

## Audience Design in Translation: A Frame-Based Approach

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### 1. Introduction

Any discussion of meaning in translation must take into account the background knowledge of participants in the translator-mediated communicative situation. This is related to the view that comprehension of any linguistic expression, even the most banal, requires the activation of encyclopedic knowledge. A crucial component of understanding, say, a word involves knowing what portion of our vast knowledge about that word is to be attended to and what should be ignored in a communicative situation.

Taylor (1989) provides an excellent example of this in his discussion of *Monday*. Words such as *Monday* cannot even be defined without providing a certain amount of background information about the more general concept of

the organization of the week (cf. Fillmore 1985), as in such utterance as *My birthday falls this year on a Monday*. Moreover, in utterances such as *I have a Monday-morning feeling* and *My car must have been made on a Monday*, what is at issue is not only the position of Monday in a week but the fact that Monday follows the weekend. The reluctance with which a person returns to work after the weekend is evoked for the first sentence and the poor workmanship associated with reluctant return to the workplace for the second. Understanding the utterances containing Monday rests on understanding the implicit set of assumptions about the world in general and Monday in particular.

In monolingual communication, the assumptions and knowledge needed for successful communication are, in most cases, shared by the members of the community. But in a communicative situation involving different languages and cultures, such assumptions, more often than not, are not shared by the participants. The lack of shared assumptions -- say, in the use of a word such as *Monday* -- operating in intercultural communication is responsible for the discrepancy in the way an utterance -- such as *My car must have been made on a Monday* -- is understood between people of different cultures.

In intercultural communication such as translation, the discrepancy in shared assumptions between the readers of source and target texts pose inherent problems for the translator. Most translated texts are judged acceptable by readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it is based on the cultural universe of the target readership. The translator's intervention with the source text, hence, is often needed in order to narrow or neutralize the gap in assumptions operating between the two languages and cultures. For the translator, the process of translation, like many other acts of communication, involves interpretation and formulation. But a translator's interpretation and formulation is different from those in other communicative situations in that s/he is reformulating across cultures for the target readers

whose experience of the world is distinct from that of the source readers. The target text readers use knowledge structures and sets of expectations which are different from those of the source text readers in their interpretation of new information, events and experiences. The translator's retextualizing across cultures and languages to cater to the needs, expectations and experience of the target readers of the translated text is related to what Hatim and Mason (1997) refer to as audience design.<sup>1)</sup>

This paper aims to provide a description of audience design in translation. Central to audience design are the translator's attempts to achieve relevance and effectiveness at the level of propositional content by making assumptions vis-a-vis the target reader's knowledge and experience in a culture. Such attempts will be investigated by drawing on the concept of *frames* (Fillmore 1982, 1985). Frames are schematic representations of situations involving various participants and conceptual roles. The frame notion, which comes from cognitive linguistics, is an important parameter of understanding linguistic meaning in monolingual situations. In this paper, frames will be argued to be an important factor in the process of translation. It will be suggested that translation process involves the translator's construal of events and situations in terms of the target reader's frames.

The present paper is organized as follows. Firstly, I will describe the notion of frames and their use in the construction of meaning of words and texts. Secondly, a discussion will ensue on the translator's use of frame-based knowledge in reformulating texts. The translator's assessment of target readership's frame knowledge will be discussed in terms of translation shifts and a tendency towards explicitation. Thirdly, source text and target text will be contrasted and analyzed to demonstrate that strategic adjustments are made

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1) Audience design was first used by Bell (1991) in his discussion of the language of the news media. For Bell, audience design is the text writer's perception of the needs of the consumers of the text and the consequent adaptation the text writer makes to meet these needs.

by the translator in order to overcome gaps in frame knowledge. I will suggest that specific strategies such as varying the details of frame information, proving specificity in descriptions of sequence of events, and shifting frames are utilized by the translator in order to accommodate the differences between the source and target languages. Lastly, I will discuss the results of the analysis and its implications. The shifts in the level and type of frame knowledge, as displayed in the target text, will be discussed in terms of the translator's assessment of the assumptions and expectations of the reader vis-a-vis the target text.

## 2. Frames

Frames are constructs that refer to the knowledge network linking the multiple domains associated with a given linguistic form. Shaped by a language user's experience, beliefs, or cultural practices, frames are evoked to understand meaning of utterances (Fillmore 1982). Similar or comparable notions have developed in other fields, particularly in artificial intelligence and cognitive psychology. In these other fields, different names have been used such as "schema" (Rummelhart 1975), "script" (Schank & Abelson 1977), "experiential gestalt" (Lakoff & Johnson 1980), "idealized cognitive model" (Lakoff 1987) and "base" (Langacker 1987). The term frame, in this paper, will be used to encompass all these terms.

The knowledge encapsulated in a frame is knowledge which is shared, or is believed to be shared, by a speech community. Bartlett (1932), earliest of the theorists to use the term "schema," observes that "the past operates as an organized mass rather than as a group of elements, each of which retains its specific character." Language users of a culture, with similar experience of the world evoke the shared "global patterns" (de Beaugrande & Dressler 1981) of common sense knowledge about a concept in their interpretation of utterances.

An example of the background frame can be found in our understanding of the word *bachelor*, classically defined as an “unmarried adult male” (Katz and Fodor 1963). Understanding *bachelor* relies on understanding the existence of a set of assumptions about the normal course of a man’s life in a western society -- e.g. monogamous marriage, typical marriageable age, etc. (Fillmore 1982, Lakoff 1987). Talk about bachelors involves implicit acceptance of background assumptions and people are hesitant to apply the term to, say, the pope, Tarzan or a gay man in a long-term relationship, as such assumptions do not apply to these individuals. Similarly, the word *mother* in the Western society is understood against the mother frame according to which a mother is one who is in a marriage relationship with the father, becomes pregnant, gives birth, and then, nurtures and raises the child, remaining all the while married to the father (Lakoff 1987).<sup>2)</sup> Furthermore, a specific component of the frame is often perspectivized in language use. *Unmarried mother* renounces the marriage relationship with the father; *step mother* involves a split between the genetic and birth domains on the one hand and the nurturance domain in the other; *surrogate motherhood* results in splitting off the genetic domain from the birth domain.

To speak of one part of the frame is to bring into consciousness, or raise into question its other components. This effect is particularly striking in connection with the kinds of frames whose elements are sequenced types of events.<sup>3)</sup> Text understanding makes use of scriptal knowledge and involves the activation of whole-scale scripting of events on the presentation of an event that can be seen as being a part of such a script (Fillmore 1982: 130). Thus in *He pushed against the door. The room was empty*, it is possible to make the two sentences cohere by assuming that the goal somebody might have in pushing against the door is to get that door open, and that if one succeeded in

2) Clearly, such a scenario is highly idealized, especially so in this day and age, in that the frame abstracts away many instances of untypical instances.

3) These are referred to as “scripts” by Schank & Abelson (1977).

getting the door open by such an act, one could then be in a position to notice whether the room was empty.

A text also evokes a frame when words are used which are conventionally associated with a particular frame (Fillmore 1985:232). For example, consider the sentence *Julia will open her presents after blowing out the candles and eating her cake*. Although there is no mention of a birthday party, interpreters sharing requisite cultural background invoke a birthday party scene.

An essential element of the frame notion is culture. As large portion of frame-based knowledge is acquired through experience and training, different structured understanding of culture, beliefs about the world, experiences and ways of doing things between members of different cultures will lead to possessing different frames. To a large extent, frames are “cultural artifacts” (Geertz 1973) in that different experiences shape background frames which, in turn, shape the manner in which conceptual underpinnings provide information about respective frames. Therefore, frames for a seemingly corresponding concept between two cultures may differ. For example, a Zulu can use the word *umama* ‘mother’ as a term of respect to an older female. In such usage, the genetic, birth and other domains are irrelevant to the words meaning; only certain components of the genealogical domain are in focus. No such usage for the corresponding English word mother may be found in the English language.

### 3. Evocation of Frames in Translating

#### 3.1 Translation Shifts

Textual changes in the process of translation are necessary -- even imperative at times -- for shaping the target text in a way to achieve functional equivalence (Nida 1969) between source and target texts. Such shifts

are concomitant with translation in that they are often the translator's answer to overcoming the discrepancy in linguistic and cultural differences between the source and target texts. These shifts have been viewed as a consequence, by some, of systemic differences between languages (Catford 1965) and, by others, of textual, literary, and cultural considerations (Popovic 1970).<sup>4</sup> As a means which allow the translator to overcome such differences, shifts are used whenever attempts at straightforward direct transfer on the basis of one-to-one linguistic correspondences fail. The range of phenomena covered by the term shift is wide as it includes such changes as a move from an abstract to concrete form of expression, or a tendency, for example, towards archaism, explicitation or intensification in target text.

Explicitation is a form of shift that has received much attention in recent translation studies literature. It refers to the phenomenon in which the translator reformulates in the target text the source text information in a more explicit form than the original. Such a process, according to Shuttleworth and Cowie (1997:55), is brought about by “the translator filling out the source text, for example by adding explanatory phrases, spelling out implicatures or adding connectives to help the logical flow of the text and to increase readability.” The result of explicitation is often an expansion of the target text, building into it “a semantic redundancy absent in the original” (Blum-Kulka 1986:21).

Explicitation strategies are generally discussed together with addition strategies (Vinay and Darbelnet 1958/1995).<sup>5</sup> Baker (1996) also sees

4) Catford discusses different types of shift, all of which lead to target text rewordings brought about by structural incompatibilities between source and target languages. Catford's shifts are subdivided into category shift, class shift, intrasystem shift, level shift, structure shift and unit shift.

5) Some translation scholars regard addition as more generic and explicitation as the more specific concept (Nida 1964), while others interpret explicitation as the broader concept which incorporates the more specific concept of addition (Seguinot 1988, Schjoldager 1995). Dimitrova (1993), on the other hand, treats the two synonymously.

explicitation as “a tendency to spell things out, including, in its simplest form, the practice of adding background information.”<sup>6)</sup> We will examine how a translator's consideration of the discrepancy between the source and target frames motivates textual shifts in the next section.

### 3.2 Frames and Explicitation

Neubert and Shreve (1992) have pointed out that translators find themselves in unique psychological reality in that they develop two-selves: a source language-receiving personality and a target language-producing personality. The focus of this doubling is on the transfer of the content of the message so that the target readership will be able to understand the basic assumptions that are operating in the translated text. As the translator is keenly aware of the fact that the target text reader will be interpreting the target text from the target reader's assumptions about the world, which is formed as a result of a his/her experiences in a culture -- and not from the source text reader's world view and experience, on which the source text was based -- transfer of frame-based knowledge or frame-shifting becomes an important part of translator's task. It is possible to see why additions are made, more often than not, in translations. Translators, in an effort to enhance target readers' readability, compare and contrast frames of the source and target readership and then specify and elaborate the frame-based knowledge necessary to interpret the text.

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6) Two types of textual phenomena are discussed in Baker's description of explicitation: text expansion and lexical and syntactic explicitation. Baker cites Johanson(1995:23)'s analysis of Norwegian and English corpora at the University of Oslo as evidence for her claim on text expansion. According to Johanson, an increase of about 10% is identified in the number of words in English translation vs. Norwegian originals, as well as a slight increase in the other direction. Regarding syntactic and lexical explicitation, Baker points to a frequency of the use in translation of explanatory vocabulary (cause, reason, due to, lead to, etc.) and conjunctions (because, therefore, consequently, etc.) in the corpus of original and translated text in the same language.



The words used in an a piece of text often underspecifies the event the writer intended to describe. It is often up to the the reader to supply information inferentially in order to arrive at an accurate understanding of a situation. In other words, the meaning of the whole is often more than the meaning of its parts and requires the language user to construct the meaning from the environment, linguistic input, and encyclopedic knowledge (Coulson 2000: 145). The translator, mediating between two languages and cultures, engages in such acts as undertaking specific shifts to make more explicit in the target text the components of the source frame which are being foregrounded and the parts of a scene that have been left implicit in the source text for the source readership to recover. The translator also shifts frames so that the target readers will evoke semantically different but functionally equivalent frames in the target culture to make the target text more acceptable and readable.

In the process of translating, the frames activated by a translator not only serve to guide interpretation of the ST but also to build expectation structures which will enable an adequate target text to be created -- a target text which builds on frame-based knowledge of the target readership.

## 4. Case Study

### 4.1 Data and Methodology

In order to illustrate translator's mediation in terms of frames, a contrastive analysis of source texts and target texts will be conducted. For the present research, two types of texts will be analyzed: news magazine articles and a novel. English magazine articles from *Newsweek International* and their corresponding Korean articles from *Newsweek Korea* and *The Foreign Student* (Susan Choi) and its translation *oykwukin haksyang* (translated by In-Ja Choi) will be used as data for this study.<sup>7)</sup> These texts were selected due to the fact

that relative consistency and motivation in translation decision could be observed in the translated texts.<sup>8)</sup>

In this study, translation shifts will be investigated in terms of specifying the details of a frame, elaboration of event sequence in a frame and frame shift. The changes in the translated texts will be examined qualitatively with an emphasis on how frames are evoked within a specific context.

## 4.2 Data Analysis

### 4.2.1 Elaboration of the details of a frame

An analysis of source and target text suggest that frame information is added in the target text to make the intended meaning of the source text more explicit. Whereas the source text reader may readily evoke a frame by reading the words on the text, the target reader will not be able to evoke a necessary frame needed to understand the target text unless the relevant frame is spelled out. Implicit frames in the message level of ST are elaborated to facilitate understanding of the target reader.

(1) a. ST (Newsweek, June 18, 2001)

(Prince Phillip, Duke of Edinburgh, speaking to British students in China)

If you stay here much longer, you'll all be slitty-eyed.

b. TT

(중국에 체류중인 영국인 유학생들에게)

이곳에 너무 오래 머무르면 여러분도 중국인들처럼 찌진 눈을 갖

7) The Yale system of romanization is used in this paper.

8) In the case of Newsweek Korea, translated articles are revised and edited in four stages and translation problems are reassessed by the “top checkers” (Newsweek Korea Stylebook 1997) in order to ensure a relatively high level of accuracy in meaning and consistency in style in translation.

게 될 것이다.

- (2) a. ST (Newsweek, June 18, 2001)  
(Prince Phillip, Duke of Edinburgh, quizzing a Scottish driving instructor)  
How do you keep the natives off booze long enough to pass the test?
- b. TT  
주당인 스코틀랜드인들이 운전면허 시험에 합격할 때까지 술을 못 마시게 하는 방법은 무엇인가?

- (3) a. SS (Newsweek, May 21, 2001)

#### Rumble in the Media Jungle

Two behemoths of the entertainment world are duking it out on a daily basis.

Why the high-stakes battle could get worse before its over.

BUFFY THE VAMPIRE SLAYER's latest moves have left her fans gasping for breath. In her five seasons on the WB network, the sultry agent of good has killed dozens of night stalkers and demons, and even managed to finish high school and matriculate at UC, Sunnydale. The show made Sarah Michelle Gellar a big star and gave the WB a hip edge over its archrival, UPN. So fans were stunned by last month's news that "Buffy" was decamping to UPN.

- b. TT

두 미디어 공룡 챔피언 쟁탈전

TV 프로그램-헤비급복서 유치 등 사사건건 치열한 경쟁 벌이는  
AOL타임워너와 바이어컴  
이번엔 인터넷에서 맞붙을 전망

‘뱀파이어 슬레이어 버피’는 지난 다섯 시즌동안 워너브러더스(WB) 넷워크에 방영된 인기 프로그램이다. 매력적인 여성 ‘버피’는 선의 대행자로 밤에 돌아다니는 뱀파이어들을 수십 명씩 죽이면서도 고등학교를 마치고 캘리포니아대(서니데이)에 진학한다. 이 프로그램으로 세라 미셸 켈라는 스타덤에 올랐으며 WB는 맞수인 UPN과의 인기도 경쟁에서 앞서나갈 수 있었다. 따라서 지난 4월 ‘버피’가 UPN으로 방송사를 옮긴다는 뉴스는 전혀 예상밖이었다.

Fragments (1) and (2) are contained in an article about how Prince Philip manages to offend just about everyone he meets on his trips overseas. What is implicitly evoked in (1) is the frame of attributes of a typical Chinese person. The physical feature parceled out in (1a) is *slitty-eyed*, but the intended meaning here does not seem to be restricted to eyes. It seems to encompass a whole range of habits, attitudes, beliefs, thinking patterns typical of the Chinese. *Slitty-eyed* may have been used by Prince Philip because it is one of the most prototypical physical attributes Europeans and Americans associate Asians with. By using *slitty-eyed*, however, Prince Philip has highlighted a component of the frame which carries negative connotations regarding the physical attributes of the Chinese: *slitty-eyed* is often used derogatorily from a Euro-centric perspective vis-a-vis the physical traits of Asians. The Prince, by using *slitty-eyed*, has effectively made his joke insulting to the Chinese, other Asians and the students to whom he was directly addressing. In (1b), it is possible to observe that the translator has explicitly spelled out the frame which has been evoked. Note that the translator has added *cwungkwukinchelem* ‘like a Chinese’ in (1b) despite the fact that the Korean readership may well recover the intended meaning of *slitty-eyed* through inference based on information provided by context and co-text. Such shift in translation may be the result of the translator’s assessment that *slitty-eyed* is not salient enough for the target readership to easily evoke the Chinese frame which is needed in order to understand the text.<sup>9)</sup>

In (2a), the frame of the Scots is activated and, again, the Prince has chosen to invoke the frame from a specific perspective. The drinking habits of many native Scots, which have been perspectivized, provides the basis for the creation of implicature in (2a). We observe in (2b) that the translator, again, has provided explicit information about the frame that has been activated. As the association of Scots with their affinity for drinking is fairly common for most source text readers, *keeping the natives off booze* will invoke their frame-based knowledge of the Scots' drinking habits, thus enabling them to interpret the implicature in the source text. Korean readership, on the other hand, will not be able to activate the Scots frame or the component of the frame concerning the drinking habits of the Scots so readily. By adding *cwutangin sukhothullyantuintul* 'alcohol-loving Scots' the translator has explicitated the elements of the frame, with the resultant effect of increasing the level of readability and relevance for the reader.

In (3a), *BUFFY THE VAMPIRE SLAYER*, which occurs in the first sentence of the first paragraph of the article, is presented as given information. The writer of the source text may have presented the title of the program as given information under the assumption that the mention of the title of the popular American TV program will naturally evoke frame-knowledge by the readers (cf. Chafe 1976).<sup>10</sup> The evocation of the frame which occurs as a

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- 9) An informal survey of 20 Korean college students carried out that the Koreans, by and large, do not associate slitty-eyed most prototypically with the Chinese. For Koreans in their 20s, the most prototypical components of the frame regarding the Chinese were "their lack of a sense of hygiene," "newly-acquired wealth," "hanlyu (popularity among the Chinese people of Korean celebrities and for things Korean)," "remarkable cultural heritage." Physical attributes of the Chinese may not be a salient feature for Koreans as the same features are shared by most Koreans.
- 10) Presenting a piece of information as given may also be motivated by rhetorical reasons. A speaker may decide to present a piece of information as given in order to signal that the information is established and agreed and is therefore non-negotiable. Example (3), however, does not seem to be an instance of such

result of reading *BUFFY THE VAMPIRE SLAYER* allows the source text readers to create an appropriate context for understanding the immediate sentence and to coherently interpret the following sentences. In (3b), however, we witness significant shifts: firstly, the first sentence in (3a) has not been translated at all in (3b); secondly, information which is not provided in (3a) has been added in the first sentence of (3b); and lastly, part of the second sentence -- i.e., *in her five seasons on the WB network* -- in (3a) has been integrated into the first sentence in (3b) -- i.e., *cinan tases sicuntongan wenepuletesu neythuwekhuey*. We see that the translator has opted to provide an introduction of *BUFFY THE VAMPIRE SLAYER* to the Korean readers by giving, in the most succinct way, information necessary to understand the *BUFFY THE VAMPIRE SLAYER* frame. In (3b), the translator omits most of the information provided in the first sentence in (3a), perhaps, judging that the discrepancy in knowledge of the popular American TV program between the source and target readers will render the first sentence less than informative for the target readership. Integration in (3b) with information from the second sentence in (3a) may have been motivated to increase informativity in the introduction of *BUFFY THE VAMPIRE SLAYER* in (3b). Retextualizing the message of source text differently in the target text is certainly motivated if we assume that target readers will most likely have little prior experience or knowledge of the TV program. The translator, by providing information about *BUFFY THE VAMPIRE SLAYER* in the first sentence of (3b) has given the readers frame-based knowledge about the program which is needed in order to understand the text.

What has traditionally been described in translation literature as “adding background information” or “providing more cultural information” is in fact the translator’s making shift to bring to the surface the conceptual frame that is activated in the discourse. Additional information about the frame supplied

by the translator is encyclopedic knowledge that is invoked in the process of interpreting language. But the translator's choice regarding the kind of information explicitated in the target text reflects the translator's assessment and construal of the frame-based knowledge of the target readership.

#### 4.2.2 Elaboration of sequential events

Frames enable language users to “unconsciously fill in an incredible amount of information” (Ungerer and Schmid 1996:216) when they produce or listen to language. Without the information provided by frames, language users will not be able to understand even the simplest pieces of texts. As knowledge structures that represent larger sequences of events connected by causal chains, frames, when evoked, may be so powerful that language users don't even notice that important parts of the frame have not been expressed linguistically.<sup>11)</sup> In translation, however, the missing parts of event sequences are often filled in by translators.

(4) a. ST (The Foreign Student)

They sped past the base of the drive to the vice chancellor's

11) Schank and Abelson (1977:38) illustrate this point in their discussion of the following sentences.

- a. John went into a restaurant. He asked the waitress for coq au vin. He paid the bill and left.
- b. John went into a restaurant. He saw a waitress. He got up and left.

Although the two stories give roughly the same amount of information, the first is readily understandable, while the second is not. The reason for the discrepancy, according to Schank and Abelson, is that while the first story fits our internalized frame of eating a meal at a restaurant, the second story does not correspond to the expectations called up by the initial sentence. Hence, it is easy to fill in the missing parts for the first story, but it isn't for the second story.

house and he thought of the night he'd come up, able to grasp only motion, not a sense of the distance, and then standing still to feel space reexplode all around him.

b. TT

그들은 언덕 아래 도로를 지나 부학장의 사택을 향해 빠르게 달려 갔다. 차를 타고 가면서 창은 처음 이 언덕길을 올라갔던 그날 밤을 떠올렸다. 그때는 어디를 얼마나 가고 있는지 거리 감각이라고는 전혀 없이 오직 버스의 흔들리는 움직임만 느껴질 뿐이었다. 그리고 버스에서 내린 뒤에는 온 사방이 끝없이 팽창하는 듯한 기분에 사로잡혀 그저 가만히 서 있기만 했었던 것이다.

(5) a. ST (The Foreign Student)

He has walked for twenty, maybe thirty minutes with only the thin moonlight sifted onto the gravel, scared out of his mind, before he'd seen that small promising glow. Mrs. Reston hadn't turned on the porch light in advance, not wanting to greet him with a big cloud of bugs, and so he had been greeted instead by that sudden shock of a spotlight on him, when his sight came back, Mrs. Reston was there smiling for all she was worth.

b. TT

이삼십 분 동안이나 그는 가느다란 한 줄기 달빛만을 의지하며 잔뜩 겁을 먹은 채로 영원히 끝날 것 같지 않은 이 길을 계속 걸어 올라 왔었던 것이다. 마침내 그 희망의 불빛이 보일 때까지. 레스턴 부인은 현관등을 일부러 미리 켜놓지 않았다. 왜냐하면 구름같이 물려드는 별레떼와 함께 그를 맞이하고 싶지 않았기 때문이었다. 그 때문에 창이 그 집 현관 앞에 섰을 때 갑작스럽게 쏟아지는 불빛을 받고 잠시 어리둥절해야만 했었다. 그의 눈이 불빛에 다시 익숙해졌을 때, 현관 앞에는 레스턴 부인이 얼굴에 활짝 미소를 띠고 서 있었다.

In (4a) and (5a), the original author has left it up to the reader to arrive at an understanding of the sequence of events of the text. In the case of (4a), between the events of being able to “grasp only motion” and “standing still to



feel space reexplode all around him” is the event of “getting off the bus” for Chang, the protagonist of the story. This missing part of the frame expressed on the text is inferred by the reader upon evocation of a frame on riding vehicles: a person generally gets on a vehicle to get to a destination; the person’s experience of motion is a natural part of riding on a vehicle which is in operation; the rider, upon reaching his/her destination, gets off the vehicle which stops for him/her to exit; the rider no longer experiences motion as the result of getting off the vehicle. Moreover, the particular context created in the novel is that Chang's bus ride occurred in the night; only motion of the bus was felt by Chang as any sense of space or distance travelled was not saliently experienced in darkness of the night. By activating a frame which contains predictable temporal structure of riding on a vehicle, the reader of (4a) is able to make the necessary inference needed to understand the course of events that took place. In (4b), the translator has explicitly added the stage linking the sequence of events. The translator’s addition of *pesuyese nyalin twiyenun* ‘after getting off the bus,’ has the effect of minimizing cognitive processing effort on the part of the reader of (4b) in his/her interpretation of the events on the text based on the internalized frame.

In (5a), the reader needs to fill in the missing part of the sequence in order to make sense of the text. In other words, between the sequential events of “walking toward the house for twenty, maybe thirty minutes with only thin moonlight sifted onto gravel” and “to be greeted by that sudden shock of a spotlight,” the missing stage of “arriving at the door of the house” is needed. Again, what is evoked is a frame of arrival at a house. In (5b), the translator opts to fill in the missing gaps in the sequence by providing more details of the frame. While the source text reader is expected to arrive inferentially at an interpretation of a situation where Chang finally reaches the house and stands on the porch, the translator opts to describe more explicitly in the TT what is left implicit in ST. The translator’s decision to provide more specificity may be shaped by an understanding of the possible ambiguity or equivocalness in the

TT readers construal of the situation described in the ST.

The analysis here suggests differences in level of specificity in the description of sequential event frames between the source and target text. From the point of view of the translator, the construal of the situation as reflected in the source text poses problems if the construal is unfamiliar to the TT. The natural consequences of relaying in the target text such unfamiliar construal of the source text would be excessive load on the target reader's cognitive processing.

#### 4.2.3 Frame-shifting

Translational frame-shift refers to cross-linguistic reanalysis in which existing frames in the message level representation in ST are reorganized into a new frame in TT. Such shift in frames is motivated by the translator's judgment regarding the differences in conceptualizations across languages and cultures and in reception by the readers of translations.

##### (6) a. SS (Newsweek, June 25, 2001)

The nautical look is hot, but next seasons Navy-inspired shirts may be more high-tech than high-style. Georgia Tech engineers, sponsored by the Navy, have developed a smart shirt that can monitor your vital signs and beam urgent messages to your doctor. In combat the shirt could be a lifesaver: it can detect bullet wounds with optical sensors and radio back to HQ for help.

##### b. TT

올 시즌 선원 패션은 스타일보다는 첨단기술이 강조될 듯하다. 조지아 공대 기술팀은 미 해군 후원아래 활력 징후를 모니터해 긴급 이상신호를 의사에게 전송할 수 있는 스마트 셔츠를 개발했다. 전투시에는 이 셔츠가 '긴급구조대' 역할을 한다. 광센서로 총상을 감지해 무전으로 본부에 신호를 보낼 수 있다.

## (7) a. ST (Newsweek, July 2, 2001)

Its popularity says much about the conflicted psyches of babyboom consumers. They created Earth Day and then went on to make a status symbol of gas-guzzling four-wheel-drive trucks. Ironically, more SUV owners claim to be environmentalists than do drivers of other types of vehicles.

## b. TT

SUV의 인기는 베이비붐 소비자들의 갈팡질팡하는 심리에 대해 많은 것을 말해준다. 그들은 지구의 날을 제정한 반면 ‘밀빠진 휘발유 독’인 사륜구동 차량을 신분의 상징으로 만들었다. SUV 보유자 중 환경주의자를 자처하는 사람들이 다른 차량 운전자들보다 많은 것은 아이러니가 아닐 수 없다.

In (6) and (7), we observe that the translator has replaced an expression evoking a specific frame in the source text with another expression from a distinctly different frame in the target text. The expressions used in the target display the translator's creativity in language use in that the source text expressions do not necessarily require a frame shift. In other words, *lifesaver* in (6a) and *gas-guzzling* in (7a) could very well be rendered as *syangmeyngul kwuhanun eykhal* 'role of saving lives' and *hwipalyulul manhi ssunun* 'using a lot of gas' -- modulated, but still retaining the literal meaning of the original. But as we can see in (6b), the translator has retextualized the source text by shifting frames. *kinkupkwucoty* 'emergency rescue squad' in (6b) evokes the frame of emergency rescue scene in which the rescue team undertakes various actions to save people in need or a metonymic frame of popular Korean TV program, by the same name, in which the Korean 911 rescue team engages in various heroic acts to help and save the lives of people in dire situations.

Frame shifts result from the translator's ability to imagine parallels in frames between the source and target cultures. The parallel in (6) would be saving people's lives in emergency situations and in (7) a situation which requires a person to continuously pour liquid material into a container. The

translator's reformulation in (7b), in particular, is based on a popular Korean proverb, *mith ppacin tokye mwul pwutki* 'pouring water into a water jug whose bottom has come off.' The use of expressions in the target texts which evoke distinct frames compared to the source text -- but achieving functional equivalence nevertheless -- is grounded on the translator's ability to make a connection from one domain in the source language to another domain in the target language.

Such shift in conceptualization has mostly been discussed in cognitive linguistics in terms of metaphors (Lakoff and Johnson 1980) and mental space theory (Fauconnier 1994). The use of a term from one domain (the trigger) to refer to an entity in another domain (the target) is made possible by picking out and mapping particular elements of the trigger and the target.<sup>12)</sup> Translational frame shifts work by explaining source text situation, which could be rendered more effectively and creatively by means of some other target text situation, which is well known to the target reader and shares the main features of the source situation. Although there may be differences between the default reference of the trigger and the target, there is a non-arbitrary relationship between them that allows the translator to map between domains. Such relationship is mediated by both general and situation-specific cultural knowledge encapsulated in frames. The target texts suggests that the translator uses such frame-based knowledge in text reformulation in consideration of the target readership

#### 4.3 Discussion

We have examined the use of frames in translating by analyzing source and target texts. The alterations which appear as the result of giving more

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12) Nunberg (1978) calls the domain from which a speaker linguistically uses a term as the "trigger" and the domain which contains the entity the speaker is actually referring to as the "target."

explicit frame information, providing a higher level of specificity in the description of sequential events in a frame and shifting frames in the target text have the cumulative effect of producing a text which is more readable, more attuned to the cultural universe of target readership.

Such effect is related to the translator's attempts to use target language interpretatively in the most relevant way for the target readership. As Gutt (1991) suggests, translation is an instance of interpretive use of language and that translations seek to resemble their originals interpretively. Translation is constrained by the principle of relevance in the sense that

If we ask in what respects the intended interpretation of the translation should resemble the original, the answer is: in respects that make it adequately relevant to the audience -- that is, that offer adequate contextual effects; if we ask how the translation should be expressed, the answer is: it should be expressed in such a manner that yields the intended interpretation without putting the audience to unnecessary processing effort.

(Gutt 1991:101-102)

The target texts in the present study show that the translator has engaged in various reshaping operations to guarantee an optimal fit between the source and target text -- a fit that is geared towards frame-based knowledge of the target readership. Viewed from the perspective of frames, translation may be a form of communication which involves highest level of audience design.

This is not to say that translations are always characterized by elaborating the source text more explicitly. We have certainly seen enough "less than relevant" translations which simply result from lack of linguistic and cultural proficiency. But such cases aside, there are many instances in which translations are less explicit than source text. For example, when the source text evokes a frame which may not be well-known to the source readers, but which target readers may be very familiar with, the translator often chooses to

omit some of the information in the relay. We also observe cases in which parts of the source texts are reduced or deleted altogether in the target text by the translator, perhaps, from the judgment that explicating frame information may not be relevant for the purpose of translation.

(8) a. ST (Newsweek May 21, 2001)

The following year, Samsung released “Shiri,” a \$5 million spy thriller starring Yunjin Kim that broke the local box-office record held by “Titanic.” “Shiri” went on to become a hit in Hong Kong, Taiwan and Japan as well.

b. TT

이듬해 삼성이 5백만 달러를 투자한 ‘쉬리’가 개봉됐다. 김윤진 (28)이라는 신예가 출연한 이 영화는 ‘타이태닉’이 세운 국내 흥행 기록을 깼다. ‘쉬리’는 이후 홍콩·대만·일본에도 수출돼 흥행에 성공했다.

(9) a. ST (Newsweek April 24, 1996, cited in Kirk 2001)

“The big operators have incredible advantages,” says analyst Rick Frazier of the Atlanta Consulting Group -- chief among them highly recognizable brand names and very deep pockets.

b. TT

“대형 회사들이 아주 유리한 위치를 차지하고 있다”고 한 분석가는 말한다.

The examples above suggest that information in the source text is not always explicitly reformulated in the target text. In (8b), the omission of “spy thriller” may have been motivated by the lack of informativity for the target readers. The specific name of the individual analyst and the firm he works for may also have been dropped in (9b) due to their possible lack of relevance for the purpose of translation (see Vermeer 1996, Nord 1997).<sup>13)</sup>

Text meaning in any given case depends not simply upon elaborations of text but also upon the reader's prior knowledge, and, of course the writer's skill in helpfully elaborating appropriate linguistic expressions. Text meaning is explicit when what is said strikes a balance with *what may be assumed* (Nystrand and Wiemelt 1991). And in translation, explicitation must be seen in terms of the translator's assessment of the gap in frames between the source and target readers and of the translator's intervention to achieve an optimal fit based on the assessment. The analysis in the preceding sections suggest that the translator, by elaborating frame information, providing specificity in the sequence within a frame and shifting frames, tries to produce a relevantly mediating text which allows the source writer and the target reader to reciprocate effectively.

## 5. Conclusion

In the preceding discussion, the translator's intervention with the source text was described in terms of assumptions the translator makes vis-a-vis the target readership's frame-based knowledge which are used to interpret events, new information and experiences. These background knowledge, organized into frames, are crucially used by a translator in two ways: to interpret the source text and to retextualize the source text from the perspective of the target readers who would be reinterpreting the target text with their frame knowledge. The use of frames for retextualizing, in particular, is based on the translator's assessment of linguistically and culturally induced discrepancies that exist between certain textual items in the source and target texts.

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13) This may be related to Baker's (1996) study which, based on research that compares the language of translation with original language, identify four universal features in translation: simplification, explicitation, normalization and leveling out. If we accept Baker's description, (8) and (9) may be seen as cases of simplification.

The results of this study have important implications for translator education. Significant difference can be found between the behavior of novice translators in general, on one hand, and that of experienced persons, on the other, in terms of making construal from the perspective of target readership (cf. Hiartaranta 2000). Translators have varying degrees of awareness in the differences and similarities in frames evoked by the source and target readers and the translators are likely to vary in terms of perceived need to attempt to reflect or alter the source-language construal when producing the target text. Translator education should be geared towards enhancing student recognition of audience design as a guiding principle and developing the ability to construe the source text from the perspective of target readership's frames. In future research, comparative analysis of translations across text types and genres is needed in order to illuminate different aspects of frame evocation in translations of different text types and genres.

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K C I

[국문초록]

## 번역의 독자 지향성에 대한 연구: 인지적 프레임에 의한 분석

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본 논문의 목적은 인지적 틀(Fillmore 1982, 1985)에 근거해 번역문에 나타나는 독자 지향성에 대해 고찰해 보는 데 있다. 인지적 틀이란 언어 사용자들이 특정 개념 또는 상황에 대해 일반적으로 갖는, 구조화된 지식을 가리킨다. 이러한 틀은 스키마 구조를 형성하고 있으며 의사소통 상황에서 화자(저자)와 청자(독자)가 의미를 생성하고 해석해 낼 수 있는 근거를 마련해 주기도 한다. 틀은 경험을 통하여 형성되므로 문화에 따라 사람들은 각기 다른 틀을 가지게 된다.

번역을 서로 상이한 문화간에 이루어지는 의사소통이라고 정의할 때, 각 문화에서 언어 사용자들이 갖는 틀은 번역 문제를 일으키는 원인이 된다. 따라서 원문 독자들의 틀 지식에 근거해 쓰여진 텍스트가 번역자의 중개 과정을 거쳐 번역문 독자들의 틀에 의해 이해되도록 하기 위해, 번역자는 번역과정에 개입하여 이해의 간극을 메워주는 번역문을 구성한다. 본 논문에서는 원문과 번역문에 대한 비교·분석을 원어 문화의 틀과 번역어 문화의 틀이 번역에서 중요한 준거틀을 제공한다는 것을 증명한다. 특히 틀 관련 지식의 명시적인 기술, 시간적인 흐름에 따라 연쇄를 이루는 틀의 구체적인 정보 제공, 틀 전환(frame-shifting)을 통한 번역어의 창의적인 사용 등 틀에 근거한 번역 양상에 대해 체계적으로 살펴봄으로써 언어·문화간의 중개로서의 번역에 대해 재조명해 본다.

▶주제어: Frames, Audience Design, Translation Shift, Cognitive Linguistics