On Literary Image Transmission From the Perspective of Functional Equivalence: Taking the English Versions of *Bian Cheng* by Shen Congwen for Example

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Abstract

In recent years, the study of literary image transmission has become one of the hot topics in the field of translation. This article will try to analyze the image transmission in four English versions of *Bian Cheng* from the perspective of functional equivalence and find out that stylistic equivalence and textual equivalence played an important role in image transmission.

Key words: Literary image transmission; Functional equivalence; *Bian Cheng*

INTRODUCTION

Chinese literature theorist and literary critic Liu Xie (2015) in Southern dynasty is the first scholar who carried out the systematic image research in the field of literary theory. In his book *Wen Xin Diao Long* he mentioned that"thinking"and "meditation" are the key elements in image creation, and at the same time, he believed that "imagination free from time and space" is also the key characteristic of image creation. Since then, image study became more and more popular in China. Fu Lei, a Chinese contemporary translator once said in his book *The Prologue of the Re-Translation*: "translation should be like painting, and its requirement is not similar in shape but in spirit ."(Fu, 1998, p.262)

Foreign scholars have made contributions to the concept and creation of image. The word"imagism"was first used by Ezra Pound (1885-1972) in October 1912. When Pound had finished revising one of his poems, he wrote "H. D. Imagiste" in French at the bottom of the page. Pound believed " 'image' is that which presents an intellectual and emotional complex in an instant of time" (Pound, 1935, pp.3-4).This definition offers several characteristics of image, including "instant", "intellectual", '"emotional", and "complex", which is one of the most authoritative definitions of poetic image. He also practiced his own image construction in image creation of *In a Station of the Metro*---- The apparition of these faces in the crowd; Petals on a wet, black bough. In this poem, Pound uses the technique of image juxtaposition to create a series of images which achieves great effect of pictures combination. This poem not only makes a classical annotation on "image", but also clearly reflects pound's poetic ideal: "it must become more solid and sober....Plain, and direct, and free from emotional vacillation." (Pound, 1987, pp.120-121)

To sum up, from ancient times to the present, the common core elements included in the definition of image include, "thinking", "meditation", "imagination", "instantaneousness", "emotion", "intellect" , "complex" and so on. Compared with the "instantaneous" feature of poetic image, the image in the novel to be analyzed in this study may have a persistent feature under certain circumstances. That is to say, a certain image in the novel can only be formed after being inspired by multiple characters, multiple scenes and multiple perspectives. Poetry emphasizes the image of "oneness" at the same time, a man, or the thing, and one scene can constitute a possible image, and the stylistic features of the novel and narrative ways determines an image with the characteristic of "diversity", namely in a particular situation, in the

series of actions and language interactions of the novel to construct a complete image.

1. LITERARY IMAGE TRANSMISSION STUDIES

Domestic scholars have studied image translation from different theoretical perspectives. Wang Xiaohui (2007, p.94) pointed out that as long as the translator can restore the mapping space of "meaning" and "image" of the original poem to the "image" of the target language and present it in front of the reader with "original flavor" as far as possible, the reader can create an immersive space. Rather than imposing their limited understanding on readers and restricting the original rich spatial mapping, translators should use various translation strategies to endue readers with a wide space of thinking and imagination. Meng Jin (2005, p.91) and other scholars believe that artistic conception is the criterion to test individual image translation and the highest goal of poetry translation. Gestalt image and artistic conception have similar aesthetic elements, both of which are composed of individual images, which enables gestalt image model to be applied in artistic conception translation. The process of artistic conception transfer is simplified as follows: artistic conception in the source text -- psychological aesthetic conception --artistic conception in the target text. This model emphasizes the aesthetic elements, artistic structure and individual image in the process of translation. Wang Ai-jun (2007, p.112) analyzed and summarized four transmission methods for image of the translator from the perspective of intertextuality theory: restructuring, reappearance, distortion and transformation, and the loss and distortion, showing that the intertextuality and its image transfer for the improvement of the translator and the reader's aesthetic ability, aesthetic experience and aesthetic induction are necessary. At the same time, Jia Fusheng (200, pp.142-144) discusses the cultural image translation strategies will be influenced by the translator's inevitable restriction of aesthetic consciousness from the aesthetic Angle, and the research choice of translation strategies from the height of the rational principle, believing that translation is an organic unity and translators should be positive in offering an aesthetic evaluation for cultural image transmission.

At the same time, some scholars also study images in classic novels. For example, Min Jun (2018) puts forward the view that the main reason for various errors in image translation is the creative treason of translators, that is, the personalized translation of translators, such as the means of domestication and foreignization, mistranslation and omission of translation, etc. For literary classics translation and imagery translation, Liu Shicong (1998, p.354) pointed out that "strictly speaking, translation of the classic novel *A Dream of Red Mansions* does not allow addition or deletion because doing so is almost equal to "compilation" or "adaptation", and he also points out that "in translation, the content of Weiqi (the Game of Go) with Chinese cultural characteristics is likely to be better to be put in the form of a footnote". At the same time, some scholars believe that cultural issues are more important than linguistic issues in literary translation.

Early studies on image translation abroad focused on imagists. One of them is Pound. Yunte Huang, an English Professor of at the University of California, Santa Barbara, wrote *Ezra Pound, Made in China* in 2014, and pointed out that "translation poetics represents the highest achievement of modern poetry in Britain and the United States. Ezra Pound became a translation poet after learning the skills of ideograms from Chinese characters."(Huang, 2014, p.7) In 1913, Pound obtained a book on oriental culture and found the way out for the new poetry – "imagism". Two years later, in 1915, Pound collected and translated 19 classical Chinese poems and entitled *Cathay*.

When Pound translated Chinese poet Li Bai's Poem *Yu Jie Yuan*(《玉阶怨》), he transmitted the lines "玉阶生白露，夜久浸罗袜。却下水晶帘，玲珑望秋月" into "The jeweled steps are already quite white with dew，It is so late that the dew soaks my gauze stockings，And I let down the crystal curtain，And watch the moon through the clear autumn. "（Pound, 2003, p.34.）Pound's last translated line "And watch the moon through the clear autumn"(玲珑望秋月) reflects the thoughts of the original author And confirms Pound's translation thought, that is, "image is not just an idea in any case, it is a whirlpool, or a cluster of ideas, with vitality."(Tian, 2003, p.35) Michael Alexander pointed out that "Pound's poems are translated ones and his translations are original poems" (Alexander, 1979, p.18). Zhao Yiheng (2003, p.288) classified Pound's translation as "typical interventional translation...It's part translation, part creation, and it's an active way of writing or reading."

In the translation of the other poems in *Cathay*, Pound achieved psychological cognition of artistic conception reproduction through image transmission, which is also a typical example of image combination and reflects the characteristics of conceptual integration. Conceptual integration was proposed by Fauconnier & Turner (2002), which constructs a unified theoretical framework for studying the cognitive activities behind linguistic phenomena. Fauconnier pointed out that conceptual integration is an indispensable general cognitive operation equal to analogy, recursion, mental model, conceptual category and framework. The process of conceptual integration consists of four spaces: two input spaces, one generic space, and the abstract structure of the two input spaces and their common abstract information partially project their respective element into the fourth space, namely the composite space. The following example from

Pound's translation of Chinese poetry can be analyzed by conceptual integration which translated from Chinese can offer different features of Pound's translated techniques in literary image transmission. In Pound's translated version of *Gu Shi Shi Jiu Shou• Qing Qing He Pan Cao*(《古诗十九首•青青河畔草》), the image transmission effect is obvious. The translated lines are as follows:

青青河畔草， Blue，blue is the grass about the river
郁郁园中柳。 And the willows have overfilled the close garden
盈盈楼上女， And within，the mistress，in the midmost of her youth，
皎皎当窗牖。 White，white of face，hesitates，passing the door．
娥娥红粉妆， Slender．She puts forth a slender hand.
纤纤出素手。

Pound's translated poems retained the main images in the original poem, "the grass, willows"(草，柳) and "the mistress"（女）. The vibrant spring scenery and the charming young woman images appear respectively. The elements of the two spaces were connected with each other accordingly.(Wang, 2015, pp.118-119) However, when Pound described the main images, some specific elements were changed and adjusted. This is because in the English cultural environment, "the grass, willows" could not be used to refer to "woman", nor could it convey the emotional color. In western culture, "blue" can not only refer to cyan, but also contains the emotional color of melancholy and depression. Pound uses "blue" instead of "cyan" in the translated poem, which better conveys the melancholy mood that permeates the heroine's emotion among western readers. In addition, "overfill" dynamically describes the luxuriant willows, "in the midmost of her youth" explains the heroine is in the prime of her youth. These specific elements in the input space are projected to the composite space across the space, and through combination, improvement and expansion of cognitive operation, the layered creation structure is similar to the original poem meaning, and the artistic conception is reproduced more accurately. (Wang, 2015, pp.118-119) From the above two examples of Pound's translated Chinese poems, we can perceive the techniques employed by Pound which are rewriting and conceptual integration. Since Pound was deemed as the representative of image study both in theory and practice, Pound's image transmission is also a miniature reflection of western image study.

From what we have discussed above, domestic scholars and overseas scholars show great interest in image transmission studies and achieve fruitful results in this area. The following study on image transmission from the perspective of Functional Equivalence will mainly concern the stylistic equivalence and textual equivalence in transmission of images in English translations of *Bian*

Cheng (Shen, 1934) by Jeffrey C. Kinkley (2009), Gladys Yang (1962), Jin Di & Robert Payne (1947) and Emily Hahn & Xin Mo-lei (1936) respectively.

2. FUNCTIONAL EQUIVALENCE AND LITERARY IMAGE TRANSMISSION

Eugene Nida defines the goal of dynamic equivalence as seeking 'the closest natural equivalent to the source-language message' (Nida & Taber, 1969, p.12). In *Language, Culture and Translating*, Nida proposes a minimal realistic concept of functional equivalence could be expressed as "The readers of translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it" (Nida,1993, p.121) later on, in *Toward a Science of Translation* dynamic equivalence has been considered as the closest natural equivalence. A dynamic equivalence may be described as one, which is concerning with a bilingual and bicultural person who can justifiably say "That is the way we would say it" (Nida, 2004, p.89). So the theory of functional equivalence requires that the translation and the original text should be equal not only in information content, but also in form as much as possible. Although style is secondary to content, it is by no means insignificant. We cannot translate poetry into prose, nor can we translate description into description. In his exploration of equivalent translation, Jin Di points out that "the historical merit of the concept of dynamic equivalence provides a convincing answer to the dispute between literal translation and free translation that has been discussing by translators for two thousand years".(Jin, 1998, p.7) Moreover, Jin Di systematically put forward the three most important concepts in the principle of equal effect, namely "receiver concept", "effect concept" and "equivalence concept".(ibid, p.5) Thus these concepts became an effective theoretical guidance and practical principle to better understand the image transmission process and effect.

3. STYLISTIC EQUIVALENCE OF LITERARY IMAGE TRANSMISSION

Leech and Short (1981) pointed out that style refers to the way in which a particular person uses language for a specific purpose in a specific context. Shen Dan's definition of style is "language characteristics with a certain genre or in a certain period; the author's language style habits; the choice of language with aesthetic and thematic meaning."(Shen, 1995, pp.13-19) In his book the world of words, J.P. Helan gave the definition of "style": "style refers to the elements in a sentence or a paragraph that will be lost through free translation"(Helan, 1981, p.6).

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Many scholars put forward different views on stylistic research. For example, one of the three translation principles proposed by Alexander Tytler is that the translation should faithfully convey the style and tone of the original work. (Robinson, 1997, p.209) And Chinese Scholar Yan Fu proposed the translation standards of "信（faithfulness）、达（expressiveness）、雅（elegance）". Among them "雅" is associated with style and language art. From the perspective of functional linguistics, stylistic equivalence can be basically realized, especially in the process of literary translation, they are the decision-making processes of diction, register and rhetoric. Style refers to"the textual style formed by certain discourse order, which reflects the unique spiritual structure, experience pattern, thinking pattern and other social history and cultural spirit of writers and critics. In fact, the above definitions of style can be divided into two layers: from the surface, style is the language order and language style of works; From the inside, the style carries the cultural spirit of the society and the personality connotation of writers and critics."(Tong, 2008)

"Stylistic equivalence"was first put forward by Gregg Popovich, he defined it as "the function of the source text and the translation, and the purpose is to use the same invariant to express the same meaning". (Popovic, 1976, p.6) By the same token, Nida's definition of translation concerns stylistic equivalence (Nida & Taber, 1969, p.201), they point out that translation should find out the closest natural equivalent for the source language. Its first concern is meaning equivalence, and the second is the stylistic equivalence." Wang Zuoliang (1997, p.3) also put forward his translation standards in literary translation: "Everything should be as elegant and vulgar as the original, and the same is true with its depth, tone and the style." An example will be taken from *Bian Cheng* by a famous Chinese writer. Part of the original novel and its four translated English versions. All these English versions will be analyzed to further elaborate stylistic equivalence in literary image transmission in the following Table 1.

Table 1
An Example of Literary Image Transmission Under Stylistic Equivalence

Original text by Shen Congwen	由四川过湖南去，靠东有一条官路。 这官路将近湘西边境到了一个地方名为"茶峒"的小山城时，有一小溪，溪边有座白色小塔，塔下住了一户单独的人家。这人家只一个老人，一个女孩子，一只黄狗。
Translated by Jeffrey C. Kinkley	An old imperial highway running east from Sichuan into Hunan province leads， after reaching the West Hunan border，to a little mountain town called Chadong. By a narrow stream on the way to town was a little white pagoda，below which once lived a solitary family: an old man，a girl，and a yellow dog.
Translated by Gladys Yang	The highway running east from Szechuan to Hunan comes， just west of the border，to Chatung， a small town in the hills. Near by a stream flows past a small pagoda，at the foot of which lives a solitary household: an old man，a girl and a dog.
Translated by Jin Di and Robert Payne	From Szechuan there is a highway running east to Hunan. When the road reaches the small mountain city of Ch'a-t'ung， just inside the border of Hunan，it crosses a river；near the river you will find a white pagoda and a small isolated cottage，where there once lived a family which consisted of an old man，a girl and a yellow dog.
Translated by Emily Hanh &Xin Mo-lei	From Szchuen to Hunan there is a highway running along the east side. It leads to a city called Chatung，which is surrounded by small hills，beyond which is a little stream. Near the stream is a little white pagoda， and close to that there is a cottage where once lived an old man， a young girl，and a yellow dog.

At the lexical level, the four translations have slightly different choices of nouns, verbs and adjectives. Each word, especially the noun, has rich information connotation, which can lay a solid foundation for the effect of image transmission, and improve the fluency and rhythm of image construction and transmission.

In the original novel *Bian Cheng*, the density of nouns exceeds that of the beginning of general novels. In this short 78-character paragraph, there are the following important nouns: "四川"（sichuan）, "湖南"（hunan）, "官路"（guanlu）, "湘西"（xiangxi）, "边境"（border）, "茶峒"(Chadong), "小山城"（small mountain town）, "小溪"（brook）, "塔"（pagoda）, "人"（people）, "老人"（old people）, "女孩"（girl）, "黄狗"（yellow dog）, and so on. The nouns listed above are a series of independent images, the juxtaposition of images constitute a charming landscape picture. With images juxtaposition all through the lines, but the latter is presented by a static picture, while the former is a picture of a landscape painting, which can quickly take readers into the scene of the novel.

The original text presents a challenge to the translators by describing the small mountain town of "茶峒" (Chadong). Among the four translations, Kinkley's translation includes imperial highway, Sichuan, Hunan province, border, mountain town, Chadong, stream, town, white pagoda, family, old man, girl, dog, etc., which is basically the same as the original number and content of border town. Gladys' translation has the following nouns: highway, Szechuan, Hunan, border, Chatung, town, hills, stream, pagoda, household, old man, girl, and dog. The number and content of nouns in this translation are basically the same as the original one, except that "官路" is translated into "highway". Jin & Payne's translation has the following nouns: Szechuan, highway, Hunan, road, mountain city, Ch 'a-t 'ung, border, Hunan, river, pagoda, cottage, family, old man, girl, and dog. The number and content of the nouns in this translation are basically the same as the original, except that it is also translated into "highway" and "road". In Hahn & Xin's

translation, the nouns are: Szchuen, Hunan, highway, side, city, Chatung, hills, stream, stream, pagoda, cottage, old man, girl, and dog. The number and content of the noun in this translation are basically the same as the original one, except that it is also a translation of "official road" into "highway" with a new word "side". Literally, the meaning of "side" is not clear in terms of further consideration.

From the angle of the effect of translation, the effect produced by the noun basically reflects the writer's intention of the original text, narrowing the distance between readers and authors. It should be pointed out that the image transfer of "官路" is the only major difference among the four translations. What's the difference between Kinkley's "imperial highway" and "highways" in the other three translated versions? It's just the difference and distance produced by the adjective "imperial". And the difference and the impact of distance on the reader is the difference between "historical" and "modern". "Imperial" is a special word belonging to the ancient times, the term permeated with an ancient flavor, "imperial highway" also indicated that the little mountain town "茶峒" and other parts of China has always maintained contact with each other, and it further shows that "茶峒" is not an isolated city, nor an isolated island, but an ancient town with a long history and embedded culture. "Imperial highway" is an important historical link between the small mountain town of "茶峒" and the outside world. In terms of word translation, this image transmission basically adheres to the consistency of word selection with the original text.

Kinkley's sentence "…after reaching the West Hunan border，to a little mountain town called Chadong." is just like a winding river, when the reader reaches the end of this sentence, "Chadong", it feels like a long journey. It has a sinuous and smooth beauty of language. The second sentence structure of the translation is also worth discussing. Kinkley's translation "By a narrow stream on the way to town was a little white pagoda, below which once lived a solitary family: an old man, a girl, and a yellow dog." We will have our own observation and understanding. If you want to understand it a little better, you can recite it as a whole, then you will feel the smooth and fluid language together with rich information within the text. As far as the rhetorical effect of a discourse paragraph is concerned, the biggest rhetorical feature of the original text in *Bian Cheng* is that the ending of the first sentence "官路" and the beginning of the second sentence "官路"generate lexical repetition and echo each other in content. In the middle of the second sentence is the same stylistic phenomenon, "there is a stream" followed by "there is..."; "Little white tower" followed by "under the tower..." In this way, with repeated words before and after, and with obvious effects on anaphora, cataphora and intextuality, rhythmic beauty in style is achieved. The following is an analysis of the image transfer from the four translations to the original text, and

a specific discussion of literary image transmission under stylistic equivalence will be carried out.

By integrating the rhetorical devices of the four translations, Kinkley's first sentence clearly uses a circular sentence. The translation is as follows: "An old imperial highway running east from Sichuan into Hunan province leads, after reaching the West Hunan border, to a little mountain town called Chadong." This not only achieves a good effect in rhetoric, but also makes the attributive phrase with gerund-led subject and the long sentence with adverbial in parenthesis produce a long, cadence effect in pronunciation, adding poetic meaning to the translation. This rhetorical effect is similar to that of the original text in *Bian Cheng*. Gladys's first sentence is "The highway running east from Szechuan to Hunan comes, just west of the border, to Chatung, a small town in the hills. Jin & Payne's translation, however, seems to be completely out of proportion. The first sentence is "From there is a highway running east to Hunan" contains the three information factors "Szechuan", "highway" and "Hunan". The second sentence takes all the remaining information factors of the paragraph and is very informative, with three commas, a semicolon, and a period. There is certain tardiness in style. Similarly, in the first part of Hahn & Xin's translation, "From Szchuen to Hunan there is a highway running along the east side" is similar to Jin & Payne's translation, except that the latter translation is divided into three sentences and, like the original text of *Bian Cheng*, has the function of "beyond which is a little stream. Near the stream is..."To some extent, it echoes the original work.

To sum up, from the perspective of stylistic equivalence, the four translations have made great efforts in image transmission from different aspects, including words, sentences and rhetoric device. Chapman (1973, pp.100-101) proposed the following suggestions: stylistics scientists should analyze discourse from the following aspects: (1) studying the role of a sentence in the whole text, rather than understand it alone; (2) paying attention to the repeated words, phrases, metaphors, sentence patterns and other linguistic features in the text, and study their meaning from the perspective of their role in the whole discourse; (3) paying attention to the cohesion between sentences. However, as Riffaterre points out, "...Stylistic devices vary -- but not from an external linguistic convention (and it is doubtful whether there is one) -- but from the linguistic conventions that are established in the context. Therefore, if subject-predicate order is conventional in such a context, subject-predicate order becomes a stylistic device, and vice versa. (Lodge, 1966, p.59) "However, the equivalence of style does not mean the invariance of style. The choice of style is ultimately to ensure the ultimate effect of image transmission. In order to ensure the full transmission of the basic information factor of the above "茶峒" image,

the four translation versions are basically equivalent to the original text in terms of style, and achieve the continuity of the original text image in the target language, thus reflecting the continuity representation of literary image transmission.

4. TEXTUAL EQUIVALENCE OF LITERARY IMAGE TRANSMISSION

Halliday (2007, pp.90-92) proposed that the basic meaning of language is functional component, and its main functions are divided into three types, which are called meta-functions, namely ideational function, interpersonal function and textual function. Textual function concerns with the creation of texts. A text can be understood as a continuous semantic process. A text is meaning, and meaning is choice, a series of uninterrupted choices". From the perspective of discourse, Catford (1965, p.20) defines translation as the process of "replacing the textual material of one language (source language) with the textual material of another language (target language)".

In order to examine the process and effect of image transmission from the perspective of textual equivalence, the following table lists the original text and translation of images of "people living near the water". Through analysis and comparison, it can be found out that the choice of textual equivalence of the four translated versions is helpful to improve readers' aesthetic awareness and level.

Table 2
An Example of Literary Image Transmission Under Textual Equivalence

Original text by Shen Congwen	近水人家多在桃杏花里，春天时只需注意，凡有桃花处必有人家，凡有人家处必可沽酒。夏天则晒晾在日光下耀目的紫花布衣裤，可以作为人家所在的旗帜。秋冬来时，房屋在悬崖上的，滨水的，无不朗然入目。黄泥的墙，乌黑的瓦，位置则永远那么妥帖，且与四围环境极其调和，使人迎面得到的印象，实在非常愉快。
Translated by Jeffrey C. Kinkley	Come spring，one had only to look: wherever there were peach blossoms there were sure to be a home，and wherever there were people，you could stop for a drink. In the summer，purple cotton-print tunics and trousers that dazzled the eye as they dried in the sunlight became ensigns of human habitation. When autumn and winter arrived，dwellings on the cliffs and by the water came clearly into view—not one could escape notice. Walls of yellow earth and pitch-black tiles，neatly placed there for all time and in harmony with the surroundings on every side，brought viewers a sense of extraordinary joy.
Translated by Gladys Yang	Most homesteads near the water are set among peach and apricot trees，so that in spring wherever there is blossom you can count on finding people，and wherever people are you can count on a drink. In summer the girls' purple tunics hung up to dry in the sun serve as flags to mark the whereabouts of men，while all through the middle reaches of the river in autumn and winter your eyes are caught by the cottages perched on crags overhanging the water. With their brown mud walls，black tiles and perfect setting，they harmonize so completely with the surroundings that your heart leaps up in delight.
Translated by Jin Di and Robert Payne	The houses near the river are surrounded with peach and apricot groves，so that in spring wherever there were peach-blossoms there were also houses，and wherever there were houses there was wine. You saw the houses by noticing the purple-coloured clothes which were hung out to dry. But when autumn and winter came，the houses stood out against the cliffs and along the riverside，and you would see them shining clear in the distance with their yellow mud walls and black roof-tiles，and they were all perfectly placed in harmony with their surroundings.
Translated by Emily Hanh &Xin Mo-lei	The houses close to the water were built among peach and apricot trees，so in the spring wherever there were peach-blossoms there were also houses，and wherever there were houses there was wine. In the summer the people dried their dresses of purple cloth in the sun，so they served as signboards that the houses were lived in. When autumn and winter came there was no screen for houses on the mountain-side or near the water，and then one could see how the walls were made of yellow mud，and the roofs of black tile，and how the locations were always as neat and comfortable as could be，in harmony with the surroundings，so anyone who saw them must remember them pleasurably.

From the perspective of discourse, this text describes the image of "近水人家（people living near the water）" with the following organizational context of information "春天时(in the spring)......凡有（wherever there is）...... 必有（there will be）...... 凡有（wherever there is）...... 必可（must be）...... 夏天（summer）...... 可以作为（can be）...... 秋冬来时（come autumn and winter）....... 黄泥的墙(the mud walls)...... 使人(make the person)......" In addition, the description of the various colors arouses the reader's satisfaction, such as "桃杏花"(peach and apricot flowers), "紫花布"(purple cloth) ,"黄泥的墙"(the yellow wall), "乌黑的"(black), etc. And in this part readers can't help but enjoy the text between the smell of flowers and wine, appreciate the dancing figure of the bees, butterflies, and birds, and even hear the frolic of adults and children. What a picture of life it is!

The description here does reflect the beauty of "humanity" as the author Shen Congwen once put it.

Now, from the context of the original text of *Bian Cheng*, the treatment of context in the four translations is basically the same. The organizational context of discourse image is conveyed as follows: "Come spring...Wherever there were...There were...And wherever there were..., you could....in the summer..., ...Then as...When the autumn and winter arrive,...Walls of yellow earth and...And in harmony with...Brought..." In Kinkley's translation, information factors of images are presented one by one following the order of spring, summer, autumn and winter. Beginning with a sentence with abnormal order "Come spring, one had only to look", the predicate is put before the subject, which brings forth the linguistic effect of foregrounding. In this case the foregrounding

will create the prominence of the predicate which surely arouse the fascination of the reader. Focusing on the "family living near the water in spring, summer, autumn and winter" image, the translation will further explain how to enjoy the spring scenery here: "Wherever there were peach blossoms there were sure to be a home, and wherever there were people, you could stop for a drink. There were... and whatever else there was...You could...." In this part, "wherever" is emphasized and marked within this parallel structure. When a marked theme appears in a sentence, the emphasis of the sentence is what the marked theme expresses. The two clauses are joined by "and", and the sentence after "and" is of the same structure as the sentence before it, therefore it has the same syntactic effect. The translator uses the rhetorical devices of parallel structure and repetition, which vividly reflects the beauty and enthusiasm of "people living near the water" in spring. Kinkley's translation of colorful summer and autumn and winter When man and nature are blended into one which is completed by sentences led by "In the summer" and "When autumn and winter arrived". Viewers, in a sense of extraordinary joy, have seen a beautiful landscape of yellow earth, pitch-black tiles, and feel a sense of extraordinary joy.

Gladys uses the following structure "...So that in spring there is...You can count on...And wherever...You can count on....in the summer...While all through...In autumn and winter...With their brown mud walls...They harmonize so completely with..." to convey the verve of the original text, quite cohesive in terms of the content and context. In Jin and Payne's translation, the context of the text is also well connected "...So that in spring there was...There were a...And whatever else there was...There was...But when autumn and winter came, and...With their yellow mud walls...And they...In harmony with..." to complete the cohesion and expression of image transmission. In this translation, there is only one conjunction that is different from the previous two translations, that is, the use of "But" turns the relationship of the whole text into a turning point, that is, spring, summer, autumn and winter turn into a contrast relationship. Such sentence transition is worth paying attention to. In addition, the frequent use of "and" is also different from the previous two translations. Hahn & Xin's translation is as follows: "...So in the spring there was...There were...And whatever there was...There was...In the summer...So...When autumn and winter came there...And then...The walls were made of yellow mud, and... and...In harmony with...So..." Obviously, there are more conjunctions, and the frequent use of "so" "and" has a certain impact on the degree of sentence refinement.

According to the analysis of the translation in this section, textual equivalence is further confirmed by the multi-dimensional discussion of textual content, context, situational context and cultural context. In the process of the transmission of literary images, "people near water" has indeed formed the effect of textual equivalence with the original linguistic images. It shows that the cultural information factor in the translation reaches the effect of literary image transmission at the textual level, and it is a typical genetic manifestation of literary image transmission. As Benjamin says, "true translation is transparent; It does not overshadow or block the light of the original text, but it allows the pure language, enhanced by the medium, to shine its light on the original text and make it more perfect."(Benjamin, 1996, p.260)

SUMMARY

From the perspective of the level of stylistic equivalence, four translations made great efforts on the image transmission from different aspects, such as words, sentences and rhetoric. And the reconstruction of the original image has played a positive role so that the literary image transmission has been effectively proved. And from the perspective of textual equivalence, the process and effect of image translation are examined. The four different translations are equally excellent at the content and context level. They are very equivalent in the time and space order and content transfer as well which enhances the literary image transmission as a result.

From what has been discussed above, it is very clear that functional equivalence is important in literary image transmission, and stylistic and textual equivalence play a significant role in the understanding of source and target text as a whole.

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