

# Review of: "Gestalt-based Research on the “Tian wen” Translation: A Theoretical Framework"

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The authors note in the first chapter that “Tian wen” has numerous mythological and historical images, and then the authors’ paper seeks to establish a theoretical framework based on Gestalt theory, particularly image-G actualization theory. Thus, do mythical and historical pictures have a specific relevance to image-G actualization theory? As in chapter 4, the authors need to connect these two sentences using a concatenation. For example, in chapter 4, the following two phrases have superior consistency and logic. “As a result, the poem itself is a global image-G, and it is composed of many sub-image-Gs. in the canon into three sorts, namely, macro-IG, meso-IG, and micro-IG,” for example.

The first scholar who introduced Gestalt theory into translation studies, namely Mary Snell-Hornby (1988), then it would be better to briefly introduce the content and main ideas of her study. Several later scholars have introduced the content of their papers, and it would be strange not to introduce the first one.

The authors mention Jiang Qiuxia’s PhD thesis (2002) in chapter 2. If the “image-G” indicated in Jiang’s PhD thesis is the main research base of this study, the authors need to briefly present whether or not the “image-G” has been applied by others, how it has been applied, and whether or not it has been applied to poetry translation.

The authors present some instances of the previously described theoretical models and research trends towards the end of 3.2. However, the explanation is rather macro; if a specific translation example is added, readers will be able to understand more clearly how the translator mobilises his original knowledge, life experience, and imagination to make each micro-IG approach the nature of the event according to the Gestalt closure function.

At the end of 3.3, the authors reach some conclusions, but the readers do not perceive how the authors synthesise them through the practise of translation. It would be easier for the readers to understand if there is some specific process of summarizing translation practice to theory and experience.

In chapter 4, the previous paragraph of 4.1, the authors mention that we can see that the poem contains a large number of historical myths and allusions. Here, the authors would have been more convincing in their conclusion if they had added a few examples. According to Gestalt theory, if a large amount of information is not presented, the reader’s understanding of things may be cognitively biased. So, are the authors here saying that a great deal of information has not been presented in the translation of “Tian wen”. If so, what has not been presented. And is there any cognitive deviation in the reader’s understanding of “Tian wen”.

In 4.1, the authors mention that little stylistic similarity can be found between “Tian wen” and other ancient Chinese ballads, classics, or even foreign literature. So how should the translators of “Tian wen” handle it in their translation, after all, there is hardly any stylistic similarity found between foreign literature. These would have been more convincing with a sentence or two of explanation in the text.

In 4.1, the authors mention that “Apart from the structure, rhythm is also a significant manifestation of the gestalt (Simpson, 1976: 3), and it is the carrier of thought implied in the poem. From the perspective of translation, how to deal with the phonology is also of much importance to conveying image-G”. So, how did the translators of “Tian wen” handle it. These would have been more convincing with a sentence or two of explanation in the text.

In the last paragraph of 4.3, the authors mention that “Poetry is a special kind of literary work with short and pithy verses. Different from other literary works like s and novels that may give a detailed account of an event, including the subject of the event as well as its course and ending, a poem usually mentions an event in a few words. This is known as a rhetorical device, and Qu Yuan is especially good at using this device, which causes difficulties in reading and translating the poem.” So, how did the translators of “Tian wen” handle it. These would have been more convincing with a sentence or two of explanation in the text.

To conclude, this is a paper on the translation of “Tian wen”, but the text is relatively short on the translation of “Tian wen”. By studying the translation of “Tian wen”, the authors concluded that Gestalt theory, particularly image-G actualization theory, could help translators create more appropriate translations. Then, we need examples to support this model to create better translations that are easier for readers to understand. Because, the paper needs to supplement some of the missing contents mentioned above, after the supplement, the paper will be clearer in its exposition, the research will be more delicate, and the conclusion will be more convincing. In addition, the full-text formatting needs to be double-checked to avoid minor errors in detail.

Therefore, my suggestion is that the paper can be published after a major revision.