engineering process of systematic language transferring

In regards to translation behavior, this kind of systematic structuralist planning is structuralism language transfer methodology's crux.

In his paper's conclusion, Piaget puts forth the notion that structuralism is methodology. This paper holds that structuralism is inclined towards the focus of meaning in language transfer systems, in the mutual use of semantics, and probes into the relationship between semantic structure restrictions.

This paper asserts that literary structure mechanisms are outside of demonstrated cognitive forms. It includes original texts' mechanisms for expressing meaning; language transfer's planned mechanism and corresponding expressive mechanisms.

In essence, translation is literature's analytic and structural course. The interrelation of sentences develops compositional literature, its abstraction of logic structure passing through language and cultural forms are manifested in interrelated and interconnected networks. Structure is form, interconnectivity is capability, and connectivity triggers cognition. Analyzing literature in this structured way allows for integration with historical and societal significance of literature.

The structure of translation is abstracted for an interconnecting architecture deduced out of the source texts' organization being transferred. This paper holds that the structuralist method of literary analysis stems from logic structure selection at the word level. However, actions of translation are one kind of transferring strategy, and are under another type of language

B.对这一规则性体现语族特色的认识；
C.对具体文学形式的建构得以传世的民族审美的确认。这种确认是一种民族性审美理念的基石，打上了不可磨灭的烙印！

　　诗译就是认知搭桥的表达设置工程，通路是基于逻辑建构的跨语言和文化的认知通感；目标是达到这两套意义层级。而与此相反的实践则是各种搭桥失效的例子，也是从反方向证实了枉顾认知建构有效的后果。

4.3 写作思路与可能的突破

　　本部分的前两个问题探讨的是：第一，结构主义理念与译出方法论的关系；第二，就文本的整体性认知，说明翻译行为的实质、途径和目的。

　　最后，本文梳理一下该文的写作思路：通过提出语篇的认知单位概念，落实单句才是文本里最小的、独立的整体义单元。而就分析原文与建构译文，本文认为，对句意间表达的组织方式，是确定文本类型的依据，同时，也是译出建构的抓手。因此，本文又提出了统领句和配合句这一概念对。最后，从文本整体性的两套层级，指出对格莱麦未竟的对于表意机制上"豁漏部分"发生的具体情况进行研究。以此为切入点，可能会有更有意义的语篇认知与翻译的理论建构。

5 鸣谢

语义机制图示和文献见英文版

formation–another kind of constructed structure within a culture system.

4.2 the two sets of the three tier of the triggering mechanism

Inspired by Structuralism Poetics chapter four paragraph three [7], in a limited space, this paper explores the internal relationship between textual organizing and the triggering system for cognition, and then takes advantage of this relationship in the textual structuring of translating in the following three tier relationship:
A) Recognizability of the triggering system for the coherent meaning of sentence groupings based on the linguistic units
B) Recognizability of the organizing mechanism for the significance of the text above linguistic units
C) Recognizability of the inspiring mechanism triggering cognitive extension based on B

Following the aforementioned three-tier relationship, the totality of the meaning of a text can be materialized. Especially for literary-intensive types of work, recognizing the textual form can be characterized symmetrically as follows:
A) Recognizability of the superficial textual form of specific types of literary work
B) Recognizability of the regularity for showing language group characteristics
C) Recognizability of affirmation of shared aesthetic values of a language group that can be passed down generationally

Poetic translation is an engineering project of setting expressive mechanisms for cognitive bridging with an effort to achieve synesthesia based on cross-linguistic and cross-cultural logic structuring. Conversely, if translation practice ignores cognitive bridging, mal-translation can result in a multitude of comprehension failures.

4.3 the possible breakthrough based on the linguistic unit

All the linguistic units must be processed through a vision that text analysis should be based on structuralism and validity of translating synaesthesia. Between the minds of different languages. What are needed to be processed in a text is nothing but the smallest and independent cognitive wholeness, that means the sentence. In nature, the validity of translation means the cognitive efficiency realized through translating. The sentence assumes the thread of textual fabric, and the basic unit of wholeness in constructing cognition, and also, the smallest semantic system showing the relation between all tiers that can be viewed as wholeness. It is in this vision that the paper illustrates and deduces the logic structuring of texts and the organization of their translations, and also, the all new concepts in the paper is nothing but the extensions based upon the linguistic unit as the fundamental one.

5 Acknowledgments

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