

# Text Cohesion in William Lyell's Text Interpretation *Medicine* by Using Discourse Cohesion Theory

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**Abstract:** Cohesion of translated text is achieved through three levels: the organization of discourse, the lexicon and the grammar. From the perspective of Halliday and Hasan's cohesion theory, the research analyzed the combination of paragraphs and the separation of one paragraph in William Lyell's translated *Medicine*, focusing on text cohesion and coherence. There are totally eight such modifications in the translation, which are identified as the subject of the study. Besides the modification of paragraphs, William Lyell, in order to achieve cohesion and coherence in translation, has also adjusted the organization of discourse, the lexicon and the grammar.

**Keywords:** cohesion; translation of Lu Xun's novels; William Lyell

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## 銜接理論視角下威廉·萊爾譯本 《藥》的篇章連貫性建構研究

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**摘 要:** 譯本篇章的銜接與連貫從三個層面進行分析:語篇結構、辭彙層面和語法層面。論文依託韓禮德、哈桑的銜接理論,對威廉·萊爾翻譯《藥》中的段落合併或拆分進行分析,梳理在翻譯中篇章銜接和連貫的方法。《藥》的譯文中有八處對段落的合併拆分的處理。針對這八處自然段落變更的篇章進行分析,可以有效地確定研究對象。除了自然段落發生了變更,威廉·萊爾為了使譯文銜接連貫,在語篇結構、辭彙、語法三個方面也做了相應的調整



和適應,論文即以這三方面作為研究思路,從語篇結構、辭彙和語法三方面探究威廉·萊爾的譯本的銜接與連貫之道。

**關鍵詞:** 銜接;魯迅小說翻譯;威廉·萊爾

## 一、引言

為了使譯語讀者能夠獲得與源語讀者大致相同的閱讀體驗,譯者有必要再現原作者語篇思路的連貫性,所以翻譯過程不單單是語言符號的轉換過程,也是連貫和銜接結構的重構過程。論文選取魯迅小說《藥》<sup>①</sup>的英譯本<sup>②</sup>*Medicine*(威廉·萊爾譯)進行譯本解讀和分析,從譯本的篇章銜接來探討銜接和連貫在翻譯中的實現。

魯迅小說《藥》原文自然段落 61,威廉·萊爾英譯《藥》自然段落 63,在翻譯中對段落進行了合併和拆分。本文針對合併和拆分的段落進行分析,從語篇的角度探究威廉·萊爾譯作中篇章的銜接與連貫。在翻譯標準中,形式連接和意義連貫舉足輕重,因為語篇作為翻譯的基本單位,一定要語義連貫,而語義連貫的關鍵就在於篇章中各種銜接手段的運用。本文從韓禮德-哈桑的語篇銜接理論入手,通過具體的翻譯實例分析探討英漢兩種語言銜接手段的差異及其在英漢翻譯中的應用。「互動是譯者行為研究的靈魂,這是單維的『忠實』所無法企及的。」<sup>③</sup>威廉·萊爾通過譯作段落的變化的「不忠」,體現原文意義的銜接與連貫。

## 二、銜接理論與小說翻譯的關聯

銜接手段對比屬於語篇對比的一個重要範疇,銜接這一概念由韓禮德於 1962 年首次提出,1976 年韓禮德和哈桑合著《英語的銜接》<sup>④</sup>,提出銜接手段可分為語法銜接和辭彙銜接兩種。

連貫性是語篇區別於非語篇的一個重要標記,因此語篇連貫性在翻譯中的重現也是尤為重要的。韓禮德和哈桑<sup>④</sup>(1976)較早提出連貫標準。指出銜接的概念可由語域的概念來補充;語篇特徵遠遠超出銜接的範圍;要達到連貫,語篇必須前後銜接,但不僅如此,它還必須按照它所屬的語域允許的範圍使用各種銜接手段。即,語篇連貫需滿足上下銜接、符合語域兩大條件。此外,韓禮德還認為,除了以上兩個條件外,語篇還需要在主位結構和資訊結構上下聯繫,所謂上下銜接,就是通過語法手段(如照應、省略、替代和連接等)和辭彙手段(重複、同義詞、反義詞、下義詞、局部關係詞和搭配等)把語篇中的不同成分從意義上聯繫起來。語篇翻譯強調形式銜接、內容連貫,鑒於英漢語篇銜接的差異,對英漢篇章進行對比研究,能對翻譯實踐起到一定的指導意義。此外,銜接理論,除了可以幫助語言學家研究語篇的語言特徵,進而探討語言的本質及生成機制;更在於它對於語言教學的指導價值,培養學生在英語學習中積極應用語篇銜接意識,全面提高英語技能及綜合能力<sup>⑤</sup>。

魯迅一生創作小說 33 篇,分別收錄於《吶喊》(1923)和《彷徨》(1926)和《故事新編》(1936)。迄今為止國內外共有 18 位學者和翻譯家把魯迅小說譯成英文並在國內外報刊雜誌以及譯著形式出版。魯迅小說的英譯對魯迅小說以及中國文化在海外的傳播和推廣起到了積極的作用<sup>⑥</sup>。威廉·萊爾就是其中頗具影響力的一位美國譯者,他對魯迅小說的傳播起到的作用是非常大的。研究者大多對魯迅小說進行單篇或單集的研究,研究大多集中於楊憲益、戴乃迭夫婦合譯的譯本上。論文以美國魯迅研究專家、譯者威廉·萊爾《藥》的翻譯中有 8 處對自然段落的合併拆分的處理為切入點,進行翻譯中篇章銜接和連貫的實現手段。威廉·萊爾在魯迅小說翻譯中對篇章結構的處理並非個案,詳見下表統計魯迅小說集《吶喊》原文和威廉·萊爾譯



文的段落數變更情況,在劃分的時候,以自然段明顯的形態標誌「縮行」為段落數目統計依據:

序號	小說中文標題	魯迅原文段落數	萊爾譯文段落數
1	狂人日記	77	86
2	孔乙己	13	48
3	藥	66	63
4	明天	48	44
5	一件小事	17	13
6	風波	59	63
7	故鄉	88	79
8	阿 Q 正傳	309	294
9	社戲	50	61

表 1 魯迅小說集《吶喊》原文和威廉·萊爾譯文的段落數變更情況

英漢兩種語言和文化差異眾多,因而篇章銜接手段各有特色,這給英漢翻譯增加了難度。「要達到譯語語篇與源語語篇意義相符,功能相似,我們必須根據譯語的規範,讀者的閱讀習慣和思維習慣,對譯語的語篇結構作必要的調整。其中必然包括對原語篇銜接手段的調節,以達到譯語語篇的連貫。<sup>⑦</sup>」

### 三、段落變更與語篇銜接

本文依託韓禮德、哈桑的銜接理論,對《藥》的翻譯中的段落合併或拆分進行分析,梳理在翻譯中篇章銜接和連貫的方法。據統計,《藥》的翻譯中有八處對段落的合併拆分的處理。針對這八處自然段落變更的篇章進行分析,可以有效地確定研究對象。除了自然段落發生了變更,威廉·萊爾為了使譯文銜接連貫,在語篇結構、辭彙、語法三個方面也做了相應的調整和適應,論文即以這三方面作為研究思路,從語篇結構、辭彙和語法三方面探究威廉·萊爾的譯本是如何實現銜接與連貫的。

#### (一) 語篇結構

根據現代英語修辭學的理論,一個有效的語段必須具有統一性,即,相對獨立的語段會圍繞一個中心意思來組織架構,段落劃分很清楚。威廉·萊爾譯文《藥》的段落和原文對照,發生的變更包括段落的合併、拆分等手段,共計 8 處,在整合的過程中,篇章結構勢必發生變化。

##### 例 1.

華大媽在枕頭底下掏了半天,掏出一包洋錢,交給老栓,老栓接了,抖抖的裝入衣袋,又在外面按了兩下;便點上燈籠,吹熄燈盞,走向裏屋子去了。那屋子裏面,正在窸窣窸窣的響,接著便是一通咳嗽。老栓候他平靜下去,才低低的叫道,「小栓……你不要起來。……店麼?你娘會安排的。」

老栓聽得兒子不再說話,料他安心睡了;便出了門,走到街上。街上黑沉沉的一無所有,只有一條灰白的路,看得分明燈光照著他的兩腳,一前一後的走。有時也遇到幾只狗,可是一只也沒有叫。天氣比屋子裏冷多了;老栓倒覺爽快,仿佛一旦變了少年,得了神通,有給人生命的本領似的,跨步格外高遠。而且路也愈走愈分明,天也愈走愈亮了。



Mother Hua fumbles around under the pillow, fishes out a bundle of money, and hands it to Big-bolt. He lights a large paper-shaded lantern, blows out the oil lamp, and walks toward the little room behind the shop. There is a *shish shish* of bedclothes followed by a round of coughing. Big-bolt waits until the coughing has subsided and then calls out in low tones, "Little-bolt, there's no need to get up. The shop? Don't worry, your mom will take care of it," Big-bolt stands there listening until the boy is quiet; finally satisfied that his son has gone back to sleep, he leaves the room and walks out the front door.

The street is black and empty. He can see nothing clearly save for the grey road that lies before him. The light of the lantern shines upon his feet as they move forward one after the other. He comes across a few dogs on the way, but not one of them barks. Through the air is much colder than in the teashop, Big-bolt finds it refreshing. It is as though he were suddenly young again; as though he were gifted with magic powers; as though he now carried with him the ability to give even life itself. He lifts his feet unusually high and his steps are unaccustomedly long. The more he walks, the more clearly he sees the road, and the lighter the sky becomes.

原文劃線部分在翻譯中併入前一段。前一段的內容為半夜裏華大媽把一包洋錢給老栓去買人血饅頭給小栓治病,老栓聽見小栓的聲響和咳嗽聲後讓小栓不要起床,店裏的事情娘會安排妥當。從內容上看,劃線部分和上一段的內容是銜接一致的,後面一句話是老栓上街後的場景,從篇章結構角度來講,威廉·萊爾的處理亦是合理的,使得讀者把握原文意義的同時,能更清楚地梳理文章的層次和脈絡。翻譯不是一種語言轉換成另一種語言的機械過程,除了傳遞準確的資訊外,它還要處理複雜的語篇結構。

#### 例 2.

「好香! 你們吃什麼點心呀?」這是駝背五少爺到了。這人每天總在茶館裏過日,來得最早,去得最遲,此時恰恰蹣到臨街的壁角的桌邊,便坐下問話,然而沒有人答應他。「炒米粥麼」仍然沒有人應。老栓匆匆走出,給他泡上茶。

「小栓進來罷!」華大媽叫小栓進了裏面的屋子,中間放好一條凳,小栓坐了。他的母親端過一碟烏黑的圓東西,輕輕說:

「吃下去罷,——病便好了。」

"Smells good! Having a morning snack?" Hunchbacked Fifth Young Master has arrived. This is a man who spends all his days in the teashop, the first to arrive and last to leave. He sidles in behind a corner table facing the street. No one answers. "Frying up some rice?" Still no answer. Big-bolt hurries out and serves him tea. "Little-bolt, come in here," Mother Hua calls her son into the back room. A bench is placed in the middle of the floor. Little-bolt sits on it. His mother serves him something on a plate. It is round and jet black. "Eat it," she says gently. "It will make you well."

原文劃線部分在翻譯中併入上一段。一般情況下,漢語的分段形式沒有英語嚴格,而根據英語語法規範,這兩部分說的動作和說的內容需要合併到一起成為一個段落,這也是英語作為形合語言的一個特點,即,英語追求邏輯的嚴密,會借助語言形式手段來實現句子的銜接。

#### (二) 词汇銜接

根據韓禮德和哈桑<sup>④⑧</sup>的劃分,銜接手段可分為辭彙銜接和語法銜接。辭彙銜接包含辭彙重述

(reiteration)、同義(synonymy)、下義(hyponymy)和搭配(collocation)等。

例 3.

西關外靠著城根的地面,本是一塊官地;中間歪歪斜斜一條細路,是貪走便道的人,用鞋底造成的,但卻成了自然的界限。路的左邊,都埋著死刑和瘦斃的人,右邊是窮人的叢塚。兩面都已埋到層層迭迭,宛然闖人家裏祝壽時候的饅頭。

這一年的清明,分外寒冷;楊柳才吐出半粒米大的新芽。天明未久,華大媽已在右邊的一座新墳前面,排出四碟菜,一碗飯,哭了一場。化過紙,呆呆地坐在地上;仿佛等候什麼似的,但自己也說不出等待什麼。微風起來,吹動他短髮,確實比去年白得多了。

The area by the city wall outside the West Gate was originally public land. Through it there winds a narrow path made by the countless steps of people taking shortcuts, a path that has now become a natural boundary. On the left lie the bodies of criminals who have either been executed or died in prison. Paupers are buried on the right. So many people have been brought here that the burial mounds on either side of the path now lie row upon row in great profusion like so many *mantou* set out for a rich man's birthday feast. The Clear-and-Bright Festival this year is so unseasonably cold that willows have barely managed to sprout tiny buds half the size of rice grains. Though the sun has not long been up, Mother Hua has already set out four plates of various foods and one bowl of rice before a burial mound to the right of the path. Having done with her weeping and having burned her paper, waiting for something, though she herself cannot say what. A light breeze springs up and fluffs her short hair which shows more white in it than there was at this time last year.

劃線部分為原文的一個完整段落,在翻譯中併入上一段。據朱永生等表述,韓禮德和哈桑<sup>④</sup>將搭配視為辭彙銜接的重要手段之一。書中論述的搭配和傳統的一般意義上的搭配有著明顯的區別,因為「搭配」這一術語所涵蓋的範圍被大大拓寬,不再僅指一個片語或一個句子內部的詞與詞的橫向組合關係,而且包括了跨句或跨段落的詞項的習慣性貢獻,所涉及的詞項之間可能存在若干種不同的共現模式和語義關係<sup>⑤</sup>。也就是說,搭配不僅可以在同一個句子內出現,也可以跨句存在,因此,從韓禮德和哈桑的語篇銜接功能理論來看原文中劃線部分和前文,這屬於這一類型的搭配,「路的左邊,都埋著死刑和瘦斃的人,右邊是窮人的叢塚」和「右邊的一座新墳」在同一語境中編織成一條語義相關的線索,在譯文中處理到一個段落中,使得譯文中語篇的上下部分銜接得很緊密。

例 4.

華大媽跟了他指頭看去,眼光便到了前面的墳,這墳上草根還沒有全合,露出一塊一塊的黃土,煞是難看。再往上仔細看時,卻不覺也吃一驚;——分明有一圈紅白的花,圍著那尖圓的墳頂。

他們的眼睛都已老花多年了,但望這紅白的花,卻還能明白看見。花也不很多,圓圓的排成一個圈,不很精神,倒也整齊。華大媽忙看他兒子和別人的墳,卻只有不怕冷的幾點青白小花,零星開著;便覺得心裏忽然感到一種不足和空虛,不願意根究。那老女人又走近幾步,細看了一遍,自言自語的說,「這沒有根,不像自己開的。——這地方有誰來呢?孩子不會來玩;——親戚本家早不來了。——這是怎麼一回事呢」他想了想,忽又流下淚來,大聲說道:

「瑜兒,他們都冤枉了你,你還是忘不了,傷心不過,今天特意顯點靈,要我知道麼?」他四面一看,只見一只烏鴉,站在一株沒有葉的樹上,便接著說,「我知道了。——瑜兒,可憐他們坑了你,他們將來總





有報應，天都知道；你閉了眼睛就是了。——你如果真在這裏，聽到我的話，——便教這烏鴉飛上你的墳頂，給我看罷。」

Mother Hua looks in the direction the woman is pointing, to the burial mound in front of them. The grass does not yet entirely cover it, and here and there pieces of yellow earth show through, lending a very ugly appearance to the entire mound. Though ages have already dimmed their eyes for a good many years, the two women see those red and white flowers quite clearly. There are just a few, and they have been arranged into a wreath, which, while not luxuriant, is neat and tidy.

Mother Hua hurriedly glances at her own son's mound as well as those around it— nothing but a few pale blue flowers that have proved hardy enough to withstand the cold. Deep in her heart, Mother Hua is suddenly aware of a certain lack, an emptiness. It is a feeling she doesn't want to pursue.

Mother Xia advances a few steps and examines her son's mound more closely. "There are no roots to those flowers," she says to herself. "They couldn't have grown there. Who could have come? Children aren't going to come to a place like this to play, and our clansmen stopped coming a long time ago. How could those flowers possibly have gotten here?" She thinks and thinks. Suddenly, she bursts into tears and cries, "Yu, my son, they've convicted you unjustly. You can't forget the wrong they've done you. It's still making you suffer. Is it you who put the flowers here to let me know what a terrible injustice they've done you?"

She looks all around but sees nothing except a crowd perched on a leafless tree. "I know they've wronged you... Yu, my poor, poor baby, they've wronged you in every way. But Heaven knows the truth of it. Sooner or later, they'll get what they deserve. You just close your eyes in peace... If you really are here and understand what I've just said, make that crow fly over and perch on your mound as a sign!"

威廉·萊爾翻譯處理方式：第一處劃線部分在譯文中併入上一段，第二處劃線部分獨立成一段。原文上一段寫到「分明有一圈紅白的花，圍著那尖圓的墳頂」，下一段再次提到「但望這紅白的花，卻還能明白看見」，在翻譯處理上，威廉·萊爾把第一處劃線部分合併到上一段中，是符合語篇銜接理論的，把連續重複（adjacent repetition）的兩個詞放在同一段落中，讓讀者明白重複在意義的表達上並不是簡單地對某個資訊進行再次傳遞，而是引發讀者思考這「紅白的花」背後的深意。

### （三）語法銜接

語法銜接包括照應（reference）、省略（ellipsis）、替代（substitution）和連接（conjunction）。

例 5.

那墳與小栓的墳，一字兒排著，中間只隔一條小路。華大媽看他排好四碟菜，一碗飯，立著哭了一通，化過紙錠；心裏暗暗地想，「這墳裏的也是兒子了。」那老女人徘徊觀望了一回，忽然手腳有些發抖，踉踉蹌蹌退下幾步，瞪著眼只是發怔。

This burial mound is directly across from Little-bolt's, separated only by the narrow path. Mother Hua watches as the woman sets out four plates of various foods and one bowl of rice and watches as the woman weeps and burns the paper money.

"That burial mound holds a son, too," Mother Hua thinks to herself. The other woman paces to and fro, obviously reluctant to leave. She looks all around. Suddenly, her hands and feet begin to tremble. She

staggers back a few steps and stands there staring, wide-eyed.

劃線部分在譯文中成為獨立的一段,後半段在譯文中也成為獨立的一段。劃線部分提及的人物是華大媽和他,未劃線部分裏提及的人物是華大媽和那老女人。在魯迅原文中,若不仔細思量,讀者會產生那老女人就是華大媽的理解性錯誤。在譯文中,劃線部分獨立成段,華大媽譯成 Mother Hua,他譯為 the woman 為了避免語篇中的照應錯誤,未劃線部分獨立成段,華大媽譯成 Mother Hua,那老女人譯成 the other woman。

在前文提到的例 1 中原文劃線部分在翻譯中併入前一段落也是符合照應原則的。「老栓聽得兒子不再說話,料他安心睡了;便出了門,走到街上」這句劃線表達中,「老栓」和「兒子」與前文「老栓」「小栓」相互照應,劃線部分後面的表達均為老栓個人在街上的經歷和感受,因此譯文把劃線部分和前一段落合併是完全合情合理的,「照應性具體地指導人們從某個方向回收為理解有關語言成分所需要的資訊」<sup>⑨</sup>。在語篇的生成過程中,照應同時能夠語篇在結構上更加緊湊,從而使語篇成為前後銜接的整體。

#### 四、結語

「銜接與連貫理論」確保整個翻譯文本在結構上表現出自然的過渡,並確保翻譯結果在結構和意義上與原文一致<sup>⑩</sup>。正是由於有恰到好處的銜接手段,段落或篇章才有可能成為一個意義完整、前後連貫的整體;也正是因為譯者孜孜不倦的追求,才讓同一個文學作品在不同文化背景裏也能大放異彩。翻譯的著眼點,也絕非詞、句、單個段落的翻譯,而是通觀全局,從篇章和篇章銜接角度進行統籌安排,領會英漢語言的差異。同時,瞭解英漢篇章結構差異和篇章結構在翻譯中的處理,對於指導學生英文寫作和英文閱讀都大有裨益。

#### 注釋

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