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心理治療敘事中之譯者聲音：

Every Day Gets a Little Closer 兩譯本的觀點轉換

Translating the Talking Cure:

Shifting Point of View in Translator's Voice with two

Translations of *Every Day Gets a Little Closer*

何雪菁

Hsueh-Ching Ho

指導教授：孔思文 博士

Advisor: Szu-Wen Kung, Ph.D.

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摘要



本論文為描述性個案研究，旨在探討譯者的聲音如何在心理治療敘事的譯文中留下痕跡並轉換原文的敘事觀點與主題呈現。本論文從敘事學角度出發，採用敘事學對於譯文中始終存在譯者聲音之假設，並援引風格學所提供之敘事觀點分析模型，聚焦於特定語言表現形式如何構成原文敘事觀點在各面向上的轉換。本文研究對象為美國心理治療師歐文·亞隆（Irvin Yalom）與匿名病患合著之 *Every Day Gets a Little Closer: A Twice-Told Therapy* (1974) 與其兩中譯本《日漸親近》（2004）及《日益親近》（2008）。透過分析比較兩譯本中針對情態（modality）、指示（deixis）與及物性（transitivity）之翻譯選擇，本文爬梳譯者的聲音如何透過上述微觀語言標記的選擇轉換譯文敘事觀點，進而影響文本核心主題（即心理治療中醫病關係）的描繪，呈現翻譯敘事中譯者的聲音可能如何轉換敘事者在心理、空間、時間或意識形態上的位置，以隱而不顯的方式始終在場。

關鍵詞：描述性翻譯研究、譯者的聲音、敘事觀點、心理治療文本

Abstract

This descriptive study explores the translator's voice in terms of its textual traces and effects on narrative point of view through a case study of psychotherapeutic text. It takes from the narratological approach in assuming the ever-present translator's voice, and draws on the stylistic approach for its model of point of view that focuses on specific linguistic manifestations associated with psychological, spatial, temporal and ideological point of view. The texts studied include *Every Day Gets a Little Closer: A Twice-Told Therapy* (1974) by the American psychiatrist Irvin Yalom and his pseudonymous patient, as well as its two Chinese translations *Jihchien chinchin* (《日漸親近》) (2004) and *Jihi chinchin* (《日益親近》) (2008). This study qualitatively analyzes the two translators' rendering of three linguistic markers regarding modality, deixis and transitivity to account for their impact on narrative point of view and the representation of therapeutic relationship in the target texts. It exemplifies how the translator's covert presence can be teased out through analyzing micro-level linguistic choices that collectively shift the narrator's psychological, spatial, temporal and ideological position as one significant way in which the translator's voice leaves its mark in translated narratives.

Keywords: descriptive translation studies, translator's voice, narrative point of view, psychotherapeutic text

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Chapter 1 Introduction

The cross-disciplinary nature of Translation Studies has nurtured an abundance of approaches to and conceptualization about the act of translation. It has been understood in terms of representation, interpretation, manipulation, inscription, evaluation or negotiation, to name just a few. While these definitions each carry its own nuances and implications, they all contest the notion of translation as faithfully and merely reproducing an equivalent of the original. In other words, translation is never just repeating verbatim an existing discourse. A more meaningful and rewarding conception of translation, as held by many scholars (Folkart 1991, cited in Alvstad 2013: 207, Mossop 1998, 2007, Hermans 2007), is a complex situation of speech reporting, where the reporting (translating) act necessarily filters and affects the reported (translated) discourse. The idea of translating as reporting leads one to wonder about the nature of this reporting voice, that is, the translator's voice. As such, the present study takes translator's voice as its core concept under investigation, seeking to describe and analyze its traces and effects on narrative point of view in two Chinese translations of *Every Day Gets a Little Closer: A Twice-Told Therapy* (1974), a narrative text co-written by and containing perspectives of a therapist and his patient.

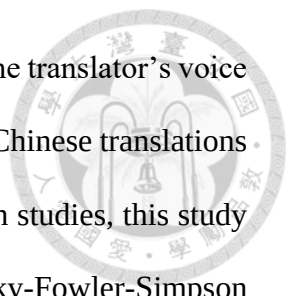
Previous studies on the concept of translator's voice have primarily been conducted through narratological and stylistic approaches. Scholars in the narratological strand depart from an argument against applying existing narratological models (see Chatman 1978) to translated narratives directly, since these models are created for narrative texts in general and fail to consider the translator's presence in translated texts. Schiavi (1996), for instance, shows the inherent structural difference between translated and original texts as she revises the existing narratological model in order to distinguish and situate the translator's presence in translated narratives. In a similar vein, Hermans presents cases where the translator's voice

(what he takes to be “an index of the translator’s discursive presence”) is forced to emerge as the “other” voice, illuminating the plurivocal nature of translated texts ([1996] 2009: 198). Parallel to and inspired by the narratological approach, studies in the stylistic strand investigate patterned linguistic features in translated text, which are understood as manifestation of the translator’s voice. A stylistic approach to translator’s voice generally measures selected stylistic features of the translation against the ST, other TTs, or larger comparable corpora, to uncover the translator’s “characteristic linguistic choices” (Munday 2008: 6) or “thumbprint” (Baker 2000: 245). Both the narratological and stylistic approaches as well as their relevant studies will be further explored in the next section on literature review.

The present study stands at the crossroad of these two approaches. It takes after the narratological approach in assuming an ever-present translator’s voice in translated narratives, and draws on the stylistic approach for its framework of point of view that helps to identify and analyze the often covert textual traces left by the translator’s voice. As Hermans ([1996] 2009) and Schiavi (1996) point out, it is necessary to always postulate the translator’s voice for translated narratives, regardless of how “loud” or discernable it may be. Building on such postulation, this study wants to dig into those points where the translator’s voice bears covert influence on the translated narrative rather than those instances when the voice is distinctly separate and detectable in the paratext or through incongruities. In other words, this project seeks to ascertain what Hermans describes as “the way in which the translator’s voice insinuates itself into the discourse” ([1996] 2009: 209). In order to uncover and describe the traces left by this “insinuating” voice, we turn to the stylistic approach in Translation Studies, which has developed useful tools and frameworks to investigate the translator’s style, especially its linguistic traces that attest to the translator’s presence even at its most surreptitious. In particular, the stylistic aspect we will focus on this study regards the

narrative point of view. We will draw on the stylistic framework of point of view developed by Uspensky (1973), Fowler ([1986] 1996) and Simpson (1993) (hereafter Uspensky-Fowler-Simpson model), which distinguishes between psychological, spatial, temporal, and ideological planes, to investigate how narrative point of view may be impacted through the translation process, and discuss the consequent textual effect on the therapist-patient relationship represented in the two TTs.

The texts that will be studied include *Every Day Gets a Little Closer* (1974) (hereafter EDG) as well as its two Mandarin Chinese translations: *Jihchien chinchin* (《日漸親近》) (2004) and *Jihi chinchin* (《日益親近》) (2008). A more detailed introduction to the three studied texts will be given in Sections 3.1 and 3.2. The reason for choosing EDG as the subject of study lies firstly in the structure of the work, where two distinct narratorial voices regularly alternate and interweave, a setup that is particularly interesting when the translator's voice is introduced into the mix. EDG is composed of dozens of reports that are written by the psychiatrist Irvin Yalom and his pseudonymous patient Ginny Elkin, right after each therapy session. Their reports are juxtaposed chronologically, which means that each therapeutic encounter is told first from Yalom's perspective and then immediately from Ginny's. The result is a series of narratives which collectively resemble an epistolary novel. The present study reads EDG as "a multiple narrator novel" (Souris 1998: 67) and treats the alternating reports as narratives that contain two narrators who each has his/her own view on the recounted events. The structural setup of EDG makes it a fruitful site for our exploration of translator's voice. We are interested in describing the way in which the translator's discursive presence shifts the two narrators' point of view presented in the TTs, eventually creating a different representation of their therapeutic relationship.



In sum, the aim of this study is to give a textually-based account of the translator's voice and its effect on the representation of the therapeutic relationship in two Chinese translations of *Every Day Gets a Little Closer*. Situated within descriptive translation studies, this study assumes the ever-presence of translator's voice and draws on the Uspensky-Fowler-Simpson model of point of view to analyze and assess the impact of this voice on the portrayal of relationship between the two protagonists in EDG. In particular, it seeks to address the following questions:

- (1) What translational shifts can we identify that are brought about by the translator's voice?
- (2) How do these shifts impact the narrative point of view in the TTs on the psychological, spatial, temporal, and ideological planes?
- (3) How do changes in point of view collectively affect the therapeutic relationship as represented in the TTs?

Structurally, this thesis comprises of five chapters. Chapter 1 sets forth the research background, research aim and research questions. Chapter 2 starts with a review of key studies concerning translator's voice, particularly those in the strands of narratology and stylistics. It also presents the Uspensky-Fowler-Simpson model of point of view, focusing on the definition and significance of different point-of-view categories and how they can be manifested by linguistic markers of modality, deixis and transitivity. This chapter ends with a summary of previous researches on point of view in translation studies. Chapter 3 expounds on the ST and TTs chosen for this study, and outlines the methodological steps that will be followed to answer the research questions. Chapter 4 presents analysis of the ST and examples from the two TTs to discuss how the two translators' linguistic choices regarding modality, deixis and transitivity affect ST narrative point of view on different planes. It goes on to consider the overall impact on the central theme of therapeutic relationship and the

theoretical implications for our understanding of translator's voice. Finally, Chapter 5 wraps up the findings of this study, discusses its significance, and points to possible future research regarding translator's voice.



Chapter 2 Literature Review

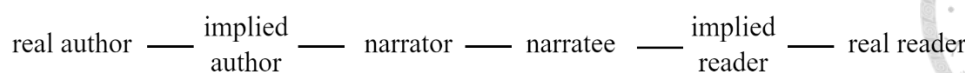
In this chapter, we will first elaborate on previous studies on translator's voice. We will discuss two major approaches in Translation Studies – i.e., narratological and stylistic – both of which have tried to track down the translator's voice. Then we will zoom in on one stylistic aspect, i.e., point of view, which is the focus of our analysis. We will introduce the Uspensky-Fowler-Simpson model of point of view in detail. Finally, we will encapsulate previous studies that adopt a similar framework in Translation Studies.

2.1 Translator's Voice

The concept of “voice” has its roots and usage in various disciplines such as narratology, linguistics, comparative literature, etc. It has been inherited by Translation Studies to cover a multitude of (somewhat overlapping) phenomena, from style (of the author or the translator), the translator's textual visibility, to different subject positions in the narrative structure (e.g., voice of the author, narrator, characters, and translator), etc. (Taivalkoski-Shilov 2013). Crucially, all these notions of translator's voice points to the translator's presence that cannot be easily reduced or suppressed. Recognizing the irreducible voice or presence of the translator, scholars have approached it from narratological as well as stylistic perspectives. In what follows, we will discuss these two major approaches before zooming in on the stylistic strand which equips us with the analytic framework adopted in the present study.

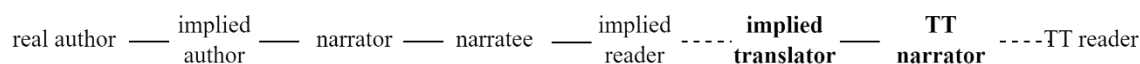
In an attempt to tease out the translator's voice, Schiavi (1996) examines the existing narratological models and argues that they cannot satisfactorily account for the translator's presence (what she terms “implied translator”) in translated texts. Schiavi departs from such narratological models as the one proposed in Chatman (1978), represented diagrammatically as:

Figure 2.1 Chatman's (1978) diagram of narrative-communication situation



She points out the theoretical inadequacy in assuming this same narrative structure for original and translated texts alike, as such a model fails to consider the translator's mediating presence (ibid.: 14). Instead, she argues for the introduction of the implied translator into the structure, resulting in a revised diagram given below (which has been simplified slightly for the purpose of our discussion; dotted link indicates partial omission; emphasis added) (ibid.: 14):

Figure 2.2 Schiavi's (1996) revised diagram of narrative-communication situation

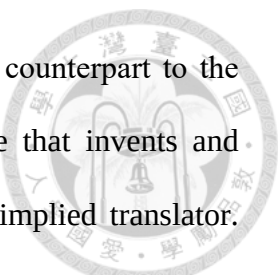


The reason for introducing the implied translator into the structure is based on the fact that there are elements in a translation which are new and original, and such “originality” cannot be attributed to the original (implied) author, nor can it exist without an agent; as such, it “must be textually attributed to the translator” (ibid.: 9). Crucially, Schiavi highlights the status of the implied translator as a counterpart to the implied author (ibid.). In Chatman's model, the implied author – identified as the readers' imagined author as reconstructed from reading the narrative – is the creator of the fictional world as well as the inventor of the narrator (1978: 148). Parallel to the implied author, the implied translator also possesses similar agency and power, as they create the translation and instruct the narrator to address the reader in a way that befits the target culture (Schiavi 1996). In other words, the implied translator becomes another addresser in addition to the implied author in the communication with the TT reader. Subsequently, what the TT reader receives is a “split message,”

originating not just from the author as “mediated” by the translator, but also from the translator directly (ibid.: 14). Schiavi’s article is seminal in the sense that it firmly establishes the mediating presence of the translator in the communication situation of a translated text, and highlights the nature of translated narratives as a mixture that is co-created by the author and the translator.

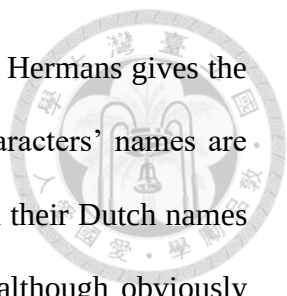
Adopting Schiavi’s narratological model, O’Sullivan (2003) further locates the translator’s voice in the voice of the TT narrator, which becomes particularly prominent in the translation of children’s literature compared to other genres. This is because children’s literature generally comprises of an “asymmetrical” communication situation, where the implied readers are children while the translator (just as the author) is adult, who has to bridge the age distance according to their presupposed image of a child in the TT culture (ibid.: 205). O’Sullivan’s study presents two examples in which the voice of the TT narrator differs from that of the ST narrator: the first involves TT narrator passing judgment on the character; the latter case sees the TT narrator blatantly spins new and culturally-adapted background information related to the protagonist, revealing the agency of the implied translator as well as this agent’s assumptions of the implied (child) reader (ibid.: 202-205). O’Sullivan’s study shows how a narratological approach with Schiavi’s revised model of narrative communication helps us locate the translator’s discursive presence in translated literary works not just on an abstract level, but in the TT narrator’s voice that diverges from its ST counterpart as it projects a very different group of implied readers from the ST. As shall be seen in chapter 4, the present study also seeks to discern how the TT narrator might speak differently compared to the ST narrator as a result of the implied translator’s agency.

While agreeing with Schiavi (1996) and O’Sullivan (2003) that translations differ from their source text in terms of narrative communication situation, Alvstad (2014) argues against



incorporating the implied translator into Chatman's (1978) model as a counterpart to the implied author since what the TT readers reconstruct as the principle that invents and structures the textual universe is only the implied author and not the implied translator. According to Alvstad (2014), this is due to what she calls the "translation pact," a typically tacit way of reading translations that invites the TT readers to trust the translator in not distorting the source text so that they can read the translation as though it were the original. Even when the translator's discursive presence is foregrounded (whether paratextually or through translation choices that draw attention to the translated status of the text), such a presence generally highlights its own authority or helpfulness in maintaining accuracy, thereby strengthening rather than damaging the pact (ibid.: 282). Alvstad's argument brings out one significant aspect of the translator's voice, that is, its visibility can paradoxically reinforce TT readers' premise that translations are attributable predominantly to the author alone. Nevertheless, her focus is mainly on how the translator's voice is (or isn't) perceived by general TT readers and does not deal with the shifts and effects brought by it that can only be uncovered through comparison of ST and TT.

With a similar intention to reveal the translator's presence in translated narratives, Hermans indicates three kinds of situations where the translator's voice is forced to "speak for itself," and emerges as the "other" voice that is separate and independent from the narrator's voice ([1996] 2009: 198). Before discussing their significance for Hermans' argument and their relation to our study, I will first summarize these three kinds of cases where the translator's voice is under pressure to manifest itself and break the illusion of transparency: (1) when the ST is embedded historically or culturally and necessitates the intrusion of the translator to ensure successful communication with the new readership. However, since the original implied reader does not disappear altogether, this results in a

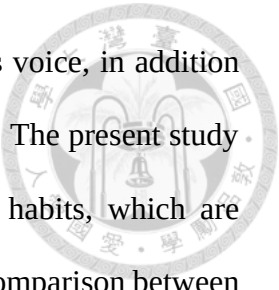


discordant situation where the translated text addresses a dual audience. Hermans gives the example of a Dutch novel translated into English where the Dutch characters' names are incongruously "Anglicized." That is, while most of the characters retain their Dutch names (with their meanings annotated with translator's notes), one of them, although obviously Dutch, appears with a recognizably English name. Such incongruity that shows the translated text simultaneously addressing both ST and TT implied readers can only be attributed to the translator's discursive presence; (2) when the ST contains "self-reflexiveness" and "self-referentiality," that is, drawing on the form of the SL (e.g., wordplay), or pointing out the particular language in which they are written. Hermans gives the example of Derrida's discussion (1991) of Descartes' *Discours de la méthode*, where the French ST refers to itself as being written in French instead of Latin. This forces a self-contradictory situation for the English translation as it states in English: "And if I write in French... rather than Latin... it is because..." (Descartes 1968: 91; cited in Hermans [1996] 2009: 199-200). (3) when the ST involves "contextual overdetermination," where the form of ST is so interwoven with the narrative context that the translator is left with no room for maneuver and must intervene directly, such as with translator's footnotes or notes. As an example, Hermans offers the case of a Dutch novel where the initials of a character correspond to the first letters of a famous Dutch proverb. Barring the choice of total omission in the French translation, the Spanish and two English translators all resort to the use of the Translator's Note.

The above cases all indicate moments when the translator's voice, "as an index of the translator's discursive presence" (ibid.: 198) can be heard distinctly. That is, TT readers can detect this "other" voice (ibid.: 198) in the translation per se, even without comparing it with the ST (as most TT readers wouldn't do). Hermans himself also points out how his study only focuses on those cases where a presence other than the narrator's can be detected "in

the translated text itself” and that he does not consider instances where the translator’s presence can only be revealed by comparison with ST (ibid.: 202). Indeed, Hermans’ examples of the translator’s overt “voicing” effectively shatter the illusion of translated narratives being univocal. However, he does not address those points where the translator’s voice still wields influence on the translated discourse but is not open or detectable in the translation per se. To investigate this covert aspect of translator’s voice, it is necessary to compare the TT with its ST and other TTs. To this end, we turn to the stylistic approach, which is well-equipped in uncovering and analyzing textual traces left by the translator.

A stylistic approach in Translation Studies inherits from the discipline of stylistics a concern with style and a set of linguistic tools for investigating style. In her influential study, Baker (2000) expands on Hermans’ ([1996] 2009) notion of “translator’s voice” and proposes what she calls “translator’s style” – the “thumbprint” of individual translators that can be captured in their patterned linguistic behavior (ibid.: 245). Performing what she calls a “stylistic analysis of translators or translated text” (ibid.: 246), Baker applies corpus processing tools to the translated works of Peter Clark (from Arabic to English) and Peter Bush (from Spanish and Portuguese to English) to investigate their linguistic habits regarding type/token ratio, average sentence length and reporting structure. She finds higher type/token ratio (which measures a writer’s lexical range and variation) and longer average sentence length in translations by Bush in contrast to Clark (ibid.: 250-251). In terms of reporting structure, she discovers more frequent use of the reporting verb “say” (especially in past tense) in Clark’s translations, while Bush’s translations tend to use “say” more sparingly and most often in present tense (ibid.: 251-252). She also notes a prominent tendency to omit “that” after “say” in Clark’s corpus compared to Bush’s (ibid.: 257-258). Baker’s (2000) study can be seen as complementary to Hermans’ ([1996] 2009), as she identifies (largely subconscious)



linguistic patterns of individual translators that also manifest translator's voice, in addition to those instances of conscious and open interventions cited by Hermans. The present study shares Baker's interest in identifying individual translator's linguistic habits, which are regarded as manifestation of the translator's voice. However, instead of comparison between TTs of different source language (and of course different ST), we will look at two TTs of the same ST. The intention is to make "the variables of author and source language constant" (ibid.: 261) and allow the identified linguistic features to be better attributed to individual translator's voice.

In a similar stylistic strand, Munday's project also looks at translator's style, which he defines (similarly to Baker) as translator's "characteristic linguistic choices," and which manifests the translator's voice or the abstract "translational presence" (2008: 6, 19). In addition to identifying specific translator's style, Munday tries to ascertain the external factors (i.e., impact of the ideological macro-context) on style. To this end, he selects texts that are related socio-culturally and ideologically, i.e., English translations of twentieth-century Latin American writing. In terms of methodology, one of the key stylistic aspects that he investigates is point of view, which he takes after Simpson (1993: 5) as "the very essence" of narrative style (ibid.: 23). To determine and describe point-of-view shifts in the translation process, he draws largely on the Uspensky-Fowler-Simpson model. The observed shifts are discussed and motivated in terms of the political and cultural environments in which the translations are produced (Munday 2008). Inspired by Munday (ibid.), the present study also looks into shifts in point of view in the process of translation based on the Uspensky-Fowler-Simpson framework. It does not, however, attempt to map the translation shifts to their ideological macro-context. Instead, the identified shifts in point of view will be discussed in terms of their overall textual effects on the central theme of the work, i.e., the

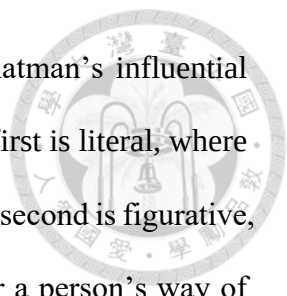
representation of the protagonists' relationship. More discussion on the choice of this theme will follow in Section 3.1.

Having traced the narratological and stylistic approaches to the concept of translator's voice, we now turn to the one stylistic aspect that has been chosen for the purpose of uncovering the translator's voice in the present study. This aspect pertains to point of view in narratives, which is our focus in the next section.

2.2 Framework of Point of View

In this section, we will first look at the general definition of point of view, especially in regard to its literal and metaphorical sense. Then we will introduce our chosen framework of point of view, which is structured around different “planes” of point of view. As this framework has been developed mainly by three scholars – first proposed by Uspensky (1973), subsequently revised by Fowler ([1986] 1996) and Simpson (1993) – we will first give an overview of all three versions. Then we will concentrate primarily on the version presented in Simpson (1993), as it not only incorporates and elaborates on the crucial ideas of its predecessors, but has also been adopted in translation studies by many scholars (among them, Bosseaux (2007), Munday (2008), Ng (2009) and Al Herz (2016); see Section 2.3 for detail). Our introduction to the model follows its basic structure of the four planes of point of view, as does the results and discussion in Chapter 4. While Simpson's (1993) version serves as our analytical backbone, concepts and ideas by the other scholars will also be weaved into the discussion where relevant.

The concept of point of view has been intensively researched in the field of stylistics. In narrative fiction, point of view generally refers to the angle of story-telling (Simpson 1993: 2), the perspective from which events or thoughts are narrated (Neary 2014: 175), or the viewing position taken by the narrator. One useful way to start investigating point of view is



to first distinguish between literal and metaphorical point of view. Chatman's influential taxonomy, for example, differentiates three senses of point of view: the first is literal, where "from an individual's point of view" means through this person's eye; the second is figurative, where point of view means a particular worldview (be it an ideology or a person's way of thinking); the third is also figurative, which identifies point of view with an individual's interest or welfare (e.g., the decision was a disaster from his point of view) (1986: 151-154). While useful in its distinction between metaphorical and non-metaphorical point of view, Chatman's taxonomy draws a blurry line between the second and third senses of point of view, as they both essentially rely on the speaker's ideological position (McIntyre 2006: 43). For a more workable framework that will help us investigate the operation of point of view in narrative texts, we turn to the Uspensky-Fowler-Simpson model, which delineates different "planes" of point of view and specifies the linguistic manifestations associated with each plane.

In his seminal work, Uspensky (1973) proposes a framework that deals with point of view in literature. Based on how point of view can be understood and defined, Uspensky's framework identifies four planes on which point of view can operate: ideological, phraseological, spatial and temporal, and psychological (ibid.: 6). According to Uspensky, point of view on the ideological plane is concerned with the question of whose point of view is being assumed (be that of the author, narrator or any character) when evaluation and judgments are given toward the fictional world (ibid.: 8); point of view on the phraseological plane is the viewpoint expressed through particular individual's speech characteristics (that is, the diction identified with a person), and can be manipulated when the idiosyncratic speech of particular character is merged with the narrator's discourse (ibid.: 17); point of view on the spatial and temporal plane pertains to the position in space and time from which

the events are narrated (ibid.: 6); on the psychological plane, Uspensky distinguishes between internal and external narration: internal narration is conducted from the “subjective viewpoint” of certain individual(s), that is, through the consciousness of particular character(s); while external narration emanates from an ostensibly “objective” viewpoint that is external to the consciousness of any character (ibid.: 81-82). Although Uspensky’s framework lays the foundation for a more structured investigation into point of view in prose fiction, later scholars (in particular Fowler ([1986] 1996) and Simpson (1993), see below) find it necessary to expand and refine his typology.

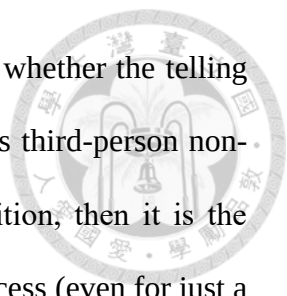
Building on Uspensky’s framework, Fowler ([1986] 1996) adapts it into his tripartite taxonomy of psychological, ideological, and spatio-temporal points of view. There are two major modifications that he makes. First, Fowler regards the phraseological plane not as an independent category but subsumes it under the psychological plane ([1986] 1996: 162). As McIntyre points out, the phraseological plane is concerned with “particular linguistic indicators” (namely, the character’s speech traits) that signal point of view, whereas the other three planes in the Uspenskian model are broader categories of point of view (2006: 41). As such, the linguistic phenomena on the phraseological plane can readily be dealt with on the other planes. Another revision made by Fowler is to split Uspensky’s internal and external types of narration each into two types, rendering a four-way typology on the psychological plane. With internal narration, Fowler subdivides it into internal type A and internal type B. While both claim knowledge to one or more character’s mind, Internal type A narration unfolds from within a character’s consciousness, presenting this person’s evaluations, and internal type B narration is conducted by someone who is not a participating character, but knows everything about the characters’ thoughts and feelings (i.e., “an omniscient author”) (ibid.: 170). With external narration, Fowler subdivides it into external type C and external

type D. While both are denied access to any character's thoughts and feelings, external type D narration goes further than external type C in emphasizing such "limitations of authorial knowledge" (ibid.: 170). Fowler states that this is often achieved with the use of what Uspensky (1973: 85) calls "words of estrangement," such as "apparently," "as if," "it seemed," etc., to show that the narrator can only observe the appearances of the described characters without access to their minds (ibid.: 178-179).

Drawing on Uspensky (1973) and Fowler ([1986] 1996), Simpson's (1993) categorization of point of view consists of psychological, spatial, temporal, and ideological planes. In addition to specifying the linguistic markers typically associated with each plane, the thrust of Simpson's study lies in advancing a "modal grammar of point of view" (ibid.: 55). Expanding on Fowler's ([1986] 1996) model, which he finds unsatisfactory as the proposed linguistic features can at times lead to counter-intuitive classification of point of view, Simpson integrates the modal system of English with the mode of narration (first or third person) and presents a more nuanced account of different types of point of view on the psychological plane (1993: 53-55). In what follows, I will introduce Simpson's model in more detail.

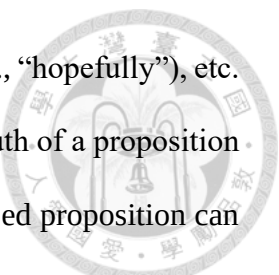
2.2.1 Psychological Point of View

Point of view on the psychological plane is concerned with how narrated situations "are mediated through the consciousness of the 'teller'" (Simpson 1993: 11). In other words, the focus is on how the narrating subject may color the narration with his/her mind. The first distinction to be made on this plane, therefore, regards the narrating subject. According to Simpson (1993), this can be someone who takes part in the story and narrates in the first person (which he calls Category A narrative and identifies with Fowler's internal type A), or someone who is not a participant of the story and narrates in the third person (Category B



narrative). He further divides Category B into two modes, according to whether the telling comes from outside or inside the consciousness of any character. If this third-person non-participant tells the story from outside of any character's subject position, then it is the "narratorial mode"; on the contrary, if this third-person narrator gains access (even for just a while) to any character's inner life, the narrative shifts to the "reflector mode." In addition, Simpson points out that these three categories (Category A, Category B – narratorial mode and Category B – reflector mode) can each be split into three subcategories (positive, negative and neutral shading modalities) based on the modal patterning displayed in the narrative. The result is a point-of-view model consisting of nine viewpoint polarities (ibid.). Since our chosen ST is mainly characterized as Category A narrative, we will focus on this category with its three subdivisions in the remaining part of this section. First, however, we will briefly introduce Simpson's four-part taxonomy of modality, as these four types of modality serve as criteria to subdivide Category A narrative and give a more nuanced classification of psychological point of view.

According to Simpson, modality pertains to the "attitudinal" aspect of a language (1993: 47). It refers to the speaker's "attitude" or "opinion" regarding the described situation or event (ibid.). He distinguishes four types of modality in English: deontic, boulomaic, epistemic and perception (ibid.). Deontic modality deals with "duty," or the speaker's attitude toward how obligatory it is to perform certain actions (ibid.: 47-48). Linguistic markers associated with deontic modality include modal auxiliaries (e.g., "should," "must"), modal lexical verbs (e.g., "I need you to"), adjectival modal constructions (e.g., "It is necessary that"), participial modal constructions (e.g., "You are forbidden to"). Closely linked to deontic modality, boulomaic modality is concerned with "desire," and can be expressed by modal auxiliaries (e.g., "would"), modal lexical verbs (e.g., "hope," "wish," "regret"),



adjectival modal constructions (e.g., “It is good that”), modal adverbs (e.g., “hopefully”), etc. Epistemic modality pertains to the speaker’s level of confidence in the truth of a proposition (ibid.: 48). The speaker’s different degrees of commitment to the expressed proposition can be manifested in modal auxiliaries (e.g., “You could be right,” “You might have been right”), modal lexical verbs (e.g., “I think you are right”), adjectival modal constructions (e.g., “It’s doubtful that”), or modal adverbs (e.g., “probably,” “surely,” “perhaps,” “maybe”). These epistemic modal expressions not only qualify the speaker’s expressed commitment toward the truth of the proposition (Simpson 1993: 49-50), but also create a distancing effect as they highlight the act of external observation and interpretation on the part of the narrator (Fowler [1986] 1996: 178-179), typifying what Uspensky (1973: 85-86) calls “words of estrangement” (Simpson 1993: 53). Finally, perception modality, which can be regarded as a subsystem of epistemic modality, is special in the sense that the speaker’s epistemic commitment is based on their (generally visual) perception (ibid.: 50). This sense of human perception can be realized linguistically in modal lexical verbs (e.g., “seem”), adjectival modal constructions (e.g., “It’s apparent that”), or modal adverbs (e.g., “evidently,” “obviously”).

Different combination of the above modal patterns colors the three point-of-view Categories with three types of modality shading: positive, negative and neutral. As mentioned above, we will concentrate on Category A narrative in terms of its three subcategories. Category A narratives with positive shading demonstrate prominent deontic and boulomaic modalities, while downplaying epistemic and perception modalities. They also abound with *verba sentiendi* (words denoting thoughts, feelings and perceptions, e.g., “feel,” “suffer,” “see,” “furious”), evaluative adjectives and adverbs, and generic sentences (universal or timeless statements, e.g., “Women feel just as men feel”) (ibid.: 39, 57). On the contrary, Category A narratives with negative shading foreground epistemic and perception modalities,

and contain a great number of “words of estrangement” (e.g., “seem,” “as though,” “apparently”) (ibid.: 58-59). The effect is an emphasis on the narrator’s limited knowledge, as these epistemic modal expressions signal the narrator’s act of observing and interpreting the described situations. Category A narratives with neutral shading are characterized by a lack of narratorial modality, presenting situations through “flat” assertions without the narrator’s subjective evaluations (ibid.: 60). These narratives generally offer little psychological development but mostly physical descriptions, creating an effect of detachment and objectivity. As Simpson points out, narrative texts can oscillate between these A categories, as is the case with our chosen ST. The characteristics of each point-of-view category as outlined above will be applied in the present study to investigate shifts in point of view between ST and TTs on the psychological plane.

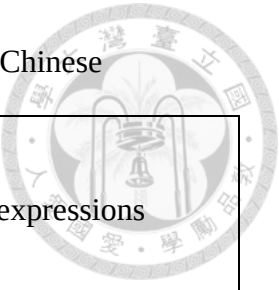
The above classification of psychological point of view is based on the modality system in English. However, as scholars have pointed out, modality in English cannot be mapped directly onto its counterpart in Chinese (among them, Li 2003, Hsieh 2006a & 2006b). For our purpose of comparing and interpreting the translation choices in TTs, it is therefore necessary to also look at the modality system in Chinese to ensure our analysis is also informed by the meaning system in the target language. To this end, we draw on the linguistics study of Hsieh (2006a & 2006b), which departs from the widely accepted concept of modality as the speaker’s “opinion or attitude” regarding a proposition or situation (Lyons 1977: 787). Modifying this concept to account for the modality system in Chinese, Hsieh (2006a & 2006b) first argues that the expressed opinion or attitude does not necessarily come from the speaker but may be attributed to other sources. Her study (ibid.) also determines the semantic categories of Chinese modal expressions (情態詞). Excluding modal particles (such

as 了, 呢, 嗎, 吧), Hsieh (2006a) delineates four semantic categories for Chinese modal verbs and modal adverbs – epistemic (認知), deontic (義務), dynamic (動力) and evaluative (評價). Among these four categories, epistemic modality not only abounds in our studied texts but as Simpson (1993: 48) points out, is likely the most crucial in analyzing point of view in fiction. Therefore, we will take it as our focus in identifying shifts in psychological point of view.

Based on Hsieh's (2006a & 2006b) taxonomy, epistemic modality in Chinese can be further divided into two subcategories based on the “nature of opinion or attitude”. That is, epistemic modality can be either judgmental (判斷) or evidential (證據) towards the truth of the proposition (ibid.: 47). For the purpose of the present study, we look at both judgmental and evidential epistemic modality while focusing on the conjecture usage under the former subcategory, and the sensory usage under the latter.¹ For easy reference, Table 2.1 consolidates the research results of Hsieh (ibid.) in regard to epistemic modality in Chinese, with its two subcategories, their usages and examples. While almost all the following modal expressions can be found in our TTs, those that are particularly relevant to the analysis of psychological point of view are highlighted in bold.

¹ Hsieh's (2006a & 2006b) study in fact goes on to split each usage further into two types of modals based on whether they signal the semantic source. This distinction is maintained in Table 2.1 with the upper cell of each usage containing modals that signal semantic source and the lower one containing those that do not. However, since this subdivision is too detailed for our investigation into point of view, we will not pursue it further in the analysis to come.

Table 2.1 Hsieh's (2006a & 2006b) delineation of epistemic modality in Chinese



semantic categories	subcategories (nature of opinion or attitude)	usage	modal expressions
epistemic (認知) (towards the truth of the proposition)	judgmental (判斷) (according to subjective judgment)	conjecture (猜測) (lower certainty)	大概、也許、可能、會、將
			猜、猜測、想、推測、恐怕
		assertive (斷定) (higher certainty)	一定、肯定、勢必、應該、當然、自然、絕對
			認為、以為、相信、堅信
		alethic (真偽)	的確、真的、確實、究竟
			確定
	evidential (證據) (according to objective evidence)	reportive (引述)	聽說、據說
		(from others' telling)	聽說、耳聞
		sensory (感知) (from sensing external signs)	好像、顯得、看來、似乎、彷彿、顯然
			感覺、覺得、看

2.2.2 Spatial Point of View

Spatial point of view refers to the narrator's position in space in relation to the narrated situation. In other words, it is the actual "viewing" position adopted by the narrator and shows

how the narrator sees the unfolding events. This can be understood in terms of the “camera angle” in making a film; for instance, the events can be presented from an all-seeing “bird’s-eye” perspective, from one observer’s restricted viewpoint, from a long distance, or as a close-up, etc. (Simpson 1993: 12-13). In other words, spatial point of view is the visual angle from which narrated situations are related, corresponding to the first and most literal sense of point of view as proposed by Chatman (1986: 151-154, see Section 2.2 above).

Simpson (1993) highlights two linguistic markers that are critical to the construction of spatial point of view: spatial deictic terms and locative expressions. Deictic terms are those “orientational” markers that can situate the speech content in relation to the speaker (ibid.: 13). Commonly adopted spatial deictic terms include demonstrative pronouns such as “this” and “that” or adverbs such as “here” and “there.” The first deictic term in each pair is “proximal,” while the second is “distal;” that is, “this” and “here” both express physical closeness of the referent to the speaker, while “that” and “there” signal more distance between the two (ibid.). Deictics can also come in the form of “directional verbs” such as “bring” and “take,” as well as “come” and “go”; the first in each set suggests motion towards the deictic center while the second signals movement away from it (ibid.: 13, 17). As such, the use of deictic terms helps us reconstruct the speaker’s viewing position in relation to the described object, character or event. Similarly, locative expressions such as “into the ocean,” “behind you,” or “under the tree” also give us the spatial reference points to situate the described character in space as perceived by the speaker (ibid.: 13-14). For the purpose of our study, the rendering of spatial deictic terms will be investigated to identify shifts in spatial point of view in the process of translation.



2.2.3 Temporal Point of View

Since in narrative texts, events are not only perceived in space but also framed in time, there is also the temporal dimension to be considered with its spatial counterpart. Temporal point of view is concerned with how the time of the narrated event is understood by the narrator. Just as the described objects can be seen as physically remote or close by, the narrated event can also be relayed as happening in the distant past, immediately present or approaching soon (Simpson 2004: 79); it can also be presented as unfolding swiftly or slowly, continuously or in a fragmented way (Fowler 1986: 127).

Parallel to spatial point of view, temporal point of view can be constructed through the use of temporal deictic terms and temporal expressions (Simpson 1993: 13). Temporal deictic terms signal the relationship between the time of the narrated event and the act of narration. Similar to spatial deictic terms, the relationship can also be proximal (e.g., the deictic adverb “now”) or distal (e.g., the deictic adverb “then”). Temporal expressions are phrases such as “yesterday,” “three in the morning,” which signify the time of the narrated event as perceived by the narrator. Similar to the construction of spatial point of view, temporal markers such as deictic terms and temporal expressions also give us references to explore how the speaker perceives the described situation, i.e., the speaker’s temporal point of view. For the present study, we will consider the rendering of temporal deixis to investigate shifts of point of view on the temporal plane.

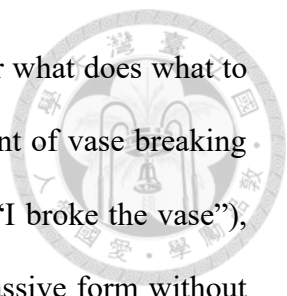
2.2.4 Ideological Point of View

The use of the word “ideology” here is not derogatory (in the sense of a distorted or biased worldview) (Fowler [1986] 1996: 26, 165), but simply the system of beliefs and values that people adopt to understand the world and interact with others (Simpson 2004: 78). Based on this notion of ideology, the ideological point of view refers to the beliefs and values that

are communicated in a narrative (Fowler [1986] 1996: 165). Point of view on this plane corresponds to what Chatman terms the “conceptual” point of view, namely someone’s worldview or conceptual system, through which reality is filtered (1978: 152). What concerns us on the ideological plane is the way in which particular beliefs and values are conveyed, whether through character, narrator or author (Simpson 2004: 78). In addition to different possible “vehicles” for ideology, the ideological position expressed in a text can also be plural (Fowler [1986] 1996: 166). In fact, a plurality of ideological standpoints, especially when in conflict, is what makes for a structurally dynamic and therefore more interesting piece of work (ibid.).

In the Uspensky-Fowler-Simpson model, two linguistic markers are crucial for the construction of ideological point of view: modal structures and transitivity structures. As Fowler points out, ideological point of view can be manifested directly in the judgment or comment given by the narrator or character through the use of modal structures ([1986] 1996: 131). As mentioned in Section 2.2.1, modal structures are those attitudinal expressions that enable the speaker to offer his/her evaluation on an event (Munday 2008), which in turn reveals the speaker’s system of beliefs and values against which the evaluation is made. As such, investigating modal structures in the narrator or character’s language gives us access to their point of view on the ideological plane, in addition to the psychological dimension. For the purpose of this study, we will consider the context in which modal structures are found in determining whether the translation shifts are more psychological or ideological in nature.

Besides modal structures, another linguistic marker typically associated with ideological point of view is transitivity structure (Munday 2008: 25). In the broad sense of the word, transitivity refers to how meaning is expressed in a clause to account for a person’s



experience (Simpson 1993: 88). It is essentially concerned with “who or what does what to whom or what” (ibid.: 106). Simpson gives the example of how an event of vase breaking can be encoded as four kinds of transitivity structure: the active form (“I broke the vase”), the passive form with the agent (“The vase was broken by me”), the passive form without the agent (“The vase was broken”) and the middle form (“The vase broke”) (ibid.: 86-87). Each form is a choice in transitivity structure and represents a particular way of conceptualizing process, in which certain elements (such as the agent) can be highlighted or concealed. As such, analysis of transitivity structure helps us to investigate the speaker’s worldview as encoded in a text (ibid.: 104), and thereby construct a particular ideological point of view. For the present study, the rendering of both the modal structures and transitivity will be investigated to uncover shifts in ideological point of view.

Given the weight of Uspensky-Fowler-Simpson model in our study and for ease of reference in later discussion, below is a table that summarizes above introduction to the model. For each plane of point of view, the associated linguistic manifestations and examples drawn from Fowler ([1986] 1996) and Simpson (1993) are provided, with emphasis added for the ones that will be focused on in this study. As noted above, the connection between linguistic markers and the affected point-of-view plane is not always one-to-one and we will consider the context of each linguistic marker in discussing their impact on different kinds of point of view.

Table 2.2 Summary of Uspensky-Fowler-Simpson model as introduced in this study

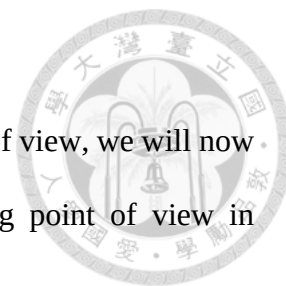
plane of point of view	linguistic manifestation		examples
psychological	type of narrator		first person or third person
	modality	deontic	“should,” “must,” “I need you to,” “it is necessary that”
		boulomaic	“would,” “hope,” “regret,” “it is good that,” “hopefully”
		epistemic (and its subsystem of perception modality)	“ might have been ,” “ I think ,” “it’s doubtful that,” “ probably ,” “ surely ,” “ obviously ,” “ perhaps ,” “ seem ”
spatial	spatial	proximal	“ here ,” “ this ,” “ come ,” “ bring ”
	deixis	distal	“ there ,” “ that ,” “ go ,” “ take ”
	spatial expression		“into the ocean,” “behind you”
temporal	temporal	proximal	“ now ”
	deixis	distal	“ then ”
	temporal expression		“yesterday,” “three in the morning”
ideological	transitivity		active, passive, passive without agent, or middle form
	modality		evaluative terms

2.3 Existing Research on Point of View in Translation

Having introduced the Uspensky-Fowler-Simpson model of point of view, we will now turn to previous studies that adopt a similar framework in analyzing point of view in translation.

Drawing on Simpson's (1993) model, Bosseaux (2007) adopts a corpus-based approach to investigate several French translations of Virginia Woolf's *To the Lighthouse* and *The Waves*. In particular, she looks at the rendering of four linguistic categories: deixis, modality, transitivity and free indirect discourse (a mode of discourse presentation which can fuse the narrator's and the character's thoughts or speech), especially in regard to their impact on the representation of the fictional world. She finds, for instance, that there is a loss of deictic items in both translations of *The Waves*, making for a fictional universe where the characters are less involved in the situations they talk about (ibid.: 179-180, 220). While emphasizing the efficiency and comprehensiveness of corpus-based tools in generating patterns and figures, Bosseaux also notes the limit of such a quantitative approach, which still requires interpretation of the researcher to determine their relevance and significance on a more global level (ibid.: 227).

Ng (2009) also draws on Simpson's (1993) model of point of view, as well as Halliday's (1994) transitivity model to investigate four Chinese translations of Hemingway's *Old Man and the Sea*. She focuses on the rendering of modality, direct speech and free direct thought presentation and the transitions of modes of point of view. In addition, her study moves beyond the description of translational shifts and tries to relate the observed textual features to larger ideological and social contexts of the TTs, that is, how foreign literature, especially Hemingway, is translated and reviewed in China during the twentieth century.



Al Herz (2016) also probes the concept of the translator's discursive presence by closely examining two Arabic translations of J.M. Coetzee's *Waiting for the Barbarians* in terms of the rendering of deixis, thematic structures, modal expressions and discourse presentation. His comparative study finds that the translators' linguistic choices bring significant transformations to the overall ST narrative. For instance, translation shifts in tense (regarded as deixis in his study) enlarge the gap between the narrator who relates events and the character who experiences them.

The present study builds on these previous contributions and shares their interest in mapping micro-level linguistic choices to higher level shifts in narrative point of view. It seeks to give a detailed qualitative analysis of the translator's decisions concerning modality, deixis and transitivity, in order to uncover how their rendering affects narrative point of view on different planes and the consequent influence born on the central theme of the text.

Chapter 3 Methods

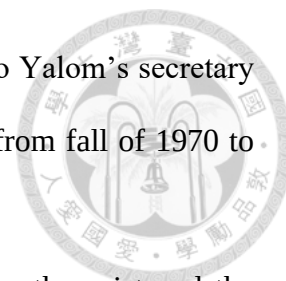
In this chapter, we will first recapitulate our research objective and questions, and then introduce the texts studied and the methods of data collection. As mentioned in Chapter 1, this study aims to describe the textual traces left by the translator's voice and the consequent effects on the representation of the therapeutic relationship in two Chinese translations of *Every Day Gets a Little Closer*. To this aim, it will explore the following three research topics: (1) the translation shifts brought by the translator's voice, (2) the impact of these shifts on point of view, and (3) the overall effects on the representation of the therapist-patient relationship.

The texts studied include the ST, *Every Day Gets a Little Closer*, and its two TTs. For the ST, we will start with its publishing background, a brief summary, and the reason to read it as an epistolary novel; we will also discuss why the topic of therapeutic relationship is crucial in Yalom's work and therefore chosen as our theme of focus in evaluating the textual effects created by the translator's voice. For the two TTs, we will provide their basic background information and relevant paratextual material in which the translator's voice speaks for itself overtly. Finally, we will formulate the process of data collection that will be followed in order to answer our research questions.

3.1 About *Every Day Gets a Little Closer*

Originally published in 1974, *Every Day Gets a Little Closer* grew out of an arrangement between Irvin Yalom, the famous American psychiatrist, and his pseudonymous patient Ginny Elkin, a twenty-three-year-old woman aspiring to be a writer. Due to Ginny's financial situation and Yalom's attempt to help her overcome writing block, they made the agreement that instead of financial payment for therapy, she would write her honest reflection after each session; Yalom, on the other hand, also wrote "impressionistic nonclinical note" after each

meeting (xvii-xviii). The write-ups from both sides were then handed to Yalom's secretary and exchanged for reading every six months. Their meetings spanned from fall of 1970 to summer of 1972, constituting a total of sixty hours of therapy.



EDG is therefore an assemblage of independent journals from the therapist and the patient in chronological and alternating fashion, resulting in a text that resembles an epistolary novel. In fact, Marilyn Yalom, the editor of the book and Yalom's wife, notes how in the beginning of the arrangement, she already considered these reports potentially publishable as a piece of literature, "with two distinct characters and two recognizable literary styles, not unlike an epistolary novel" (x). This way of reading EDG is echoed by literary scholar Souris as he proposes an understanding of this work as "a multiple narrator novel" and highlights the two narrators' (Yalom's and Ginny's) distinct personalities and different outlooks on the same hour they spend together (1998: 67). Such dual perspectives and how they agree or disagree necessarily guide the reader's understanding of Yalom and Ginny's relationship. Drawing on Schiavi's argument that the narrator in the translation must also be instructed by another implied presence (namely, implied translator) (1996: 8), it becomes particularly interesting to see how narrator-Yalom and narrator-Ginny may be "informed" (ibid.: 8) by the translator to shift their points of view in telling the story about their relationship.

The focus on therapeutic relationship as the main theme for analysis lies in Yalom's own emphasis on its significance in various occasions. Calling it "the major instigator of change" in the afterword, Yalom points out how his relationship with Ginny, especially in the present moments, outweighs an "archeological excavation" that searches for the causes of her conditions from the past (1974: 225). Indeed, as Furst indicates in her account of EDG in *Just Talk: Narratives of Psychotherapy*, that it is their weekly interaction that turns out to

be “the crux of the therapy” (1999: 161). In Yalom’s word, “It’s the relationship that heals,” a statement that he holds as his “professional rosary”; in other words, the healing of therapy comes from the way in which the therapist relates to the patient, with “positive unconditional regard, nonjudgmental acceptance, authentic engagement, empathic understanding” (1989: 91-92). Considering its core status in EDG and as part of Yalom’s professional belief, this study takes the therapeutic relationship as the main theme for analysis in its exploration on the textual effects of the translator’s voice.

3.2 About the two Translations

The two Chinese translations studied are Lu Mi’s (魯宓) *Jihchien chinchin* (《日漸親近》) (2004), published in Taiwan, and Tung Hui-chi’s (童慧琦) *Jihi chinchin* (《日益親近》) (2008), published in China. While the difference in publishing place means there is still geographical factor at play, the proximity in publishing time reduces the temporal factor and makes the differences in translation more attributable to individual translator’s voice. In addition, both translations contain paratextual materials where the translator’s voice speaks for itself, no longer reporting (translating) the original author’s discourse. In the brief translator’s preface, the Taiwanese translator Lu offers his reflection on how Yalom’s and Ginny’s accounts are so truthful, little-embellished and oftentimes incoherent that they pose great challenge for his translation; crucially, he shares his decision in trying to retain instead of ironing out those absurd metaphors or incomprehensible soliloquies, as they better illustrate how the real tortuous path of psychotherapy unfolds (2004: 6-7). As such, it is interesting to see how Lu’s proclaimed strategy to keep close to EDG’s “realist style” (“紀實風格”) (ibid.: 6) may be realized in the translation choices in regard to narrative point of view.

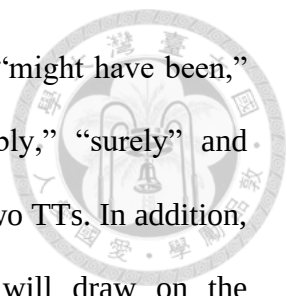


On the other hand, and indeed more intriguingly for our study, is the Chinese translator Tung's explicit judgment of the original author Yalom in the paratext. In the translator's afterword, Tung states that she found Dr. Yalom "narcissistic" in the beginning of her translation ("我一開始覺得雅羅姆醫生自戀"); she also shares how, while translating, she jotted down the following criticism of Yalom on the book margin: "hateful! Narcissistic!... Why are you craving for more praise and sexual fantasy from the patient...?" ("討厭！自戀！.....為什麼還要從患者身上渴求更多的讚譽、性幻想...?") (2008: 308). Although she admits that "in the end I understood his well-intentioned efforts" ("到最後我理解了他的良苦用心") (ibid.), such paratextual comment charged with judgment on one of the authors makes me wonder how this same translator's voice might bring change to Yalom's and Ginny's accounts, especially in regard to their respective points of view as presented in the translation. The goal is to capture and assess the textual traces and effects created by the translator's voice not just when it is outspoken in the paratextual space, but when it seems to hide behind the narratorial voice in the translated text.

3.3 Data Collection

This section describes how data will be gathered and analyzed according to our chosen framework of point of view in order to answer our research questions. To illustrate the process more clearly, we will provide a few examples from our corpus. The data collection process contains the following three steps.

First, I will locate and compare the rendering of the three linguistic markers (modality, deixis and transitivity) in the ST and the two TTs in order to identify translation shifts. For modality, focus will be given to epistemic modals and evaluative terms. To investigate epistemic modality, I will make use of the available electronic version of the ST to digitally



retrieve epistemic modal structures from the ST (e.g., modal auxiliary “might have been,” modal lexical verbs “seem” and “I think,” modal adverbs “probably,” “surely” and “obviously”); I will then identify and compare their translations in the two TTs. In addition, to assess the significance of the identified translation choices, I will draw on the categorization of Chinese modal expressions described in Hsieh (2006b), which will also be the basis in identifying any addition of modality in the TTs. Our second aspect of interest in modality pertains to evaluative terms, which are modal structures that carry evaluative weight and can readily affect the psychological or ideological point of view, but whose presence cannot be predicted in advance. For instance, Tung’s translation contains such evaluative expressions as “heavy sin” (沉重的罪孽) (56) and “ordinate and inflexible” (固執刻板) (100), which cannot be predicted or digitally retrieved. As such, these evaluative terms will be identified in the process of close-reading. As to deixis, it will be investigated through the same process as epistemic modality, which includes first the retrieval of spatial and temporal deictic terms (e.g., “here” and “there,” “now,” “then”), followed by comparison with their rendering in the two TTs. Finally, transitivity structures will be treated similarly to evaluative terms, that is, being identified on an ad hoc basis as I close-read the ST and TTs.

Second, I will interpret the translation shifts identified in the previous step based on each of their context to determine their impact on narrative point of view according to the four planes of point of view presented in the Uspensky-Fowler-Simpson model. It should be noted that since the distinction between different planes of point of view can at times be arbitrary (Uspensky 1973: 6) and by no means clear-cut, it still relies on my interpretation of each instance to ascertain their categorization and impact.

Finally, I will consider how the new set of points of view described in the previous step alter the portrayal of the two protagonists' relationship in the TTs, especially in comparison to the therapeutic relationship envisioned by Yalom in his afterword for EDG as well as his other works. Through the above three steps of data collection and analysis, this study aims to describe and assess the textual effects created by the translator's voice on this psychotherapeutic narrative, eventually shedding light on the nature of the translator's voice.

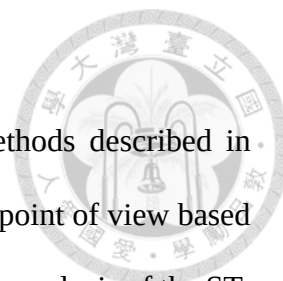
Chapter 4 Results and Discussion

This chapter presents the results gathered from applying the methods described in Chapter 3. It is organized into four sections, each covering one plane of point of view based on the Uspensky-Fowler-Simpson framework. Each section starts with an analysis of the ST, followed by translation examples that focus on specific linguistic marker(s) associated with that particular plane. The linguistic markers focused on for each plane are: epistemic modals for psychological plane, spatial deictic terms for spatial plane, temporal deictic terms for temporal plane, and finally, verb choices (as part of transitivity) and evaluative terms (as part of modality) for ideological plane.

The reason to analyze the ST first is twofold. First, it paints a more holistic picture of each plane of point of view in EDG before we dive into the more micro-level linguistic markers associated with each plane, so our discussion does not lose sight of the forest for the trees. Second, an in-depth understanding of the ST points of view can serve as a general reference point when we go on to ascertain the impact of translation shifts. For ease of reference, in the following discussion, the two TTs are referred to as TT1 (for *Jihchien chinchin* (《日漸親近》), translated by Lu), and TT2 (for *Jihi chinchin* (《日益親近》), translated by Tung), with only their page numbers indicated. Back translation from Chinese to English will be provided in parenthesis with the notation of “BT,” unless when it is already incorporated into the discussion, in which case it is enclosed in quotation marks and followed directly by the Chinese text before back translation.

4.1 Psychological Point of View

In this section, we start with an analysis of the psychological point of view in the ST according to Simpson’s (1993) modal grammar of point of view (as introduced in Section

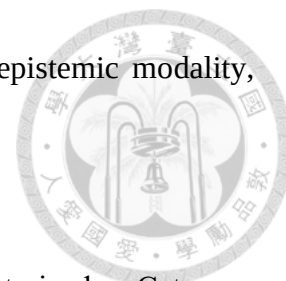


2.2.1.). This will be followed by translation examples that focus on epistemic modality, specifically those that cause shifts to ST psychological point of view.

4.1.1 Analysis of the Source Text

Based on Simpson's point of view framework, EDG can be characterized as Category A narrative, which is a narrative told in the first person by a character of the story (1993: 55). In fact, the story of EDG is told by two (instead of just one) first-person narrators: narrator-Yalom and narrator-Ginny, as they take turn recounting the therapy sessions. Crucially, both narrators' language is peppered with epistemic modal expressions (see examples in the following discussion). Since epistemic modals in general qualify the narrator's commitment to the factuality of a proposition (ibid.: 49), one significant effect of their use is to make the two narrators sound less certain toward the situations they describe. In addition, depending on the situation that is epistemically modalized (that is, the proposition that is colored "negatively" through the narrator's consciousness), different textual effects are created. It should be noted first, however, that while our analysis focuses on passages of negative shading or transitions into them, neither Yalom's report nor Ginny's is consistently colored negatively. As noted by Simpson, it is rare for any text to exhibit only one "mode" throughout (1993: 80). In what follows, we will first discuss the case of narrator-Yalom, focusing on the effects of epistemic modals in his language when they are used to qualify propositions that pertain to Ginny as well as those that concern himself; then we will do the same for narrator-Ginny to see the effects of epistemic modals when they qualify propositions related to herself.

For narrator-Yalom, when epistemic modals qualify his descriptions of Ginny, they highlight how his knowledge about his patient's inner world is limited. Despite great efforts, oftentimes this non-omniscient first-person narrator can only access what is observable from his point of view (therefore the use of what "appears" or "seems" to be); his descriptions of



Ginny are sometimes given with a level of uncertainty (with the use of “probably” or “possibly”), and he is aware that what he describes is relayed according to his own interpretation (therefore “I think”) or speculation (“I guess”). The following excerpt taken from the very start of Yalom’s first report provides a great example for the effects of epistemic modality on narrator-Yalom’s descriptions of Ginny (emphasis added in bold for epistemic modals):

“GINNY **appeared** today in, what is for her, relatively good shape. Her clothes have no patches on them, her hair has **possibly** been brushed, her face **seems** less broken out and far more in focus.” (Yalom & Elkin 1974: 3)

It is clear that from the beginning the readers see Ginny from narrator-Yalom’s point of view, whose language shows great reluctance to directly assert how Ginny is: she only “appeared” to be (instead of “was”) in good shape; her hair-brushing was only inferred to be possible; and her face only “seems” (instead of “is”) less broken out. In other words, through narrator-Yalom’s psychological point of view, the state of Ginny is shaded “negatively,” a mode that can create a distancing effect (Simpson 1993: 75), in this case not just between Yalom and Ginny, but also between the readers and Ginny.

When narrator-Yalom’s use of epistemic modals cover propositions about himself, the effect is the emergence of a psychiatrist who is less assertive, but more cautious or even doubtful towards his therapeutic methods and intentions with the patient. For instance, after one particularly “terrible session,” narrator-Yalom recalls and reflects on what transpired that hour in the following manner:

“**Perhaps** the status quo is too comfortable. I feel **as though** all responsibility for change is being placed in my lap.... I **must have said** the same thing in four or five different ways, but all to no avail... **Maybe** I should just set a termination date, four

months, six months.” (Yalom & Elkin 1974: 121-122; emphasis added for epistemic modals).

Here, the use of epistemic modals signals narrator-Yalom’s uneasiness and uncertainty towards his current approach (“Perhaps... is too comfortable”) as he tries to retrace his steps (“I must have said...”) and seek better alternatives (“Maybe I should...”). In addition to his professional practice, another topic that he often brings up through an uncertain psychological lens with the use of epistemic modals is his own intentions behind the practice. For instance, he has more than once questioned himself as to why he asked Ginny to record their sessions: “**I wonder** if I’m not exploiting her by asking her to write these reports. **Maybe** I am.” (ibid.: 4; emphasis added). Similar to his review of therapeutic methods, narrator-Yalom’s self-questioning monologues about his motivation also present readers with a reflective yet at times disoriented therapist. As we shall see in Section 4.1.2, narrator-Yalom’s inner struggles as conveyed through epistemic modals may be mitigated in the TT as a result of different rendering of epistemic modality.

For narrator-Ginny, on the other hand, the use of epistemic modals often accompanies moments of her heightened self-consciousness. As mentioned at the start of this section, neither narrators relate the events in a consistently negative mode. In fact, the psychological point of view adopted in Ginny’s report is often positively shaded, foregrounding verba sentiendi – expressions that convey her thoughts and feelings – as she follows Yalom’s suggestion to write about her “subterranean life,” revealing what was “underground” and silent in the sessions themselves (Yalom & Elkin 1974: xviii). It is against this general background of positive shading in Ginny’s reports that we analyze the instances of negative shading as marked by epistemic modality. To discuss how epistemic modals highlight

Ginny's heightened sense of self-consciousness, consider the following excerpt, taken from her third report (emphasis added for verba sentiendi in *italics* and epistemic modals in **bold**):

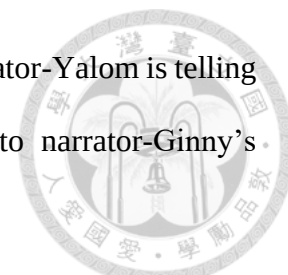
"I *had fun* at the session and before that could disturb me. I *enjoyed* the sensation, the *buoyancy*. I **seemed** to see alternatives to my way of acting. This lasted even when I went on the campus afterwards. Though during the session and later I was **obviously** questioning this optimistic feeling. **Surely** happiness **must** be harder? Could I end it as a hearty wench?" (ibid.: 13-14)

While narrator-Ginny starts by sharing her feelings in the session (as shown by such verba sentiendi as "had fun," and "enjoyed" the sensation of "buoyancy"), from the second sentence on, the narration plunges into uncertainty and self-doubt as she "seemed" to see (instead of just "saw") alternatives, was "obviously" questioning her feeling, and eventually tossed two inner questions with one of them further qualified by the epistemic modal adverb "surely." Such a transition from positive into negative shading, as argued by Simpson, can relay critical moments of self-questioning (1993: 59). In Ginny's case, these self-directed questions (as if she is another person looking at herself) show just how self-conscious she can be, always "having an image of [herself], rather than just experiencing [herself]" (Yalom & Elkin 1974: 64).

Having analyzed the ST narrators' psychological points of view according to their use of epistemic modal expressions, we now turn to the two TTs to investigate how micro-level choices regarding epistemic modality can impact the higher-level psychological point of view and subsequently Yalom and Ginny's relationship.

4.1.2 Epistemic Modality in the two TTs

In this section, we present the two translators' treatment of epistemic modality and discuss the consequent impact (if any) on TT psychological point of view. Following the



same structure in Section 4.1.1, we start with shifts that occur when narrator-Yalom is telling about Ginny or about himself; then we look at shifts that relate to narrator-Ginny's descriptions of herself.

Examples 1-4: Shifts in epistemic modality when narrator-Yalom tells about Ginny

As mentioned in Section 4.1.1, when mediated through narrator-Yalom's consciousness, descriptions of Ginny (and situations related to her) can be epistemically modalized to highlight Yalom's limited knowledge about his patient. Examples 1 to 4 below (emphasis added) show omission of epistemic modality in Yalom's report by Tung (2008), all of which affect ST psychological point of view, changing the way narrator-Yalom perceives Ginny.

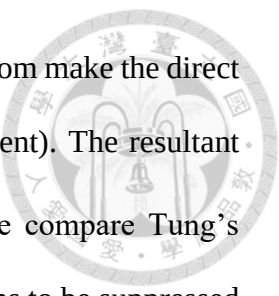
Table 4.1

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
1	This surprised me somewhat because it seems as though Karl is much more closely attuned to their relationship than she sometimes implies. (58)	我有點驚訝，因為 看來 卡爾要比她所描述的更能夠關照到他們之間的關係。(88)	我有點驚訝，因為這表 明 卡爾對他們兩人的關係比她所說的要敏感多了。(104)
2	I wondered if talking about it would help to exorcise the tension which was present and which did seem to be blocking her today. (73)	我不知道談論這些壓力是否有助於抒解，因為她今天 似乎被壓住了 。(104)	我不知跟她談這些是否有助於將這份緊張驅逐掉，因為這份緊張的存在， 已經妨礙了 她的治療。(120)



3	I pointed out to her, of course, that this fantasy arises in the wake of a very good week and that it seems dangerous for her to have too good a week , since it brought with it the threat of having to stop seeing me. (106)	我向她指出，這種幻想是發生在很不錯的一週之後，似乎只要她過得太好，就會很危險，因為這個幻想包含停止見我的威脅。(138)	我指出，這個想像顯然來自於上一周裡她度過的一些好時光，因為她過得太好了，就有不再見我、失去我的危險。(153)
4	Ginny seems to feel , however, that her anger may be getting a little closer to the surface... (127)	但是金妮似乎覺得她的怒氣有點接近表面了，..... (161)	但金妮覺得她的憤怒好像開始離表面更接近了，..... (177)

In example 1, narrator-Yalom makes a comment about Ginny's boyfriend Karl after hearing Ginny relate one of their conversations. However, his comment is passed with reduced commitment as suggested by the use of the epistemic modal "it seems as though" in ST. This sense of compromised certainty is retained in Lu's translation with "看來" (BT: it seems that), a modal expression that shows the teller's judgment is based on external signs (Hsieh 2006a: 49); This certainty, however, is much less compromised in Tung's translation with the use of "表明" (BT: it indicates that), with a verb that makes narrator-Yalom commits strongly to his comment. In example 2, narrator-Yalom wonders about the sexual tension between himself and Ginny, which "did seem to be blocking her." Again, Tung leaves out



the epistemic modality conveyed by the verb “seem” and has narrator-Yalom make the direct assertion of “已經妨礙了她的治療” (BT: having obstructed her treatment). The resultant impact on psychological point of view becomes even clearer when we compare Tung’s translation with Lu’s rendering of “她今天似乎被壓住了” (BT: she seems to be suppressed today). Similar to example 1, TT2 narrator-Yalom is made to look at Ginny from a more assured and confident point of view, while TT1 Yalom observes Ginny through a veil of uncertainty. In example 3, what “seems” to be dangerous for Ginny continues to be colored by narrator-Yalom’s uncertain attitude with the Chinese modal expression “似乎” (BT: seems) in TT1, but becomes definitively dangerous (“就有……危險”; BT: it will be dangerous) in TT2. Finally, in example 4, narrator-Yalom reports on Ginny’s feeling according to what it “seems” to him in ST. In TT2, however, Tung leaves out the epistemic modality and gives narrator-Yalom direct access to Ginny’s feeling. Consequently, the negative shading is subdued and the psychiatrist is made to assume an air of assurance towards to his patient.

Examples 5-11: Shifts in epistemic modality when narrator-Yalom tells about himself

As mentioned in Section 4.1.1, when narrator-Yalom tells about himself, the use of epistemic modality often brings out his uncertainty towards his approach as well as his own intentions. Examples 5 to 11 below (emphasis added) show omission of epistemic modality in Yalom’s report by Tung (2008), which diminishes the narrator’s reflective and doubtful attitude towards his practice and himself.

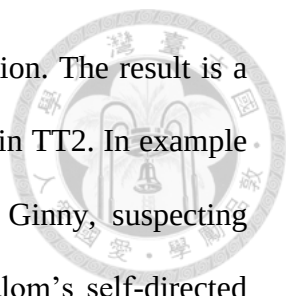
Table 4.2

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
5	Be that as it may, I approached her as I think Frankl might have approached her, and I think I did rather well. (8)	儘管如此，我猜法蘭可能會如何對待金妮。 我覺得自己做得很好。 (36)	儘管如此，我還是竭力想如弗蘭克可能做的那樣來對待金妮，而且效果相當不錯。(53)
6	I again pointed out, and this time it finally seemed to take , that there was something behind her not writing which was probably connected to her feelings toward me. (22)	我又指出，這次似乎奏效了，她沒有寫報告大概與她對我的感覺有關，..... (51)	我再次指出，她不想寫作的背後可能與她對我的感覺有關；..... (68)
7	I suspect I have great expectations for Ginny; am I really exploiting her writing talent so that she will produce something for me? How much of my asking her to write instead of paying is sheer altruism? How much is selfish? (13)	我想我對金妮抱著很高的期望；我是否在利用她的寫作天分，讓她能為我創作？我要她用寫作來當診療費，到底有多少是純粹的助人？有多少是自私？(41)	我猜想我對金妮有著極大的期望；我真的是在剝削她的寫作才能，讓她為了我創作；我讓她寫作而不用付費，有多少是純粹的利他？多少是我的自私？(57)



8	I guess I was getting into an examination of basic value. (9)	我想我是要檢視基本價 值。(37)	我開始檢查她的基本價 值觀。(53)
9	I guess what I was really saying is, "I do care about you and I'll be here, even though it's practically a holiday." (23)	我猜我真正要說的是： 「我很關心妳，我會在 這裡，儘管當天已經算 是放假了。」(52)	我真正想說的其實是， 「我真的很在乎你，雖 然是個節日，我還是會 在這裡等你的。」(68)
10	I guess I've handled it the same way because I can't really imagine not seeing her in the future. (152)	我猜我也是這樣子，無 法想像將來不再看她。 (188)	其實我也是這樣想的， 因為我也無法想像將來 再也見不到她了。(204)
11	... everything I tried was half-hearted because I seemed to know in advance that it wasn't going to be much help. (171)	我所做的一切都是半調 子，因為我似乎事先就 知道，不會有什麼幫 助。(208)	我嘗試的所有事情都是 三心二意敷衍了事，因 為其實我早就知道我並 不能給她太多幫助。 (224)

In examples 5 and 6, Yalom reviews and evaluates the last session he had with Ginny. Crucially, his evaluations towards how well he did and the effects of his words are given with reservation, as marked by the epistemic modals “I think” and “it... seemed to take.” In Tung’s translation, however, both of Yalom’s evaluations are non-modalized, one rendered as a direct assertion of “效果相當不錯” (BT: the effect was rather good), and the other with



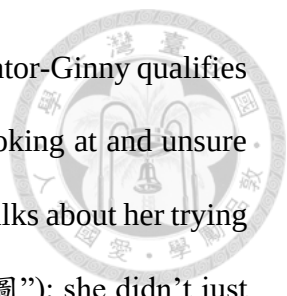
omission of an entire phrase that qualifies the outcome of his intervention. The result is a heightening of narrator-Yalom's commitment to the described situation in TT2. In example 7, narrator-Yalom interrogates himself about his real intention with Ginny, suspecting whether he is "exploiting" his patient's talent for his own benefit. Yalom's self-directed question, however, is rendered an assertion in Tung's translation ("我真的是在剝削她的寫作才能"; BT: I really am exploiting her writing talent), making the narrator commit fully to the proposition of exploiting his patient. Examples 8 to 10 are similar in that all three propositions described are modalized with the epistemic marker "I guess" in the ST. The narrator's qualified certainty, however, is not conveyed in Tung's translation, as TT2 narrator-Yalom simply "starts to examine Ginny's basic value" ("開始檢查她的基本價值"), expresses what he really wants to say ("我真正想說的其實是"; BT: what I really want to say is...) and what he truly thinks ("其實我也是這樣想的"; BT: actually that's also what I think). Finally, in example 11, although the ST narrator-Yalom only "seemed to know in advance," in Tung's translation, with the omission of the epistemic modality, he confidently asserts that he knew it all along ("其實我早就知道"; BT: actually I knew long ago). Once again, the narrative is no longer epistemically modalized, thereby shifting the projected psychological point of view from uncertainty to certainty.

Examples 12-16: Shifts in epistemic modality when narrator-Ginny tells about herself

While narrator-Ginny does not refrain from expressing her thoughts and feelings, these verba sentiendi are often qualified by epistemic modality that distances her from herself. Examples 12 to 16 below (emphasis added) show how omission of epistemic modality in Ginny's report by Tung (2008) shifts the psychological point of view in TT2 and makes for a more straightforward narration.

Table 4.3

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
12	All through the session it seemed I was trying to go back on my old track, to involve us in the old habits of dangling sentences. (32)	在療程中， 我好像想要 回到以往的模式，讓我們懸吊在字句之中。(62)	整個治療中， 我都試圖 回到原本的軌道，習慣性地說些沒頭沒腦的話。(79)
13	As with everything I seem to have gotten stuck on the sentence, "I need," or "Do you like me?" (49)	我的一切似乎都困在文字上，「我需要」或「你喜歡我嗎？」(79)	如同我糾纏於其他事情上一樣，我開始糾纏在這個句子上，「我需要」或者「你喜歡我嗎？」(95)
14	I saw that what I do is pretend that some part of me is doing what actually I am doing. (18)	我看到自己假裝我的某部分真的在做我所做的事。(47)	我假裝我的一部份正做著我該做的事情。(63)
15	My sincerity is pretty and probably superficial. (28)	我的真誠很好看，大概也很膚淺。(58)	我的真誠漂亮而膚淺。(74)
16	Probably the horrible things I say in session make me feel guilty. (46)	也許我在療程中說的惡劣事情讓我感到罪惡。(76)	我治療中談到的一些可怕的事情讓我覺得內疚。(92)



In examples 12 and 13, even when describing her own feelings, narrator-Ginny qualifies them with the epistemic modal “seem” as if she were another person looking at and unsure about herself. In Tung’s translation, however, narrator-Ginny no longer talks about her trying merely in terms of what “it seemed,” but directly as “I tried” (“我都試圖”); she didn’t just “seem to have gotten stuck,” but actually “started to get stuck” (“開始糾纏”). Tung’s omission of epistemic modality changes narrator-Ginny’s self-conscious act of looking at herself from the outside in. This creates a shift to the ST psychological point of view as the sense of distance and ambivalence in ST narrator-Ginny’s voice is replaced by direct assertiveness. Similar to examples 12 and 13, narrator-Ginny also expresses her heightened self-consciousness as she “saw what [she] does” in example 14, this time explicitly. While Lu’s translation retains the dual layers of narrator-Ginny “looking at herself pretending” (“我看到自己假裝”; BT: I saw myself pretending), Tung’s translation renders it simply as an act of pretending (“我假裝” BT: I pretend). In so doing, Ginny’s overactive self-consciousness, which has been described by Yalom as her “casket” (ibid.: xii) and “dungeon” (ibid.: xvi) that traps her in, is not conveyed in TT2. The ST psychological point of view as mediated through narrator-Ginny’s self-consciousness is undermined in complexity without another Ginny examining herself. Finally, in examples 15 and 16, Ginny relates thoughts about her sincerity and the reason she feels guilty, both of which qualified by the epistemic “probably” that reduces her expressed level of certainty. With the omission of this epistemic modal in Tung’s translation, narrator-Ginny’s dubious attitude does not surface and the ST psychological point of view is rendered less negative in shading.

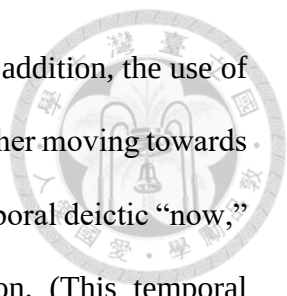
4.2 Spatial Point of View

Recall from Section 2.2.2 that spatial point of view refers to the literal viewing position from which the narrator sees and relates the story. To reconstruct this spatial angle, one crucial linguistic aspect is the system of deixis (Simpson 1993: 13), which can be realized by terms such as “here” and “there,” “this” and “that,” “come” and “go” as well as “bring” and “take.” All of these deictics can signal the spatial relationship between the speaker and the described object, character or event; the former in each pair indicates proximity while the latter suggests distance (ibid.). This section first delineates the two ST narrators’ spatial point of view based on their use of proximal deictics and moves on to investigate the rendering of these terms in the TTs with respect to their impact on spatial point of view.

4.2.1 Analysis of the Source Text

In our ST, both narrators use the proximal deictics (especially “here” and “come”) when they describe their session experiences, indicating spatial closeness to the narrated situation, rather than distance from it. In fact, their patterned use of proximal deictics creates the effect of both narrators reporting the sessions as if right there in the therapy room.

Let us start with narrator-Yalom. In his account of the sessions, he sometimes refers to their location of therapy simply as “here,” which puts him in the same place as the narrated events. For instance, when he recalls Ginny’s revelation in the previous interview about her “sexual feelings,” he tells it in the following manner: “she felt somewhat sexually stimulated **coming in here now** and it was a kind of a different feeling than usual, an adult sexual feeling” (Yalom & Elkin 1974: 62; emphasis added). The place that Ginny “came into” is apparently the therapy room, to which narrator-Yalom refers to as “here” in his narration. This signals that he positions himself inside the room and close to Ginny as he recalls interactions with her, as opposed to pointing (from somewhere else that the real-world Yalom may actually be



when he writes the reports) to a room situated “there” in the distance. In addition, the use of the deictic verb “come” to describe Ginny’s entering adds to the visual of her moving towards a Yalom who observes her from inside the room. Combined with the temporal deictic “now,” this narrated scene is drawn even closer to Yalom’s act of narration. (This temporal dimension will be further discussed in Section 4.3). Elsewhere, narrator-Yalom also refers to the therapy room as “here” and Ginny’s entering as movement towards him. When he wants to reassure Ginny that his office door will be open for her even during the Thanksgiving holiday, he promises to “be here if she is planning to come” (ibid.: 23); he describes Ginny’s joining therapy as “com[ing] in” (ibid.: 33, 73, 157, 163), and her ending therapy as “walk[ing] out of here” (ibid.: 30). Crucially, such use of proximal spatial deictics in narrator-Yalom’s language establishes his spatial point of view as one situated inside the therapy room, close to the transpired sessions as well as his patient.

In narrator-Ginny’s case, her spatial point of view is similarly placed inside the therapy room with her use of proximal deictics. Instead of “going” into Yalom’s office and seeing the sessions as happening “there,” Ginny’s report speaks of how she “come[s] here each week” (ibid.:86), “sit[s] here” in front of Yalom (ibid.: 86) and “comes in” to the office (ibid.: 31, 36, 96, 204)². In other words, just like narrator-Yalom, narrator-Ginny assumes a viewing

² As pointed out by Professor Ken-Fang Lee (personal communication, June 28, 2024) , the use of the word “come” in the ST – a verb that can euphemistically refer to having an orgasm or ejaculation – also adds to the sexual current that courses through Yalom and Ginny’s interactions in the therapy room, what Yalom terms their “shameless transference, countertransference, minuet” (Yalom & Elkin 1974: 154). Therefore, how this verb is rendered in the TTs can also be discussed in terms of the effect on retaining or suppressing the sexual connotations found in the ST. Such an investigation, however, is less pertinent to our analysis of the narrators’ physical viewing position (i.e., spatial point of view) and therefore not pursued here.

position right at the scene of the sessions as she relates the experiences, regardless of the fact that the real-world Ginny in fact produces the reports at home. As narrators, both Yalom and Ginny foreground the closeness of their position to the events and to each other. As we shall investigate in the next section, such a spatial point of view can be shifted by translation choices regarding the proximal deictics “here” and “come,” thereby moving the two narrators farther away from the therapy room.

4.2.2 Spatial Deictics “Here” and “Come” in the two TTs

This section presents the two translators’ rendering of the spatial deictics “here” and “come,” and discusses the effects on spatial point of view. Examples 17-24 below (emphasis added) show TT2 adjusting proximal spatial deictics to locative expressions that are non-deictic and therefore independent of the narrator’s vantage point; such TT2 adjustment is compared to TT1, where both narrators’ use of deictics is generally retained and at times added to convey a narratorial point of view that is spatially proximal to the narrated situation. We start with narrator-Yalom’s case in examples 17-20, and move on to narrator-Ginny in examples 21-24.

Examples 17-20: Shifts in narrator-Yalom’s use of spatial deixis

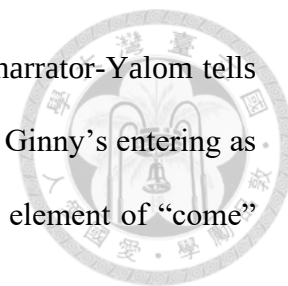
Table 4.4

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
17	... she felt somewhat sexually stimulated coming in here now... (62)	她來到這裡感覺有點情欲上的興奮..... (92)	她覺得如今踏進治療室時會有一種成年人的性興奮..... (108)



18	... she gets flooded with sexual tension when she comes into the office. (73)	她來這裡充滿了情欲上的壓力。(104)	當她走進我辦公室的時 候，就感到性緊張。 (120)
19	She would have liked to come in and say in a very animated way that... (163)	她很希望能走進來，很興奮地說.....(199)	她挺想進入治療室的時 候用生動的口吻 說.....(215)
20	... she could come into the interview and give me hell.... (102)	 她能到這裡對我發 飆一番..... (134)	 她盡可以在治療開 始時讓我知道，對我發 火，..... (149)

In example 17, the proximal deictic adverb “here” and the directional verb “coming in” both imply the narrator’s position within the therapy room. The TT1 rendering of “來到這裡” (BT: coming here) retains the proximity expressed by “here” and Ginny’s movement towards Yalom by “come.” TT1 narrator-Yalom thus assumes a similar viewing position as the ST, both inside the therapy room. In TT2, however, “here” is explicated with the location of “治療室” (BT: therapy room) and Ginny’s “coming in” is rendered a non-directional verb “踏進” (BT: stepping into). This description of “stepping into the therapy room” enlists the therapy room as its reference point in portraying Ginny’s action, an objective location independent of where the narrator is at the moment. As such, although in both TTs Ginny is engaged in the same action of entering the room, TT1 narrator-Yalom observes her doing so from within the same room, while his TT2 counterpart’s viewing position is no longer foregrounded with proximal deictics.



In examples 18 to 20, a similar difference can be observed. TT1 narrator-Yalom tells about the session from a position of “here” in the room, as he describes Ginny’s entering as “來這裡” (BT: comes here), “走進來” (BT: walks in; with the deictic element of “come” included in “進來”) and “到這裡” (BT: arrives here), the last one an instance of adding the deictic “here” in place of the non-deictic “interview” in the ST; on the other hand, TT2 narrator-Yalom anchors Ginny’s action of entering with objective references including his office (“走進我辦公室”; BT: walks into my office), the therapy room (“進入治療室”; BT: goes into the therapy room), and a time point in session (“治療開始時”; BT: at the start of the session). The above examples 17 to 20 collectively bring out the gap between the two TTs in narrator-Yalom’s spatial point of view: TT1 narrator-Yalom, similarly to the ST, positions himself firmly in the therapy room right beside or in wait of his patient, whereas his TT2 counterpart refers to the same location with objective locative expressions that leave his own positioning in relation to the narrated situations rather dubious.

Examples 21-24: Shifts in narrator-Ginny’s use of spatial deixis

Table 4.5

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
21	WHEN I came in after a week that was fecund in the wrong direction I didn't expect anything.... (31)	經過豐收（但是方向錯誤）的一週後， 來到這裡 時，我沒有任何期待，..... (61)	整個一週似乎很有效率，但卻是朝著錯誤的方向。當我 走進治療室 的時候，我毫無期待，..... (78)

22	I wanted to go deeper than last week but when I came in I didn't feel in the mood. (36)	我想我是要取悅你，想要比上週更深入，但是當我 進來 時，感覺並不強烈。(66)	我希望能夠比上一週談得更深入一點，但當我一 腳踏進治療室 的時候，卻沒有了興趣。(83)
23	I am always "cured" and jubilant on the walk in ,... (54)	我在 走來診療 時總是感覺「治好」與有活力，.....(199)	每次當我 走進醫院 的時候，我都覺得「痊癒」了，.....(100)
24	Whereas last time I just came and was my unchanging self— a butterfly under glass. (96)	上次我只是 來了 ，我是我未改變的自我——被壓在玻璃下的蝴蝶。(127)	而上週的 治療 ，我又變成了原本那個我——一隻被壓在玻璃下的蝴蝶。(142)

In examples 21 to 24, we see a similar pattern emerge in narrator-Ginny's case: TT1 tends to align with the ST in adopting proximal deictics in Chinese, such as “來到這裡” (BT: came here), “進來” (BT: came in), “走來診療” (BT: coming to therapy), and “來了” (BT: came), thereby conveying the same spatial point of view from within the therapy room. TT2, however, regularly adjusts the proximal deictics to an objective location or reference point such as the therapy room (“走進治療室”; BT: walked into the therapy room; and “一腳踏進治療室”; BT: stepped into the therapy room), the hospital (“走進醫院”; BT: walking into the hospital) and the therapy (“上週的治療”; BT: the therapy last week), shifting narrator-

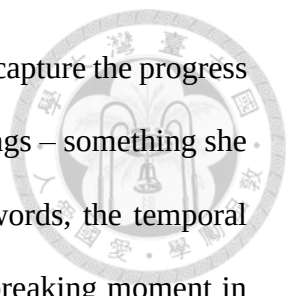
Ginny's spatial point of view, as does narrator-Yalom's, to a place that is not necessarily close to their encounters anymore. As such, a patterned difference emerges for the two TTs on the spatial front: the retention of proximal deictics in TT1 anchors the two protagonists in the same room even in their act of narration, whereas the adjustment of the same deictic terms in TT2 presents readers with the therapist and patient who recount their shared experience in an objective manner that is no longer spatially anchored or intimate.

4.3 Temporal Point of View

This section first explores the temporal point of view in the ST as constructed through the temporal deictic “now.” It then moves on to its rendering in the two TTs, focusing on the consequent effect on ST temporal point of view. We will concentrate on narrator-Yalom's case since the deictic “now” in his language undergoes significantly more translational shifts compared to that in Ginny's.

4.3.1 Analysis of the Source Text

Recall from Section 2.2.3 that the basic concept of temporal point of view concerns how the time of the narrated event is understood by the narrator. In other words, it pertains to all kinds of narrative “manipulation of time sequence,” covering such techniques as repetition, flashbacks, flashforwards, etc. (Simpson 2004: 79), and can be constructed through the use of temporal deictic terms and temporal expressions (Simpson 1993: 13). Although EDG comprises of post-session reports and therefore the real “present time” shared between the narrators and the readers is the time of report-writing, there is prevalent use of the proximal temporal deictic “now” in narrator-Yalom's language to spotlight the particular time point of a session and contrast it with a general time before it. For instance, after hearing Ginny admit that she indeed likes him, Yalom remarks gladly to her “You say that so easily **now!**” (Yalom & Elkin 1974: 26; emphasis added). The use of the present-time “now” stresses how Ginny



didn't use to behave this way and how Yalom at that moment is trying to capture the progress she has made up to that point in acknowledging and expressing her feelings – something she has long “eschewed” ever since they met each other (ibid.). In other words, the temporal deictic “now” brings out the gap as perceived by Yalom between that breaking moment in therapy when Ginny is finally able to let out her own feelings and a time in the past when she used to cringe from them. It marks that particular point on the timeline and highlights how far Ginny has come. The temporal point of view thus projected in the ST is one where the distinction between the particular time in each session and a general time outside of it is significant, and the therapist travels between these time-levels to capture nuanced change in the patient or the situation. Such a point of view, as we shall see in the next section, may be affected by the translators' rendering of the temporal deictic “now,” resulting in a narrator-Yalom who perceives change in their therapeutic journey differently from that of the ST.

4.3.2 Temporal Deictic “Now” in the two TTs

In this section, we present the two translators' rendering of the temporal deictic “now” and discuss the effects on temporal point of view. As mentioned in Section 4.3.1, ST narrator-Yalom uses this deictic to anchor the described situation in a particular time so as to contrast it with an earlier time and highlight the change in between. Examples 25 to 29 below (emphasis added) demonstrate how this temporal marker is retained by Lu but omitted by Tung, creating different temporal point of view for the two TTs.

Examples 25-29: Shifts in narrator-Yalom's use of temporal deixis

Table 4.6

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
25	At this point she makes the connection and says disarmingly, "Well, you know I like you." I maintain my composure: "You say that so easily now !" (26)	這時候她配合了我，毫無戒心地說：「嗯，你知道我喜歡你。」我保持冷靜，「 現在 你說起來好容易！」(55)	她開始聯繫到我們之間的關係上來，並試圖打消我的疑慮，「當然，你知道我喜歡你。」我保持著平靜：「你這麼從容地就將這說了出來！」(72)
26	We moved today , as we usually do, when I can open her up about her feelings toward me. (27)	我們 今天 有進展，就像平常一樣，只有在讓她敞開對我的感覺時才有進展。(56)	每當我能夠讓她敞開地談論對我的感情時，治療就有了進展。(73)
27	While he was getting the coffee, Ginny mentioned that she wished we had started this so much sooner, things seemed to be moving so much more quickly now . (197)	當他去泡咖啡時，金妮說她希望我們早就開始這樣的療程， 現在 事情進展得很快。(236)	他在取咖啡的時候，金妮提到她希望我們早些開始這樣做就好了，因為一切都發展得這般快。(252)



28	Sometimes a patient can hold inside himself this kind of experience as a reference point for future progress, recognizing familiar terrain when he gets near again. Ginny now tends to do the very opposite. (68)	有時候病人會把這種經驗當成未來進程的一個參考點，如果能夠再次接近，就會認出熟悉之處。金妮 現在 的作法剛好相反。(98)	有些時候，病人可以將這種感受當成未來進步的一個參照，當又一次接近這一熟悉領域的時候，病人可以意識到。但金妮卻相反。(114)
29	Active instruction in the art of aggression is perhaps the best thing for her now . (94)	主動指導她學習攻擊，也許 目前 對她最有幫助。(125)	藉著積極的指令來巧妙地表達攻擊性，可能對她再合適不過了。(140)

In example 25, the temporal deictic “now” in narrator-Yalom’s speech is retained in TT1 with “現在你說起來好容易！” (BT: Now you say it so easily!), but omitted in TT2 with “你這麼從容地就將這說了出來！” (BT: You spell this out so easily!). The result is that TT2 narrator-Yalom’s remark on Ginny’s ease of expression is no longer anchored in the immediate “now,” undermining the temporal frame he adopts to describe the difference he observes in Ginny that comes with time. A similar loss of specific temporal anchorage is also found at the end of the same report as shown in example 26: TT2 narrator-Yalom, instead of summing up their progress for “today” (as he does in the ST and TT1), makes a general statement of “每當我能夠讓她敞開地談論對我的感情時，治療就有了進展” (BT: whenever I manage to open her up about her feelings towards me, the session moves forward). As such, narrator-Yalom’s temporal point of view which highlights their progress for that

particular day before generalizing it (with what “we usually do”) is simply rendered a timeless generalization in TT2 without reference to the session on that day.

In examples 27 to 29, ST narrator-Yalom again uses the deictic “now” to specify and limit the time scope of his statements: things were moving quickly “now” (i.e., simultaneous to the time of observation); Ginny “now” tends to behave differently from what most patients do; and giving Ginny active instruction is perhaps a suitable strategy “now.” The temporal limit set by the deictic “now” is reproduced in TT1 with “現在” (BT: now) or “目前” (BT: at present), yet omitted in TT2. The result is that TT2 narrator-Yalom’s statements are no longer placed in the immediate present of that described session, but floating without a temporal frame, as if they could always hold. The temporal point of view thus projected in TT2 blurs the two time-levels in the ST that distinguish between the immediate “now” in the session and a general time outside of it. Crucially, the reduced layer in narrator-Yalom’s temporal frame makes this therapist seem less acute to the nuanced progress of his patient and less aware of the need to adjust his methods for each immediate scenario.

4.4 Ideological Point of View

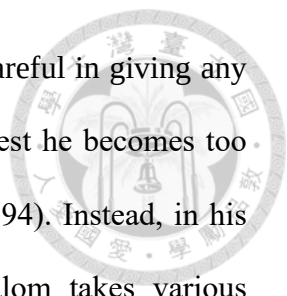
In this section, we investigate how ideological point of view is affected by shifts in transitivity and evaluative terms in the two TTs. To this aim, we first analyze the ideologies projected in the ST, specifically Yalom’s professional beliefs and values concerning psychotherapy. Then we discuss how these beliefs and values may be communicated differently due to shifts in transitivity (particularly the choice of verbs) and evaluative terms, thereby projecting different ideologies about psychotherapy in the two TTs.

4.4.1 Analysis of the Source Text

Before we analyze the ideology projected in the ST, it is worthwhile to recall our definition of “ideology” from Section 2.2.4 – the system of beliefs and values that people adopt to understand the world and interact with others (Simpson 2004: 78). This can be in the form of “cultural assumptions, political beliefs and institutional practices,” which combine to shape our language use (Simpson 1993: 176). Among the various forms of ideology, the most relevant for our study is Yalom’s conception about psychotherapy. Specifically, this pertains to his beliefs regarding the role of the therapist in the process of therapy. After all, it is such therapeutic principles that inform his behavior towards Ginny and form the criteria against which he evaluates himself on the job.

In his afterword in EDG, Yalom elaborates on his conception of psychotherapy as “a dress rehearsal,” where the patient gets to try out new ways of relating to people in the therapy hour with the support and encouragement of the therapist before transferring them to the outside world (Yalom & Elkin 1974: 218-219). For instance, in his work with Ginny to counter her “interpersonal pathology,” which he describes as a kind of “self-effacement” for the sake of gaining others’ love (ibid.: 219), Yalom constantly encourages Ginny to express her emotions, take initiatives and assert herself in the safe environment of therapy.

In other words, part of the therapist’s job is to help the patient develop these new behaviors and attitudes before they can be generalized and brought into real life. While the therapist no doubt exerts influence in this technique of “activation,” however, as Yalom points out, the complication lies in the risk of undermining the patient’s dignity and reducing the person to “an object” to be modified (ibid.: 227-228). In fact, while the forcefulness of the therapist may help to achieve greater behavioral change in patient, such change could appear merely as a result of obedience to the therapist. As Yalom puts it, this is the psychotherapeutic dilemma: the therapist is in effect asking the patient to “do what I suggest,



but do it for yourself!” (ibid.: 227). In face of this paradox, Yalom is careful in giving any “active instruction” even when it seems “the best thing for [Ginny],” lest he becomes too “authoritarian” and inadvertently enhances Ginny’s dependency (ibid.: 94). Instead, in his attempt to instigate change without sacrificing Ginny’s agency, Yalom takes various approaches towards her, ranging from gentle support, convincing persuasion, forceful pushing to sarcastic provocation. In his reports, Yalom describes how he “encourages Ginny to speak up” (ibid.: 185), “persuades her to make some move” (ibid.: 137), “urges her to be more explicit” (ibid.: 3), “presses her for her feelings” (ibid.: 152), and “ironically proposes” an imaginary scene to drive home his point (ibid.: 105). As we shall see in Section 4.4.2, Yalom’s versatile strategies towards Ginny as expressed by various verb phrases are rendered differently in the two TTs, thereby projecting different conceptions of, or ideologies about the role of a therapist.

In addition to his actions towards the patient, Yalom’s honest revelations about himself as a therapist are equally, if not more, indicative of the ideology communicated in the ST. In his reports, narrator-Yalom discloses the part of himself that may be somewhat concealed or prohibited in the sessions (ibid.: 222), such as his own “petty vanities” to gain Ginny’s admiration and to win applause (ibid.: 11, 18, 181), his real motivation behind asking her to write (ibid.: 4, 13), his inability to remain fully focused in therapy at times (ibid.: 12), his blunder of forgetting a session (ibid.: 203), and even the sexual tensions between him and Ginny (ibid.: 62, 73, 112). Although such “unconscious or barely conscious needs” indeed affect his work with Ginny (ibid.: 230), his disclosure of these missteps, doubts or bewilderment is not always cast a negative light in the reports. In fact, as summed up in the afterword, Yalom’s “irrational side, needs and wishes” may well have contributed “the energy and humanity” that made their endeavor successful (ibid.: 233). This points to a

conception of psychotherapy where the role of the therapist is not necessarily a wise mentor free of inner struggles or mistakes, but a fellow human that journeys with the patient while dealing with their own troubles. As we shall see in Section 4.4.2, this conception of the therapist may be affected in the TTs through the modification or addition of evaluative terms attached to Yalom's revelations about himself.

Thus far, we have established the ideological point of view projected in the ST regarding the role and challenge of a therapist. A therapist is someone who, in the complicated scene of psychotherapy, tries to employ various methods to balance the occurrence of change and the loss of agency in the patient, while dealing with his own humanness and all the inner struggles that come with it. In the next two sections, we discuss how such conception about therapist is affected as a result of shifts in transitivity and evaluative terms in the TTs.

4.4.2 Transitivity in the two TTs

In the broad sense of the term, transitivity refers to how a person's experience is accounted for or encoded in language (Simpson 1993: 88). It is essentially concerned with "who or what does what to whom or what" (ibid.: 106). The experience as represented by the transitivity structure can potentially contain three elements: "the process itself" (the verb phrase), "the participants involved in the process," and "the circumstances associated with the process" (ibid.: 88). In the following examples 30 to 39 (emphasis added), we will focus on the rendering of the first element – the processes themselves, namely, "what the therapist Yalom does to or with the patient Ginny." Through examining how Yalom's approaches or behaviors towards Ginny may be shifted in the TTs, we aim to explore potential changes to the ideology about psychotherapy communicated in the TTs.

Examples 30-39: Shifts in transitivity regarding Yalom's behaviors towards Ginny

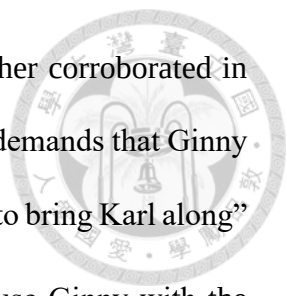
Table 4.7

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
30	I want to keep urging her to talk about what she thinks I'm expecting of her; (13)	我要 敦促她談論 她覺得我對她有什麼期望；(41)	我想繼續 逼著她談 她認為我對她有何期待；(57)
31	I continued to push her more about the writing... (99)	我繼續 追問關於寫作 ，..... (130)	我繼續 逼她談關於寫作的事 ，.....(145)
32	It looks as though her patience is finally being tried and I think it is a good thing— how long have I been pushing her to feel and express her anger? (99)	看來終於快要失去了耐心，我覺得這是一件好事——我花了多少時間 敦促她去感受與表達怒氣 ？(130)	...好像她的耐心經受了考驗。我覺得是件好事情——我 需要逼她 多久才能讓她感到生氣並表達出來呢？(145)
33	I try to push her into the fantasy , asking what the gift was. (26)	我試著 讓她進入幻想 ，問她買了什麼禮物。(55)	我試著 逼她告訴我 是什麼禮物。(72)
34	... so in a sense the shame is to be expected and I was being unfair in urging her to talk about them . (66)	難為情是可以預料的，我 催促她談論幻想 是不公平的。(93)	所以某種意義上來說，這份羞怯是意料當中

			的。如果我逼著她講，對她就有失公允。(109)
35	I press her for her feelings about ending in June... (152)	我要她表達對於六月停止療程的感覺，..... (187)	我逼著她談對6月份結束治療的感想，..... (203)
36	The more I press , the more I realize that there is nothing to be gained. (170)	我越是問下去，越明白其實沒有什麼內容。(208)	我意識到越是逼她，越是什麼都得不到。(223)
37	She's right, of course, but forgets that they weren't ready for it when I urged her to bring Karl in months ago. (197)	她說得對，不過她忘了他們並沒有準備好，我在好幾個月之前就鼓勵她帶卡爾一起來。(236)	雖然她是對的，但忘記了幾個月前我要求她將卡爾帶來時，她還沒有準備好。(252)
38	I ended up the session rather despairing and baffled about how I could infuse her with any respect for her own rights. (45)	療程結束時我感到相當絕望與困惑，不知道如何讓她尊重自己的權利。(74)	療程結束的時候，我感到絕望，搞不清楚該如何向她灌輸她所擁有的權利。(90)

39	... I try to confront all the "shoulds" that she carries around with her ,... (170)	我試著處理她所說的那麼多「應該」，..... (208)	我試著對她所有的「應該」質問，..... (223)
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In examples 30 to 39, with a variety of verb phrases in the ST, we see how Yalom employs varying methods of different intensity to instigate change: he “urges,” “pushes,” “presses,” and “nags” Ginny, as well as “infuses” her with a certain value, and “confronts” her rigid thought pattern. In TT2, these verbs are frequently rendered more intense, if not downright forceful; while in TT1, they are realized with softer and more wide-ranging verb choices. Let us first consider examples 30 to 36. TT2 narrator-Yalom consistently uses the verb “逼” (BT: force) to incite behavioral change in Ginny. This includes “逼她” (BT: forces her), “逼著她談” (BT: forces her to talk), “逼她告訴我” (BT: forces her to tell me), “逼著她講” (BT: forces her to speak) and “逼她.....讓她感到生氣並表達出來” (BT: forces her into feeling and expressing anger). Such rendering of Yalom’s behavior towards Ginny in TT2 can be compared with that in TT1, where the therapist opts for gentler approaches that range from “敦促” (BT: urging), “催促” (BT: prompting), “追問” (BT: asking more), “問下去” (BT: asking further), “要她表達” (BT: asking her to express), to “要她進入幻想” (BT: asking her to go into the fantasy). The ideological point of view thus projected in the two TTs is vastly different. In TT2, the conception about a therapist is someone who has to push and force the patient in an almost authoritative manner; while in TT1, similar to the ST, the therapist is expected to adopt a multitude of methods that are conducive to change without sacrificing the respect for and agency of the patient.



This gap in ideological point of view between the two TTs is further corroborated in examples 37 to 39 with a similar pattern of verb choices. While Yalom “demands that Ginny bring her boyfriend” (“要求她將卡爾帶來”) in TT2, he “encourages her to bring Karl along” (“鼓勵她帶卡爾一起來”) in TT1; while he worries about how to “infuse Ginny with the rights she has” (“灌輸她所擁有的權利”) in TT2, he attempts to “have Ginny respect her own rights” (“讓她尊重自己的權利”); finally, while he “confronts all her should’s” (“對她所有的「應該」質問”) in TT2, he “deals with the should’s she talks about” (“處理她所說的……「應該」”) in TT1. As such, these verb choices portraying “what the therapist does to the patient” cumulatively affect the conception of a therapist’s role in the two TTs. In TT2, narrator-Yalom seems to believe (and therefore guides TT2 readers to believe) that the therapist plays a more pressing, if not aggressive, role, while his TT1 counterpart considers his job to be of a gentler and more encouraging nature.

This conceptual difference is perhaps best captured by how the name of the technique adopted by Yalom is rendered in the two TTs. In his afterword, Yalom explains that a great part of his work (including his behaviors towards Ginny as shown in examples 30 to 39) is what he calls “activation” (ibid.: 227-229). In TT2, this technique is translated quite literally as “激發性” (BT: activating), where the patient seems to require an external force to be “activated”; whereas in TT1, it is rendered into “催化性” (BT: catalyzing), where the patient is believed to carry the potential and material for change while the therapist, although still crucial, acts as a facilitating “catalyst” in the process. This is consistent with the above examples in terms of the projected ideology regarding the profession. The ideological point of view projected in TT2 is one where the therapist is expected to bring down more forceful actions in order to “activate” the patient into desired behaviors; in TT1, on the other hand,

psychotherapy is understood as a gentler process where the therapist employs a variety of encouraging and prodding methods to “catalyze” change in the patient.



4.4.3 Evaluative Terms in the two TTs

In this section, we explore the modification and addition of evaluative terms in the two TTs, especially those that pertain to narrator-Yalom’s stance towards his own thoughts and feelings. As we shall see in examples 40 to 45 below (emphasis added), shifts to evaluative terms affect the ideological point of view projected in the ST as Yalom’s honest revelations about himself are cast different lights in the TTs.

Examples 40-45: Shifts in evaluative terms regarding Yalom himself

Table 4.8

#	ST	TT1 (Lu 2004)	TT2 (Tung 2008)
40	Christ, What a cross to bear! The ludicrousness of it. Here I am trying to help Ginny with survival problems and I'm still burdened down with my own petty vanities. (11)	老天，真是無法擺脫！真是荒謬。我在這裡幫助金妮活下去，同時還被自己的虛榮所糾纏。(39)	天哪，這是多麼沉重的罪孽！真是荒唐啊！我正幫助金妮解決一些有關生存的問題，卻依舊放不下我那小小的虛榮。(56)
41	How fetching it all is, how much I would like to stroll around in that pleasant mist for awhile, but... contraindicated. (12)	這是多麼吸引人的世界，我多麼希望能在這道愉快的迷霧中散	這一切多麼動人，我多麼想在那迷人的霧靄中逗留——但這卻是禁忌。(56)

		步，但是.....治療失當。(40)	
42	Then I tried to focus things a bit , lest we wander endlessly in the haze so characteristic of time with Ginny. (3)	我試著集中焦點，而不是平常與金妮談話時那樣漫無目標。(30)	接著我告誡自己要集中在治療上，以防我們漫無目的地花掉了治療時間，並陷入金妮那種特徵性的漫無目的中。(46)
43	The mature therapist moves deliberately and patiently, that's what I tell my students and that's what I tell myself today. (98)	成熟的治療師有計畫且耐心地進行，那就是我對學生說的，也是我今天告訴自己的。(129)	成熟的治療師總是懷著極大的耐心，小心翼翼地推動治療的進展。我是這樣告誡學生的，今天我也這樣告誡自己。(144)
44	Unimaginatively but doggedly I suggested that "it" was especially expressing feelings to me and about me. (33)	我很沒有想像力，但是很堅持地補充說，特別是做到能夠向我表達她對我的感覺。(63)	我固執刻板地提醒她，「那樣做」專指她能夠清晰地表達針對我或有關我的情感。(80)

45	How obscene it is that I had forgotten she would be here today. (203)	我真是 太大意了 ，才會忘記今天的療程。 (242)	多麼可憎呀，我今天幾乎將她給忘了。(259)
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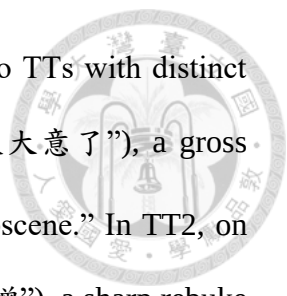
In example 40, we see ST narrator-Yalom exclaim how his “petty vanities” weigh on him so heavily that they become “a cross to bear.” In fact, early on in his report, narrator-Yalom confesses to his desire to “impress” Ginny, a feeling that he suspects he will “never be free of” and something he has to watch constantly (ibid.: 11). In TT2, however, Yalom’s “vanities” are not just painful to bear, but a “heavy sin” (“沉重的罪孽”). The idea of “sin” attaches a strong sense of condemnation to the therapist’s “vanities”. The disapproving tone is further magnified as TT2 Yalom takes the subject position in an active transitivity structure as someone who “can’t put down” (“放不下”) his vanities, instead of passively being “burdened down” by them in the ST. As such, the therapist’s “petty vanities” and the therapist himself, who plays a somewhat active part in holding on to them, are both cast a more negative light. The more negative evaluation in TT2 can be compared with that in TT1, where the vanities are “impossible to get rid of” (“無法擺脫”) and the therapist is “haunted” by them (“被自己的虛榮所糾纏”; BT: to be haunted by my own vanities). Contrary to TT2, the foregrounded meaning in TT1 is the therapist’s inner struggle instead of how condemnable his desire is. As a result, the ideological point of view projected in TT1 is one where a therapist, as any imperfect human, can be trapped and troubled by vanities, while in TT2, he is more unfavorably judged with such a “sin”.

Similarly, in example 41, Yalom’s behavior (and by extension he himself) is evaluated more negatively in TT2. In the ST, as Yalom loses focus of the therapy and wanders off with

Ginny into her psychological world, he suddenly realizes that doing so is “contraindicated,” a medical term denoting an ill-advised treatment due to its potential harm towards the patient. In TT1, narrator-Yalom calls his unwitting “stroll” into Ginny’s world “medically improper” (“治療失當”), while in TT2, it becomes a “taboo” (“禁忌”), connoting a more serious transgression that not only judges the therapist more harshly, but also brings out an ideological point of view that shows little tolerance to a therapist’s misstep into the patient’s “fetching” world.

In examples 42 to 43, we see ST narrator-Yalom “trie[s] to focus things,” and reminds himself of what he tells his students. In TT2, however, Yalom doesn’t just try to focus or tell himself to “move deliberately and patiently”; instead, he “admonishes” himself (“告誡自己”; BT: admonish myself) that he should do so. As the verb implies an existent or potential wrongdoing by the person being admonished, narrator-Yalom’s “self-admonition” reveals his disapproving or untrusting glance towards himself in TT2, which is not present in either ST or TT1. Similar to examples 40 and 41, the addition of negative evaluation in TT2 affects the ideological point of view as the struggles and potential misdeeds of a therapist are less tolerated but more criticized.

Finally, examples 44 and 45 also provide instances of TT2 narrator-Yalom passing more negative evaluation towards himself. In example 44, while the ST Yalom “unimaginatively but doggedly” makes suggestion, TT2 Yalom does so “stubbornly and inflexibly” (“固執刻板地”). This can be compared with the more favorable rendering in TT1, where Yalom does his job “unimaginatively but persistently” (“沒有想像力，但是很堅持地”), a description that highlights his perseverance instead of stubbornness. In example 45, ST narrator-Yalom expresses reproof of himself for forgetting his arrangement with Ginny with the evaluative



exclamation “how obscene it is.” This evaluation is rendered in the two TTs with distinct levels of severity. In TT1, he sees himself as just “too careless” (“太大意了”), a gross understatement compared to the emotionally-charged expression of “obscene.” In TT2, on the other hand, he evaluates his mistake as downright “despicable” (“可憎”), a sharp rebuke that is made even harsher with an addition of “almost” to his forgetting (“幾乎將她給忘了”; BT: almost forgot her). According to TT2 narrator-Yalom, a therapist “almost forgetting his patient” is bad enough to be called “despicable.” Both examples 44 and 45 show narrator-Yalom judging his behaviors and himself more severely, projecting a conception of psychotherapy through which a therapist is less permissive of his human faults.

Summing up examples 40 to 45, we see how Yalom and his imperfect dealings with the patient are consistently evaluated more negatively in TT2, with lexical choices such as “heavy sin,” “taboo,” “admonish,” “stubborn and inflexible,” and “despicable.” A stark comparison can be made to TT1, where narrator-Yalom employs much less disapproving (and sometimes even more positive) descriptions about how he is “haunted,” how he “tries to focus” and “tells” himself things he tells his students, how he can be “unimaginative but persistent,” and how he can be “careless.” These translation choices in regard to evaluative terms affect the ideological point of view projected in the two TTs. In TT1, the projected ideology is one where a therapist can more readily acknowledge and accept, rather than criticize and condemn as in TT2, his own humanness and struggles through the psychotherapeutic journey with the patient.

4.5 Overall Effects and Implications

In Sections 4.1 to 4.4, we presented the two translators’ rendering of specific linguistic markers – i.e., epistemic modals, spatial deictics, temporal deictics, verb choices and

evaluative terms – with respect to the consequent shifts in narrative point of view on the four planes. In this section, we will first summarize these findings and then discuss their overall effects on the representation of therapist-patient relationship as well as the broader implications for our understanding of the translator's voice.

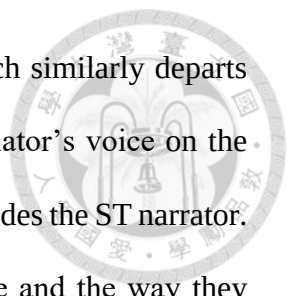
On the psychological plane, we investigated the use of epistemic modals in the ST and found multiple instances where they are omitted in TT2 but retained in TT1 with comparable Chinese modal expressions. Since epistemic modals in general qualify the narrator's commitment to the factuality of a proposition (Simpson 1993: 49), their omission in TT2 shifts the psychological point of view of both narrators to a position of greater certainty and assertiveness from which they mediate their narratives about themselves and the other party; while in TT1, the same situations are narrated with more uncertainty and apprehension. On the spatial plane, both ST narrators use deictics such as "here" and "come" in their recounting to indicate their viewing position within the same space of the narrated sessions. Such a spatial point of view is at times obscured in TT2 with the replacement of proximal deictics by locative expressions that give no indication of the narrators' viewing position, while still foregrounded in TT1 with the retention or even addition of proximal deictics in Chinese. On the temporal plane, ST narrator-Yalom's use of the deictic "now" establishes a temporal point of view that distinguishes between the particular time of a described session and a general time outside of it. Omissions of the deictic "now" have been identified in TT2, which blur the two time-levels highlighted in Yalom's reports and presents a therapist who seems less acute to his patient's nuanced progress over time and less aware of the condition of each immediate scenario. Finally, on the ideological plane, we looked into verb choices (as part of the transitivity structure) and evaluative terms (as part of modality) in our studied texts and found significant shifts in the conception of the role and challenge of a therapist. In TT2,

a therapist is characterized by more forceful behaviors towards the patient while adopting a stricter set of criteria in judging and even condemning themselves. In TT1, however, the conception of a therapist is someone who is not only gentler with the patient in catalyzing change, but also gentler with themselves in acknowledging and accepting their own flaws and missteps as human.

Having recapitulated the shifts in narrative point of view, our next question concerns their overall effects on the representation of Yalom and Ginny's relationship in the two TTs. Compared to ST and TT1, the therapeutic relationship presented in TT2 is one where the therapist seems to relate to the patient in a more self-assured, at times even forceful manner that loses a touch of subtlety and closeness. The therapist's self-assurance is shown in narrator-Yalom's shifted psychological point of view from which observations about the patient are related with greater epistemic certainty that no longer highlight the therapist's limited knowledge, apprehensive interpretation or tentative speculation. The therapist's forcefulness surfaces in his shifted ideological point of view that characterizes his own job as constantly "forcing" the patient into behavioral change. Furthermore, a touch of subtlety is at times lost when Yalom's layered temporal point of view distinguishing the time of "now" and the time outside of it is blurred and so is his perceptive efforts to capture and respond to nuanced changes that come with time. Finally, the sense of closeness between the two protagonists, which is featured in the very title of EDG, becomes somewhat dubious as the viewing position of both narrators is shifted to a place not necessarily within the therapy room right next to each other anymore. Just as the choice of proximal deictics (compared to distal ones) can show the speaker's personal involvement with what they refer to (Bosseaux 2007: 30), the change of the deictic "here" pattern to objective locative expressions in TT2 reflects not only more spatial but also psychological distance. Through their shifted spatial

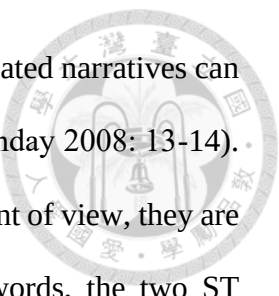
point of view, our two protagonists are drawn farther away from the narrated situations and farther apart from each other. Taken together, the two narrators' shifted points of view in TT2 introduce new elements into the therapeutic picture of EDG, namely, the therapist's greater self-assurance and forcefulness, coupled with a reduced perceptive subtlety and mutual intimacy, which collectively represent a relationship that deviates from the one in the ST or what Yalom envisions to be truly healing.

Crucially, these new elements, or what Schiavi calls the "element of originality" (1996: 9) clearly do not come from the ST nor the ST (implied) author. For instance, TT2 narrator-Yalom's severe self-condemnation and admonition as identified in examples 40 to 45 are not present in the ST Yalom's reports. The same is true for TT1, where narrator-Yalom at times softens his self-criticism and his actions towards Ginny with a gentler edge not given in the ST. Since these new elements, as Schiavi contests, cannot be attributed to the original (implied) author nor exist without an agent, they are only attributable textually to the mediating presence of the translator (*ibid.*: 9). In other words, what we have identified as shifts in the two narrators' points of view – whether in terms of their psychological filter, literal viewing position, narrating frame of time or ideological system – attests to the agency of the translator and helps us to locate the translator's voice. With their shifted sets of point of view, the TT narrators that emerge through comparison and analysis of our studied texts are indeed "the translator's narrator[s], not the original author's" (Schiavi *ibid.*: 8-9). They have been "re-processed" by the translator (*ibid.*: 16) and come to tell the same story from different angles of telling. It is exactly these shifts in narrative point of view, which result from micro-level translation choices for particular linguistic markers, that exemplify one significant way in which the translator informs and instructs the TT narrator, that is, the way in which the translator's voice leaves its marks in translated narratives.



Our finding also echoes with the study of O’Sullivan (2003), which similarly departs from Schiavi’s (1996) revised narratological model and finds the translator’s voice on the narrating level, that is, in the way TT narrator deviates from or even overrides the ST narrator. In her case, the translator’s agency is evident in the TT narrator’s tone and the way they address a different group of implied child readers. In our case, as shown in the comparative analysis in Chapter 4, it emerges in the way the TT narrator positions themselves psychologically, spatially, temporally and ideologically in relation to the narrated situations. As such, the present study not only resonates with O’Sullivan’s argument that the translator can become “visible or audible” in the form of the TT narrator (ibid.: 198), but also demonstrates the applicability of a stylistic framework of point of view that serves to identify and describe the TT narrator’s shifted points of view and by extension, the irreducible voice of the translator.

In addition, what we have identified as the translator’s voice in the current study is different from and complementary to the one presented by Hermans ([1996] 2009). Whereas Hermans’ study discusses instances where the “other” voice of the translator is pressured to “speak for itself” and can be detected distinctly in the translation per se ([1996] 2009: 198), the current study presents instances where the translator’s voice leaves covert linguistic traces that cannot be easily discovered without comparison with the ST or between TTs. While this side of the translator’s voice may be more surreptitious, it can however lead to significant point-of-view shifts that in turn impact the representation of important theme in translated narratives as shown in the present case study of how “translating the talking cure” can involve shifting of narrative point of view that eventually repaints the central theme of therapeutic relationship for the TT readers.



The differently represented “talking cure” also illustrates how translated narratives can never be “a true calque of the ST,” but “a mix of source and target” (Munday 2008: 13-14). While our case study spotlights various instances of shifts in narrative point of view, they are not across-the-board replacement of the ST point of view. In other words, the two ST narrators are not muted or covered up completely. Instead, having been “re-processed” by the translator (Schiavi 1996: 16), they assume a more complex set of narrating angles from which to tell their story in the TT. The coexisting sets of point of view in our TTs project a mixed “talking cure” and exemplify what Schiavi calls a kind of “split-message” received by TT readers (ibid.: 14). As such, the present study not only sheds light on how the translator’s voice can be traced in TT narrator’s shifted angle of telling, but also points to the nature of translated narratives as co-creation by the author and the translator, attesting to the complexity inherent in the act of translation.

Chapter 5 Conclusion

This study sets out to explore translator's voice in translated narratives with two Chinese translations of the psychotherapeutic text *Every Day Gets a Little Closer*. It draws on the narratological approach for the assumption that the translator's voice is ever-present and instructive of the TT narrator. To flesh out this mediating presence, we turn to the stylistic approach for the Uspensky-Fowler-Simpson model of point of view, which helps to identify key linguistic markers associated with different planes of point of view. Adopting this framework, the present study investigates the two translators' rendering of modality, deixis and transitivity and how their linguistic choices give rise to shifts in narratorial point of view which collectively paint different pictures of the therapeutic relationship in the TTs.

Through digital retrieval, close-reading and comparison of the studied texts, we find that all four planes of point of view undergo shifts as a result of micro-level translation choices. Psychological point of view is particularly shifted in TT2 with omissions of epistemic modals, lending both narrators greater certainty and assertiveness in coloring the narrated situations compared to the ST and TT1. Spatial point of view is at times obscured in TT2 with the replacement of proximal deictics by locative expressions, while still foregrounded in TT1 with the retention and sometimes addition of proximal deictics in Chinese. On the temporal plane, omissions of the deictic "now" have been identified in TT2, blurring the ST narrator's layered timeframe and revealing a therapist less acute to time-related nuances. Finally, ideological point of view in regard to the therapist's role and challenge is transformed in TT2 as verb phrases and evaluative terms are rendered in a way that highlights the therapist's more forceful behaviors towards the patient and harsher self-criticism; the projected ideology is also altered in TT1 although in a different direction, where a therapist is understood as a gentler catalyst for the patient and more embracing of their own

humanness. Taken together, the identified point-of-view shifts in TT2 presents readers with a therapeutic relationship where the therapist seems to relate to the patient in a more self-assured, at times even forceful manner that loses a touch of subtlety and closeness – a portrayal that diverges from the ST representation as well as Yalom’s envisioned “instigator of change” (Yalom & Elkin 1974: 225)

The current study combines the theoretical base of narratology with the linguistic tools of stylistics in an attempt to expand our understanding of the translator’s voice in the chosen psychotherapeutic narrative. As we zoom in on the selected linguistic manifestations in the two TTs compared to the ST and mutually, covert traces of the translator’s voice, particularly that of TT2 translator Tung, are brought to the surface. As such, while it is not heard paratextually or self-reflexively as described by Hermans, neither can this voice continue to “remain entirely hidden behind that of the Narrator” (Hermans [1996] 2009: 198). In fact, it is exactly in the way TT narrators position themselves differently in relation to the narrated situations – in terms of their psychological filter, literal viewing position, narrating timeframe and ideological system – that we are able to ascertain the translator’s mediating presence and its textual influence. It is hoped that this descriptive case study has not only exemplified one significant way in which the translator’s voice can be traced in translated narratives, but also highlighted the fruitfulness of joining the narratological and stylistic approaches in enriching our understanding of this irreducible agent in the complex act of translation.

Finally, a few words on the limitations of this study that can be addressed in future research. First of all, as we seek more in-depth description and evaluation of the translator’s voice, the ST-TT comparison is presented qualitatively for the two translators’ linguistic choices to be interpreted within each of its context. It is worthwhile for future research to consider the extent to which the tendency observed and discussed in the present study is

supported in quantitative terms. Secondly, since the present study mainly concerns itself with the textual presence of the translator, it does not explore the personal or wider sociocultural factors behind. The former exploration may benefit from interviews with the two translators, more paratextual materials such as their own writings or other translation works, as well as an approach that considers their different genders and professional training. The latter, on the other hand, may involve studies similar to Munday (2008) or Ng (2009), which investigate the larger publishing, sociocultural or political contexts in which the translators work. Future projects in this vein can build on the present study for the identified shifts and impacted therapeutic theme, and probe how they may be motivated by or interact with different factors in the production of translation. The hope is that with this and more future researches concerned with the concept of translator's voice, we expand and enrich our understanding of what it means for a translator to translate in the inherently complex situation of translation.

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