

The Possibility of Translation Theory by Xu Yuanchong from a Translation-Semiotics Perspective

Yi Huang*

Faculty of Foreign Languages, Anyang Normal University, Anyang, 455000, China

** Corresponding author.*

Keywords: Translation, Xu Yuanchong's translation theory, Semiotic translation.

Abstract: As a linguistic behavior, translation bring culture and language to another. We have undergone a translation theory from faithfulness, expressiveness and elegance, the sublimed adaption. Up to now, we have a new trend, the inter-disciplinary translation, such as the semiotic perspective. In this study, we try to make an analysis on Xu Yuanchong's translation theory from the translation semiotics perspective in the framework of Pierce's firstness, secondness and thirdness. In addition, we take one translated poem as one example for further semiotics analysis. In the end, we can have a new perspective to make an analysis on Xu Yuanchong's translated poems and his translation theory in the framework of semiotic translation.

1. Introduction

Throughout the history of translation, there is a distinction between literal translation and free translation, translatability and non-translatability, equivalence and non-equivalence. As far as the Chinese translation theory, faithfulness, expressiveness and elegance, the sublimity, translation as imitation of drawing painting and re-creation, similarity in spirit as to the completion of meaning. Chinese language and culture witnessed the transformation of ancient Chinese prose to vernacular language, which means secondary conversion and translation from Chinese to English and leads to the divergence and difficulty of cross-cultural translation. In addition, Xu's translation theory exert influence to some extent, which include Ontology, Methodology, Teleology, Epistemology in the community of Chinese translation. However, all can be called subjective experience and conclusion of long-time translation so as to guide our translation activities in the long run, lacking of systematism and theoreticality.

Corresponding to this, the western mainly focus on equivalence from dynamic equivalence to functional equivalence with emphasis on the content-oriented and subordinate form while the Chinese mention excellence including Generalization, equalization and deepening, not the Equivalence which belongs to equalization. Whether equalization and generalization can be called excellence or not, it depends on the effect of translation. Obviously, Xu's optimization theory surpasses the western equivalence. According to the Genetic Classification, the language can be divided into Sino-Tibetan, Indo-European, Altaic, Hamito-Semitic, Finno-Ugric, Dravidian, Ibero-Caucasian, Malayo-Polynesian, Austro-Asiatic, and Bantu in which it's not possible to make equivalence among various language systems. According to statistics by computer, English, French, German, Russian, Italian,

Spanish can be equivalent up to 90 percentage, however, only 45 percentage can be equivalent between western and Chinese so it's urgent to find a solution to translate them.

2. Three Beauties Principles and Xu Yuanchong's Translation Theory

Xu's three Beauties Principle: Beauty in sense, sound and form, or the Resemblance to the Origin in sense, sound & form can serve as a translation strategies by the way of optimization theory which can be used in the literature translation between Chinese and Western, and between western languages. Xu Jun said the development of Chinese Translation seemed to lag far behind that of Western translation in translation theory as well as in translator training, but we cannot copy the western translation theory into our culture and language[1], regardless of the difference between western and Chinese so it's concluded that discrepancy between and listed as followed:

- a. The Chinese translator thinks translation is an art, and not science.
- b. The Chinese translator thinks translation theory stem from translation practice, not pure translation theory.
- c. The gap between Chinese and Western text is wider than the western texts.
- d. The optimization theory, generalization, equalization and deepening, superior to equivalence theory, which can be used in any languages.
- e. Chinese translation theory is affected by Chinese philosophy while Western is characterized by pure language structure.

As one of the leading figures in the circle of Chinese translation, Xu Yuanchong produced a lot of books, articles and translations, especially Chinese and western classics, including Book of Songs, The Songs of Chu, Romance of the Western Chamber, Tang and Song Ci Poems, 300 Poems Chinois Classique, Tang Song Shi Yi Bai Wu Shi Shou Golden treasury of Tang and Song poetry, Selected Poems of Mao Zedong, Madame Bovary, therefore Xu Yuanchong can put forward his translation theory with the accumulation of translation experience and in verse guide his translation practices. In his Philosophy of Translation, he put forward his Ontology--- Three Beauties Principle: Beauty in Sense, Sound and Form and The Resemblance to the Origin: Sense, Sound & Form, his methodology---Optimization Theory: Generalization, equalization and his Teleology---deepening, Knowing, Liking & Delighting and his Art Theory---Translation as an art, not a science. In his Literature and Translation, Xu put forward the theory of Cloning and Superconductivity in literary translation. After that, Xu put forward Competition theory in his work: On Art Series as a Translator. It can clearly be seen his optimization theory is just like re-creation in which the TL works can get the most beauty as in beauty of original works. Beauty is the highest translation target so that his translation thought is faithfulness, expressiveness and optimization.

3. The Research Paradigm from Traditional Translation to Interdisciplinary Translation

The One Belt and One Road Initiative brings opportunities and challenges for Chinese excellent traditional culture to western world in the context of information age and globalization, which push us to think out comprehensive and systematic ways to spread our culture, language and classics from western's culture, modes of thinking pattern and ethics. In addition, inter-discipline becomes widespread necessity in our information age, ranging from theoretical basis to research paradigm, which can be found in approved project of National Social Science Fund. Translation as a subject, haven't developed well for a few decades, so that we need a new path to probe into translation. Here, the author regard translation as an art and science, and there is a tendency to study translation theory further from the perspectives of semiotics, whether in Western and Chinese([2-5];[6])All the above articles introduced translation semiotics or semiotics translation from the theoretical basis, key semiotics key, some is the application of semiotics in given literature, the other is the introduction of

foreign translation semiotics. Here the author organizes and analyzes these literatures and makes a literature review.

It seems to me that the philosophy of signs may help us bring to light the fundamental dynamics underlying the past and present evolution of translation studies. As the semiotics, translation semiotics or semiotics of translation, and semiotics translation emerges, translation can be regarded as a sign semiosis, and then what is semiotics and what is translations semiotics and semiotics translation, all of which need be clear. Speaking of sign or semiology, some semiologists can appear in our mind, such as Peirce, Saussure, Nida, Husserl, Barthe, Buhler, Mukarovsky, Prague School, Sebeok, Jakobson, Gorlee, Morris, Peter Torop, Bassnett, Maurais, Cosculluela, Toury. Charles Sanders Peirce, an American philosopher and mathematician in the 20th century, is contemporary with Ferdinand de Saussure, a Swiss linguist. The former focuses on symbols of natural language patterns, while the latter focuses on generalized semiotics as general semiotics, involving psychology, sociology, anthropology, biology, ecology, imaging and translation studies. The meaning of a symbol is to transform it into another equivalent or possibly more developed symbol. Obviously, Saussure's semiotics is the semiotics of the binary opposition of structuralism, while Peirce's semiotics is the semiotics, which equates logic with semiotics and exists in our subjective and objective world. Without symbols, we can't think. Peirce divides symbols into firstness, secondness and thirdness according to the mode of thinking and reasoning, and divides symbols into symbols, objects and explanatory items according to the relationship between symbols and objects. Saussure is the representative figure of structural linguistics, which divides language symbols into signifier and signified.

Like Torop and Barthe in *Mythologies*, Lotman also put forward the first mode system and the second mode system. In the firstness, the relationship between signifier and signified is arbitrary, created by people, there must be a one-to-one correspondence between signifier and signified, for example "tree" can be correspondent to the concept of tree. Take Red as the example, Red represents red color in the firstness, while red represents passion, romance, enthusiasm, revolution, angry, bloody, lucky in the secondness [7]. Torop is the representative figure of Tartu-Moscow. Because he put forward the concept of cultural semiotics in the semiotic study of Russian culture, taking culture as the research object of semiotics is the methodology of interdisciplinary study of culture and semiotics [8]. Torop put forward cultural semiotics, also semiotics of culture, mainly two tasks:

A. The study of sign systems in a culture (in the sense of Herder or Tylor) with respect to what they contribute to the culture.

B. The study of cultures as sign systems with respect to the advantages and disadvantages which an individual experience in belonging to a specific culture.

On the basis of the division of cultural objects and cultural description language, this paper further puts forward two typological methods of cultural description: the first model system and the second model system, static and dynamic [9]. The firstness is natural language and the secondness is cultural language. Translation means it need be explained by two ways: linguistic meaning and locutionary meaning including culture-loaded words in the symbol conversion. Sign system and cultural language as synonyms, the similarity between the notions of (cultural) language and sign system in the semiotics of culture makes it possible for us to distinguish between two typological approaches, which consist of primary modelling system and secondary modelling system. Poetry as the higher sign system of language is different from criticism as a metalanguage and language model such as language of film, dance, music, and painting. The language as primary modelling system, namely natural system, is the human being's main means of thinking and communicating. The second language modelling system, namely cultural language based on statics and dynamics, refers to the change from nonverbal system to verbal system which belongs to natural language. Statics include non-verbal and verbal languages while dynamics include specialization of cultural languages and

integration of cultural languages, mean that different paces of development of different parts of culture[10].

How to divided symbol have become common topic among many semiologists:

a. Morris puts forward the triple symbol division of meaning: designing meaning, linguistic meaning and pragmatic meaning, and thinks that symbols include not only linguistic symbols but also non-linguistic symbols.

b. Buhler: German linguist, divides language symbols into three types: representation, expression and appeal.

c. Thomas Sebeok studies semiotics as a whole, regards semiotics as a whole discipline covering all aspects and fields, and puts forward generalized semiotics, including global semiotics, semiotics of life, bio semiotics, ecosemiotics[11].

d. Eco put forward Code Theory in *Semiotic Theory*.

4. Semiosis and Translation Semiotics

What is semiosis? What is semiosphere?

Lotman put forward the concept of symbolic process. incompatibility of symbols is essential in the meaning generation process of symbolic process (semiosis), and non-transtibility is the source and premise of semiosis[12].

Kalevi Kull developed Semisphere (proposed by Lotman in 1982) and umwelt (subject world) of Moscow-Tartu school semiotics, and held that Semisphere is an era of productive significance. The basic feature of symbolic domain is plurality's "Symbolic Domain and Double Ecology: Paradox of Communication", which lists the integrality, spatiality, diversity, polysemy and openness of symbolic domain[12]. In Kull's view, symbol field is a relational system, which produces the world of meaning. To produce meaning, two or more symbols, namely plurality, are needed at the same time.

How to understand the semiosis during translation? How to combine semiotics and translation?

In 1960s, West Bioque in the United States, Lautemann in Tartu and Aike in Italy were all influenced by Roman Jakobson. Jakobson of Prague School of Linguistics is the first person to apply semiotics-related theories to the field of translation. He puts forward the three-part translation method, namely, inter-linguistic translation, intra-linguistic translation and inter-semiotic translation, which makes semiotic interpretation possible in the process of translation. When Peirce's semiotic theory is used to make literal translation and free translation, translatability and untranslatability, equivalence and non-equivalence, domestication and foreignization, the dispute between faithfulness and elegance, content and form, etc. discussed in traditional translation theory become a thing of the past, the process of semiotic semiotics is used to explain the text conversion of human-translator-symbol-object-explanation item-reader's interpretation. He divided the function of language into 7 functions: referential function, poetic function, emotive function, conative function, phatic function, metalingual function[13].

However, Jakobson's application of semiotics theory to the translation triple translation domain theory formed in the translation process is a great progress in translation studies, but it still does not get rid of the analysis mode of binary opposition in the context of structuralism philosophy in the 20th century, and confuses the classification of language and symbols with vague classification standards, which is still a semiotic translation study. Bassnett put forward that "translation equivalence should belong to semiotics". That makes it possible to study semiotics during translation so we can make up semiotics translation and translation semiotics. Maurais tried to construct a biological semiotics theory for translation. He criticized Jacobson's translation trisection for overemphasizing the importance of interlingual translation, and distinguished between semiotics, which analyzes translation phenomena, and semiotics, which deals with the process of symbol transformation and the generation of meaning. Gorlee first proposed semi-translation, which refers to

the study of the behavior, process, phenomenon and related problems of the conversion between symbols. meanwhile, symbolic translatology was also proposed by gray. In semiotics and the problem of translation, Gorlee, D. I put forward a concept, "if you want to know the dynamic object of symbols, you can only feel, study and try to understand the hidden information on the back of the direct object.

5. The Categories of Semiotics and Translation

Although semiotics and translation have been discussed yet in the late twenty centuries, the thought and articles of semiotics and translation are focused by Chinese scholar up to the early 21st century. In these articles, we can divide into several categories.

a. The introduction of semiotics and translation as well as critical interpretation. Jia Hongwei (2016c) critically interprets Jacobson's concept of triple translation domain, and puts forward the translation domain categories of intra-domain, inter-domain and super-domain with Lotman's concept of symbolic domain[14]. Jia Hongwei (2017a), based on Gorlee: Bridging the gap, discusses the symbolic transformation of Chinese classic texts (intralingual, interlingual, intersymbol, intralingual, interdomain and supradomain), and puts forward the strategy of modernization and external communication of Chinese classics[15]. Jia Hongwei (2019a) introduced semiotics thought by Husserl, Humboldt, Hegel, Dilthey, Moscow School of Linguistics and Jakobson, and discussed four levels: symbol, language, meaning and intention, pointing out that vocabulary is not only a symbol, but also a thing or self-reference, distinguishing the meaning function and expression function of vocabulary, and pointing out that semiotics ignored the non-linguistic level[16].

In this article: *Problems of Translation History Research and Writing in China*, he conclude translation history and the situation of translation research in China since 1940, and then talk about three problems: academic, methodology and management and other problems[17]. Jia Hongwei (2020a) interpreted the essence, composition and connotation of intra-domain, inter-domain and super-domain based on Jacobson's triple translation domain and lotman: semisphere[18]. Lv Hongzhou (2016a) focuses on Torop's view of text and process[19]. Translation has gone beyond the boundaries of language and become a multi-level systematic transformation of natural language, discourse, vision, hearing and other media.

a. Chinese scholar put forward the translation semiotics and the possibility of translation semiotics. Wang Mingyu (2016, 2017) tried to clarify the subject connotation of translation semiotics, which involved seven aspects of translation: symbol process, symbol behavior, symbol relationship, symbol level, inter-symbol, symbol level, symbol function and symbol conservation[20-21]. Tong Ying, & Wang Mingyu (2018) put forward the concept of symbol conservation in translation semiotics, which is a dynamic superposition of texture, reality and thinking[22]. The language, culture, style and all other components contained in the generalized text belong to the category of symbols, and the text is the collection of symbols. Jia Hongwei (2020b) pointed out the differences between semiotic translation, semiotic and translation semiotics, and summarized the research achievements of semiosis in six aspects: specialized theoretical research, semiotics, philosophy, translation, translation semiotics, semiotics and translation[23]. By borrowing the semiotic translation proposed by Colombian scholars, he clarified the conceptual scope of its essential nature, and pointed out the six drawbacks of Fu-zhi translation, which promoted the development of translation semiotics. Jia Hongwei (2018a) discussed the external factors of translation semiotics-belief, and pointed out that people and the original text of translation semiotics constitute the first-level belief, the process of signification and interpretation triggered by the original text constitutes the second-level belief, and the third-level belief is constituted by symbols as terminal explanations-target language objects-target language symbols, thus constructing the external theory of translation semiotics[24]. Jia Hongwei (2018b) raised the symbols of human meaning from language to material medium, and divided them into tangible symbols depending on external physical medium and intangible symbols depending on

internal medium of brain, involving three kinds of symbol transformation[25], namely, three kinds of transformation of semiotics in brain thinking symbols, novels, scripts, stage plays, movies, semaphores, sign language, ancient Chinese translation, cartoons and minority languages. Jia Hongwei (2016a) takes translation in a broad sense as its object, namely translation semiotics[26], which distinguishes translation semiotics from semiotic translation studies and semiotic translation studies, and defines the concepts and research objects of translation semiotics. Jia Hongwei (2016b) defines translation semiotics, theoretically analyzes the foundation of translation semiotics-semiotics, translation studies, translation and semiotics, and puts forward the theoretical framework of translation semiotics[27]. Based on Greimas Semiotics, Peirce Semiotics and Existentialism Semiotics, this paper points out that contemporary semiotics has leapfrogging, interactivity, pluralism and transcendence, resulting in translation semiotics. Wang Mingyu and other experts at the second high-level forum on "Frontier and Collaborative Application of Theoretical Linguistics in China", at which Professor Wang Mingyu thought that translation semiotics is not only a combination of semiotics and translation process, but also a combination of meaning symbolization process and life symbolization process. He studied the dynamic transformation process of symbols or codes, the core of which is the transformation of linguistic symbol system, but at the same time extended the visual threshold to non-linguistic symbols and invisible symbols. This paper studies the transformation between tangible symbols and intangible symbols, including the transformation between linguistic symbols and nonverbal symbols of tangible symbols, as well as the transformation of linguistic symbols into linguistic symbols, nonverbal symbols into nonverbal symbols, linguistic symbols into symbolic conformity of nonverbal symbols and nonverbal symbols into symbolic complex of linguistic symbols and nonverbal symbols.

b. The application of translation semiotics into literature text. Jia Hongwei (2017b) regards translation as the transformation of tangible symbols and intangible symbols, and explains the firstness, secondness, thirdness of Xu Shi's translation from the perspective of translation semiotics[28]. The three beauties, three theories and three theories of Promethean's theory respectively conform to the symbolic ideographic category from sensibility to rationality. However, Xu Shi's theory is only a summary of personal translation experience. Although it has the foundation of Chinese traditional philosophy, it is inevitably subjective, ignoring the fact that poetry is translated into vernacular. From the perspective of translation semiotics, the analysis of Russian translation examples of central translation documents promotes the scientific interpretation of documents. Translation has developed from language transformation to symbol transformation, which involves symbol activities, symbol co-phase and code, combs the origin of translation semiotics, and points out that the research object of translation semiotics is symbol transformation, which enriches the development space of translatology and semiotics.

Subtitle translation is defined as a dynamic process of symbol interpretation, from symbol (original text) to object (translated version) and triple explanatory item. Others analyzed the reasons that hinder the spread of Chinese cultural classics, such as the way of thinking, language habits and cultural customs, and put forward the construction framework of Chinese cultural classics' cross-cultural communication discourse from the perspective of translation semiotics, as well as the cross-cultural transformation of symbols in intra-domain and inter-domain hypertext translation in movies.

Jia Hongwei (2019) regards the creation, publication, translation and dissemination of Chinese national cultural works as human symbolic activities or symbolic processes, and discusses the external dissemination of Chinese cultural translations in a broad sense from publishing issues, dissemination directions to countermeasures[16-17].

6. Translation Semiotics in Xu Yuanchong's Poems

Translation and semiotics are inseparable in our semiotic analysis on poems. *A Study of Xu*

Yuanchong's poems: The perspective of translation semiotics intends to discuss Xu Yuanchong's poems from the perspectives of translation semiotics, and explore semiosis, symbol conversion, and object, representation, interpretant from the SL object to TL repretation with the function of interpretant, which leads to critical development and application of translation semiotics into Xu Yuanchong's translation theory. Therefore, the author make a semiotics interpretant in Xu Yuanchong's poems. We can look at one poem translated by Xu Yuanchong.

Militia Women

---Inscription on a Photo

February 1961

So bright and brave, with rifles five feet long,
At early dawn they shine on drilling place.
Most Chinese daughters have desire so strong
To face the powder, not powder the face.

"Qi Jue: Inscription for the Female Militia" is a seven-character quatrain poem written by Mao Zedong in 1961 for a staff member who participated in the militia training. Through the outline of the military training of female militiamen, the poem depicts the unprecedented sassy and heroic appearance of Chinese women, praises their heroic spirit of "women without shading", and praises the new spirit of the times of the new Chinese women and their willingness to defend the motherland at any time. The left column is translated by Xu Yuanchong. The semiotic transformation changes from the original sign into another sign in this poem, which is called interlingual translation by Roman Jakobson. interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

7. Conclusion

Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems. In this poem, "face" and "powder" are ingeniously repeated so as to bring out beauty in sense and sound. In the first line, "bright" and "brave" produced the sound and form. When we translate the Chinese sign, we should transform the poem into Vernacular, then the Vernacular into English sign. In English poems, meters, alliteration, rhyme are often used to keep the original beauty in sense, sound and form. From the semiotic perspective, sound, form and sense beauty correspond the Firstness, "three potential theory" and "Knowing, Liking & Delighting" theory correspond to the Secondness, and "Generalization, equalization and deepening" theory correspond to the Thirdness. Therefore, we may make a semiotic analysis on the Mao's poems translated by Xu Yuanchong from the translation semiotics. All action can be a sign process and translation is related to the transformation of two signs in a deductive process.

References

- [1] Xu, J. (1996) *An Exploring Science, Chinese translation. 1, 3-5+9.*
- [2] Jia, H. (2017) *Roman Jakobson's Triadic Division of Translation Revisited. Chinese Semiotic Studies. 13(01).*
- [3] Jia, H. *Reclassification of Signs, Chinese Semiotic Studies. 14(3).*
- [4] Jia, H. (2019a) *Foundations of the Theory of Signs (1938). Chinese Semiotic Studies. 15 (1).*
- [5] Jia, H. (2019b) *Semiospheric translation types reconsidered from the translation semiotics perspective. Semiotica, (231).*
- [6] Sütiste, E., Torop, P. (2007) *Processual boundaries of translation: Semiotics and translation studies. Semiotica 163:187-207.*
- [7] Wang, M.Y. (2016) *Discipline Connotation of Translation Semiotics. Journal of PLA Foreign Languages Institute. 39(05), 1-10+18+159.*
- [8] Torop, P. (2015) *Cultural semiotics, The Rouledge Handbook of Language and Culture. London: Routledge Taylor*

& Francis Ltd. 170-180.

- [9] Lu H.Z., Dan, H. (2016a) *Peter Torop's Semiotics of Translation*. *Journal of PLA Foreign Languages Institute*. 39(05), 33-39.
- [10] Salupere, S., Torop, P. (2013) *On the beginning of the semiotics of culture in the light of the Theses of Tartu-Moscow School*.
- [11] Cobley, P., Deely, J., Kull, K., Petrilli, S. eds. (2011) *Semiotics Continues to Astonish: Thomas A. Sebeok and the Doctrine of Signs. (Semiotics, Communication and Cognition, 7)* Berlin, De Gruyter Mouton.
- [12] Kull, K., Wang, Y.X. (2012) "Lotman's Legacy in Modelling of Semiotics". *Russian Literature & Arts*. 3:103-109.
- [13] Bai, F. *Translation of Poetry and Writing*. Foreign Language Teaching and Research Press: 3-4.
- [14] Jia, H.W. (2016c) *Translation Semiotics Analysis of Jacobson's Triple Translation Domain*. *Journal of PLA Foreign Languages Institute*. 39(05):11-18+159.
- [15] Jia, H.W. (2017a) *Closing the Gap: A Semiotic Interpretation of Ancient Greek Classic Translation*. *Foreign Language Studies*. 5(01):70-75+108-109.
- [16] Jia, H.W. (2019a) *Research on Shpet's Semiotics Thought from the Perspective of Translation Semiotics*. *Russian Literature and Art*. 1:129-136.
- [17] Jia, H.W. (2019b) *Several issues in the study of domestic translation history*. *Foreign Languages*. 35(01):118-127.
- [18] Jia, H.W. (2020a) *Analysis of the three domains of translation semiotics*. *Journal of Tianjin Foreign Studies University*. 27(01):98-109+160-161.
- [19] Lu, H.Z., Dan H., (2016a) *Peter Torop's translation semiotics*. *Journal of PLA Foreign Languages Institute*. 39(05):33-39.
- [20] Wang, M.Y. (2016) *Discipline Connotation of Translation Semiotics*. *Journal of PLA Foreign Languages Institute*. 39(05):1-10+18+159.
- [21] Wang, M.Y., Ren, W. (2017) *From Linguistic Symbols to Translation Semiotics: An Interview with Professor Wang Mingyu*. *Foreign Language Studies*. 34(05):25-30.
- [22] Tong Y., & Wang, M.Y. (2018) *Symbol Conservation from the Perspective of Translation Semiotics*. *Shandong Foreign Language Teaching*. 39(01):99-110.
- [23] Jia, H.W. (2020b) *Fu refers to the essence of translation*. *Journal of Yanshan University (Philosophy and Social Sciences Edition)* 21(04):43-51.
- [24] Jia, H.W. (2018a) *Faith Definition in Translation Semiotics*. *Journal of Yanshan University (Philosophy and Social Sciences Edition)* 19(04):60-65.
- [25] Jia, H.W. (2018b) *On the symbol classification and transformation of translation semiotics*. *Shandong Foreign Language Teaching*. 39(01):111-118.
- [26] Jia, H.W. (2016a) *The concept of translation semiotics*. *Foreign Language Teaching*. 37(01):94-97.
- [27] Jia H.W. (2016b) *The possibility of establishing translation semiotics*. *Shandong Foreign Language Teaching*. 37(03):90-100.
- [28] Jia, H.W. (2017b) *Translation Semiotics Thinking on Xu Yuanchong's Translation Theory*. *Chinese Culture Studies*. 3:154-160.