Cognitive Translation of Paintings of Lijiang Painting School Under the Guidance of Rewriting Theory[*]

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It is an important task to communicate Chinese culture with other countries in the more conflicting global world. Lijiang Painting School plays a very important part in Chinese art, and it greatly influences the painters of various periods in China. In this context, some representative paintings of Lijiang Painting School in different periods were collected in this paper as the research objects. The rewriting theory was applied in the study because Chinese readers and English readers have different cultural backgrounds and diverse thinking. Based on the rewriting theory, these representative paintings were translated and the explained in English. In the study, it is found that as an intersemiotic translation, the translation of the representative paintings of Lijiang Painting School should be focused on those target readers who can't comprehend directly from the paintings. In addition, the artistic integrity should be considered first before details in paintings. Therefore, the overall perception of target readers gaining from the translations should be paid more attention to rather than metaphrase. The translation under the guidance of rewriting theory will be helpful for the target readers to understand the connotation of source culture with some cultural images of target readers.

Keywords: translation of paintings, Lijiang Painting School, Chinese landscape painting, rewriting theory

Introduction

Lijiang Painting School is an important picture group of Chinese landscape painting. The module of Chinese paintings consists of fixed integral factors such as poetry, calligraphy, painting, printing and other aspects. In Chinese landscape paintings, inscriptions usually follow behind the pictures, and inscriptions are often used to describe and explain the picture. Jiang Yicun (2018) believed that pictures and inscriptions can explain each other, and the painters can be regarded as a translator. According to his opinion, it can be said that the pictures are equivalent to source texts while the inscriptions are equivalent to the translation. The inscription of the painting can be regarded as a translation of the painter himself for the picture. "Translation proper can be made both in the presence of the original text and in its absence (Eco, 2001: p. 119, cited in Jiang, 2018)." According to this point, a painting with inscription refers to a situation in which the source text and the translation are presented at the same time. Of course, there are some paintings without inscriptions on them, but with labels of their titles when they are exhibited. This can also be regarded as the situation in which the

original text and the translation are presented at the same time. However, there are some paintings without any title which leaves the readers a lot of spaces of imagination. This situation can be considered as a text without translation.

The Chinese inscriptions can be regarded as a kind of translations of a Chinese landscape painting, then translating Chinese painting into English text is another translation procedure. Even dealing with a painting with inscriptions, translators should not only consider how to translate the contents of the inscriptions. Because there are many differences between foreign paintings and traditional Chinese paintings. The paintings of Lijiang Painting School can be in realist style, freehand brushwork style or abstraction style. In this article, Chinese ink landscape paintings of Lijiang school in realist style and freehand brushwork style are mainly talked about. Artistic conception dominates Chinese ink landscape painting (even Chinese ink landscape paintings in realist style). In the way of expressing perspective, things that can show perspective ray are visibly always used in Western landscape oil painting, such as roads and coast, and foreshortening effects are highlighted. However, in Chinese ink landscape painting, painters always use blank-leaving, contrast between obscurity and clarity as well as color gradient to reflect the relationship of occlusive objects. Moreover, in order to show the relationship between light and shade, crispening is used in Chinese ink landscape painting while rich colors are used in Western landscape oil painting. Due to cultural differences, the aesthetic perception of combining poetry and painting will be lost in the process of transmission. So how to make the target readers feel the beauty of paintings of Lijiang Painting School to the greatest extent? The author thinks that "guidance (or manipulation)" is very important. Translators can "manipulate" readers to comprehend paintings. Of course, translators should adopt the translation methods according to the ideology in the target society in the process of translation. Therefore, rewriting theory, which belongs to the manipulation school, is suitable to guide this kind of translation.

Rewriting Theory

Rewriting theory, which was put forward by Andre Lefevere (2014), belongs to the Manipulation School. There are three elements in rewriting theory: ideology, poetics and patronage. Ideology refers to a series of thoughts and values of social mainstream, which stipulates the rules and features of society. Poetics includes literary form and the role of literature in the whole social system. It stipulates the rules and features of literature. The patronage refers to a certain right or interest, which includes not only individuals, but also groups, religious organizations, political parties, some social classes, publishers or media and even readers (Yan, 2019).

The core of translation rewriting theory is that the subjectivity of translator should be highlighted while the comprehension of readers should also be considered in translation. Hermans (2004) believed that translation is to rewrite cultures and pointed out that "translator is the subject of translation, but he/she must be bound by the social norms and literary practices of the target language" (cited in Shen, & Huo, 2016). Zhong Weihe (2006) defined the subjectivity of translator like that: "The subjectivity of translator refers to the subjective initiative shown by the translator as the translation subject in the whole translation activity on the condition of respecting the source text objectively and fully realizing and understanding the cultural needs of the target language" (cited in Shen, & Huo, 2016). Of course, the subjectivity of translator is not unlimited. It is influenced by cultures, social backgrounds and patronages. Translators should also consider the readers' responses.

Translators should be good at consideration of the target readers' needs while translating the source text. When translating, translators will use some parallel texts, but it does not mean copying without consideration of the readers, because translation methods applied to a certain kind of text or a certain field generally can be not suitable in another circumstances. When translating, translators should analyze the source text with critical thought. Translators should not convince what the original author said totally, and what the original author said could be wrong. Even if the original author's words are right, for different readers, the ways of expression in source text might be inappropriate.

The Translation of Chinese Paintings

It is difficult to translate Chinese paintings into English text. Under the guidance of rewriting theory, the author classifies the English translation of paintings into four categories: combination of pictures and texts, implantation, preserving the artistic conception without images, highlighting the emotion and empathy. They will be discussed separately in the following text.

Combination of Pictures and Texts

Combination of pictures and texts is the basic categories, which refers to the C-E translation of inscriptions on the paintings, and translators only need to make efforts to make translations aesthetical without rewriting the source texts to a great extent, so that the target readers can appreciate the source pictures and the target texts at the same time.

Figure 1. 《月穿峁顶无圆缺　与君长作广寒游》.

The inscription on the painting is: 月穿峁顶无圆缺，与君长作广寒游。After searching for some information, what was drawn on this painting is Yueya (which means crescent) Mountain. Therefore, the author's translation is:

> We enjoy the eternal wane,
> Wandering the Moon Palace fain. (Qin, & Li, 2020)

On this crescent-shaped mountain there lays an arched rock which forms a hole looking like a crescent moon from afar. Therefore, people called this mountain as "Yueya Mountain". Actually, the phrase "无圆缺 (without the change of wax and wane)" in the inscription of this painting describes the state of "eternal wane",

because the hole underneath the rock is always crescent-shaped. In Su Shi's (a famous poet in Song Dynasty) poem *Prelude to Water Melody* (《水调歌头》), there is a verse "Human have sorrow and joy; they part or meet again; The moon is bright or dim and she may wax or wane (Xu Yuanchong, 2007)." In this way, there seems to be a kind of contrast in the source text—although the moon is not full, we enjoy the beautiful scenery together and enjoy it.[1] However, in the English-speaking countries, the image of the moon is not linked to the feeling of missing. Therefore, the readers from these countries may not comprehend the implication of this contrast. In view of this, it is better to focus on the main emotion that the source inscription and the picture want to highlight—happiness. Then, translators should translate the picture depending on the words in the inscription. The word "wane" was used in the first line as the rhyme, while the word "fain" was used in the second line as the rhyme, which reflects the theme and makes the translation catchy to read.

Figure 2. 《大野神境》.

The title of this painting is "大野神境", and the inscription is "大野称神境，雄奇险通幽。泉声不绝耳，胜气复何求". The phrase "大野神境" refers to a scenic spot and it was used directly as the title of the painting. Therefore, the author translated the title as "Daye Wonderland". As for the inscription, the author's translation is as follows:

> Full of magnificence, unique, cragginess and peace,
> Daye deserves the praise of wonderland.
> Gurgle lingering around,
> I want nothing but to enjoy such a scenery. (Qin, & Li, 2020)

The source inscription shows the implication of the painter wanted to express by the picture. It depicts not only the visual effects (雄奇险通幽) brought to the viewer by the scenery of Daye Wonderland and the auditory effect (泉声不绝耳), but also the emotion of the painter (胜气复何求). It can be seen that the source inscription gives a very detailed account of the picture. In this case, what translators need to translate is only the content of the inscription.

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[1] In China, the full moon means "reunion", waning moon means "separation" hence means "missing".

Implantation

Implantation here means that adding the images in the target cultures into the translation is to guide the target readers to comprehend in the way that the translators expect. This method can be used in painting reviews. It means that, when translating the inscription only is not enough to achieve the expected effect, adding the translator's painting reviews (of course, the painting reviews are not added at will) is needed. It can be regarded as a kind of intersemiotic translation (from the images of picture to the text of painting), such as:

Figure 3. 《天早水车不转 风光依然好看》.

There is an inscription on the painting, which is "天早水车不转，风光依然好看". For this inscription, the author's translation is as follows:

> Water wheel is still sleeping,
> Onto its dream,
> Dawn shedding the first light
> which also powders the restful scene. (Qin, & Li, 2020)

What kind of beauty has been described in the source text? What kind of artistic conception is it? The author suddenly thought of the image of "just awakened beauty". This kind of beauty remind the author of the portrayal in *Song of Everlasting Sorrow* (a poem by a famous poet Bai Juyi in Tang Dynasty)—"揽衣推枕起徘徊……犹似霓裳羽衣舞 (Bai Juyi, 2005)". How to describe this kind of beauty in English? When translating the phrase "不转" in the source inscription, the author did not choose to use the words "turn" or "round" directly. The scene of "the waterwheel does not work (水车不转)" is because that it is still too early, and everything is half-awake. Why not personify it? The color of the picture is unsaturated and plain, and it shows a kind of silence. In this painting, the beautiful scenery of this place is what the painter wanted to show. In order to highlight the theme and strengthen the emotion, the painting review can be added as follow:

> The picture exhibited to us portrays the scene of morning in Guilin (a famous world tourism city in China). It shows a kind of peace and silence. A new day comes, and everything is full of hope, but it is too early to be active. The scene seems to be a pretty girl, who is so silent and beautiful! The girl wears the dawn! All praises come together to be a word bursting out from my chest—Aurore! (Qin, & Li, 2020)

Almost everyone has heard the story of *Sleeping Beauty*, but if the proper noun "Sleeping Beauty" is used directly, the charm of "初醒 (awakening)" will be lost.There is a movie—*Maleficent* (《沉睡魔咒》). "Maleficent" is the name of the witch with the meaning of "harmful and Criminal". Then, what about the name of Sleeping Beauty? —Aurore. "Aurore" is a French word which means dawn.

Preserving the Artistic Conception Without Images

Several harmonious images can form a complete artistic conception.Then, when translating, can translators abandon some images but keep the overall artistic conception? Jiang Yicun (2018) analyzed the theory put forward by Eco when he studied the intersemiotic translation of Chinese literati paintings, and he took an example. In his example, the inscription of the painting is selected from Tao Yuanming's (a famous poet in Jin Dynasty) poem—"带月荷锄归 (Tao Yuanming, 1979)". However, there are many scenes being described in the whole original poem. Hereto, Jiang Yicun (2018) explained that one picture cannot contain all the scenes described in the whole original poem, so the painter chose to portray the verse that can best express the artistic conception. Therefore, translators can take the initiative to estimate which images in the inscription can express the best artistic conception of the picture. Different with the interlingual translation, intersemiotic translation has its own features. Take painting translation as an example:

(1) the images in the paintings (painting translation) ≈ the denotation of the words (interlingual translation);

(2) what these images symbolize (painting translation) ≈ the connotation of the words (interlingual translation).

Obviously, the images in the paintings are more intuitive, which means that readers might not know the words in the source text, while they will be more able to recognize what these images are (except the things peculiar to certain countries).

Therefore, given that the translation and the source picture are often exist at the same time in painting translation, translators should pay more attention to translate and explain what these images symbolize and the whole artistic conception rather than those elements exist both in the inscription and the picture. If all the images on the other hand, when expressing a picture with words, if translating all the images in the source inscription will lead to lengthiness, translators can adopt omission, such as:

Figure 4. 《水顺山流有琴声》.

The inscription of this painting is "水顺山流有琴声". The author's translation is as follows:

A: Gurgle in the echo of musical melody

B: Chordal gurgle (Qin, & Li, 2020)

There are two versions of translation here. In the beginning, the phrase "水顺山流" reminded the author of the word "mountain stream (山涧)". Therefore, the author wanted to translate it into "the sound of Chinese zither echoes the sound of the mountain stream (古琴声附和着山涧声)". However, the author considered that the phrase "琴声 (the sound of Chinese zither)" actually refers to the melody of music. And the source inscription leaves a kind of artistic conception—only hear the sound without seeing the Chinese zither. Therefore, the author does not mention the image of "琴 (Chinese zither)" in the translation. Similarly, this method can also be used to handle the phrase "山涧 (mountain stream)". The streams and mountains can be seen directly from the picture, but the sound cannot be displayed intuitively. In order to describe the sound of running water, the word "gurgle" was used. Therefore, the version A of translation was formed.

Another comprehension of the source inscription is that the sound of running water gurgles like the sound of a Chinese zither. According to this kind of comprehension, the metaphor can be used in the translation to express this kind of artistic conception. There is a fixed structure—"The vehicle (adj.) + the tenor (noun.)". Therefore, the version B of translation was formed.

Highlighting the Emotion and Empathy

The way Chinese people express their feelings is generally implicit, and they often express their feelings and emotions through the scenery or blend their feelings and emotions into the scenery. Painters will melt their feelings and emotions into their paintings. Therefore, translators can highlight the painters' emotions instead of sticking to the original words. Actually, feeling is different from emotion, because emotion is deeper and more complicated than feeling. Emotion can refer to the love for a place, such as:

Figure 5. 《魂系漓江烟水路》.

Both the title and the inscription of this painting are "魂系漓江烟水路". The author's translation is as follows:

The picturesque Lijiang River flows in my blood. (Qin, & Li, 2020)

What does the phrase "魂系" mean? Liu Yizhi (1997) once mentioned in his article that "I love painting beautiful mountains and rivers, especially Lijiang River. I will always be keen on painting the mountains in

Guilin.In order to paint the scenery of Guilin, I emigrated to Guilin in 1991 and determined to be a Guilin citizen forever and always paint the scenery of Guilin." It can be seen that this kind of emotion can be compared to the blood into water, which runs in blood. Therefore, the author used the phrase "in my blood". In addition, when translating the phrase "烟水路", the author did not use the words such as misty rain or hazy rain. Because the love for Guilin and the scenery of Lijiang River is not limited to the scenery of Guilin and Lijiang River when it is misty and rainy, the author used "picturesque Lijiang River".

The "feeling" refers to the mood after seeing beautiful scenery, or the sensory feelings, such as senses of smell and vision. For example:

Figure 6. 《一江烟雨梨花香》.

The inscription of the painting is "一江烟雨梨花香". The author's translation is as follow:

> In the misty rain,
> I smell the flower,
> Roaming and reveling. (Qin, & Li, 2020)

In this case, what the author wanted to highlight is the sense of smell. Smell is invisible and intangible. How to show the fragrance of flowers is a challenge. It is not enough to use the phrase "smell something", so the author adopted the word "reveling" to express the fragrance of flowers. At the same time, the word "roaming" was used to achieve the alliteration.

Figure 7. 《岑溪南渡漂流》.

The title of this painting is "岑溪南渡漂流". The phrase"岑溪 (Cenxi)" refers to Cenxi City, and the phrase "南渡 (Nandu)" refers to Nandu Town. Therefore, the author's translation is:

Rafting in Nandu Town, Cenxi City

In addition, there is also an inscription on the picture, which is "林密云常在，水流石更安。我心随笔转，返朴满归真". The author's translation is as follows:

> Shrouded in the white clouds, the forest seems denser.
> Washed by the clear stream, the stones look quieter.
> Painting with pleasure, I found myself. (Qin, & Li, 2020)

The last sentence of the source inscription is "我心随笔转，返朴满归真". It can reflect that the mood of painter at that time—very pleasant, so what the author wanted to highlight here is the mood (a kind of feelings) shown in the source text.

Of course, there is also a case about the sense of vision (a kind of feelings). For example:

Figure 8. 《天高地大　山高水长》.

The title of this painting is "天高地大，山高水长". The author's translation is:

Magnificent scenery in a vast world (Qin, & Li, 2020)

In the translation, the author did not use the words such as "sky (天)", "earth (地)", "mountains (山)" and "rivers (水)". In the author's eyes, the word "world" can be adopted to represent the phrase "天地 (sky and earth)", and the word "scenery" can be adopted to represent the phrase "山水 (mountains and rivers)". When collecting these paintings, after visiting several art exhibitions, the author was shocked when seeing this painting which was exhibited on a wall. The whole painting is very large, giving people great visual impact. The painting is so grand that the translation should also be released to describe the overall impression.

Conclusion

Rewriting theory advocates that translation should not be rigidly loyal to the source text, but should convey the meaning of the source text to the readers according to the situation. Rewriting theory emphasizes the translator's subjectivity and the target reader's comprehension. When translating the paintings of Lijiang

Painting School, the translator's initiative and creativity should be brought into full play so that readers can understand the source text to the greatest extent. Translators should also consider many aspects to show the best Chinese cultures to the world. Rewriting theory is very suitable for intersemiotic translation.

However, some people questioned that rewriting theory is too general and does not specify the standard of a good translation. In fact, the rewriting theory does not apply to all types of texts, but it does apply to painting translation. "Many of great Chinese painters are also great writers. Most of their painting theories highlight the ideas of Taoism and Legalism[2] and seldom about skills (Huang, 2013, p. 92)." Chinese painting has the feature of "can be sensed but not expressed in words" (Huang, 2013, p. 92), and rewriting theory does not specify exactly what a good translation should be, which is quite similar.

In addition, some people questioned whether the element of patronage in rewriting theory will hinder the translator's subjectivity or make the translation unfaithful to the source text. In fact, the translator's rewriting is also influenced by his own ideology. Since the translator can choose what kind of text to translate according to his own ideology, of course he or she can also choose to refuse the translation tasks provided by some undesirable sponsors. In addition, rewriting theory relates to ideology which is changeable. Therefore, under the guidance of rewriting theory, the translation may be historic. However, this is not a deficiency. Painting should conform to the times, and translation should also conform to the times. The translation should be suitable for the present but not rigidly sticking to the present. In this way, cultural exchange can be promoted better.

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[2] Taoism and Legalism are two of the representative philosophical schools in Ancient China.