

# Phonetics and Fidelity: A Study of Roman Ingarden's Aesthetics of Translation

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## To cite this article:

Yang Yu. Phonetics and Fidelity: A Study of Roman Ingarden's Aesthetics of Translation. *Humanities and Social Sciences*.

Vol. 11, No. 4, 2023, pp. 133-140. doi: 10.11648/j.hss.20231104.13

**Received:** June 8, 2023; **Accepted:** July 8, 2023; **Published:** July 17, 2023

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**Abstract:** The phenomenological philosopher Roman Ingarden is the translator of the Polish version of the Critique of Pure Reason. Based on this translation experience and his concern with language issues, he discusses the question of criteria for faithful translation in his book *On Translation*, using the common difficulties of fidelity in translation practice as an index. He proposes a "double stratum" faithful translation view to tackle the common difficulties of faithfulness in translation practice. In contrast to the traditional criteria of faithful translation, Ingarden stresses the necessity and importance of phonological faithfulness based on semantic faithfulness and the hierarchical structure of literary works. He carries out a phenomenological description and analysis of various "language-pronunciation" constructs, such as "rhythmic quality" "melodic property", and other typical phonetic qualities, considering them as important aesthetic-related factors that affect the "polyphonic harmony" of literary works. On this basis, he explores the importance of the phonological stratum in the linguistic transformation of literary works. This paper argues that the formation of his view of translation is closely related to his phenomenological and aesthetic research, and that his ontology of works and linguistic thought is more specific and clearly in his view of translation, which provides a reference 'cross-strategy' for the intercultural communication of literary works and the interdisciplinary communication between literature and translation.

**Keywords:** Roman Ingarden, Phonetics, Faithful Criterion, Translation Thoughts

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## 1. Introduction

Roman Ingarden (1,893-1,970) is a famous phenomenological philosopher and esthetician in Poland. His academic contribution in literature and aesthetics has been widely recognized. Ingarden's academic translation is an important part of his academic contribution. Carding Ingarden's translation thoughts has a certain role in promoting in-depth understanding and comprehensive understanding of his philosophical thoughts and literary theories.

Ingarden's translation view focuses on the difficulty of faithful translation. His translation thoughts are concentrated in *On Translation*<sup>1</sup>, and some translation views are scattered

in *The Literary Work of Art* and *The Cognition of the Literary Work of Art*. At present, the domestic attention to Ingarden's translation thoughts is very limited <sup>2</sup>: on the one hand, the academic translation of his works is rare compared with the research volume of Ingarden himself, and a large number of academic works have not yet entered the public view; including *On Translation*; on the other hand, there are not many translated articles that can reflect their translation views, and most of them appear between the lines or in the

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published in German in 1931 and later translated into Polish by Maria Turowicz and reprinted in 1960. In the Polish edition, Ingarden expanded on some of the earlier ideas and added many notes, including reflections on the translation of literary works.

<sup>2</sup> At the 11th National Conference of the China Association for Comparative Studies of English and Chinese, scholars Zhu Shu and Zhang Chunbai delivered a group paper on "A Review of Ingarden's Translation Thought". This is the first research article on Ingarden's translation thought in China. From a professional point of view, the author affirmed that "his translation thought has ontological significance for translation research and translation practice".

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<sup>1</sup> *On Translations*, published in Polish in 1955, was collected by Michal Rusinek in *On the Art of Translation* and later translated into English by Jolanta W. Wawrzycka and edited by Anna-Teresa Tymieniecka in *Ingardeniana III*. Some of the ideas are scattered in the form of notes in *The Literary Work of Art*, first

notes of their works. Most of the existing studies on Ingarden's translation thought are based on his work Structural Hierarchy Theory to evaluate various translations, especially the translation of literary works, or "from the perspective of Ingarden's phenomenological literary theory" [1], rather than from the translation thought itself, there is less carding and interpretation of his translation views.

In *On Translation*, Ingarden takes the common difficulties of fidelity in translation practice as an index to discuss the standard of fidelity translation. In addition to the semantic stratum of fidelity, a comprehensive fidelity translation should also include the phonetic faithfulness. The formation of Ingarden's "double stratum" faithful translation view is also closely related to his phenomenological aesthetic research. This paper intends to start from Ingarden's linguistic thought, taking the translation of the phonetic stratum of literary works as an example, to investigate its characteristic translation concept represented by the faithful translation of phonetic, and deeply grasp the connotation and value of his translation thought.

## 2. The Birth and Formation of Roman Ingarden's Phonetic Translation Thought

The standard of translation is the core of translation theory and practice. The standard of fidelity is one of the most influential, the most widely received and the most widely accepted translation standards. Whether it's Yan Fu's "faithfulness, expressiveness and elegance" [2], Fu Lei's "be alike in spirit not in form" [3], Qian Zhongshu's "sublimation theory" [4], Peter Newmark's "semantic translation" and "communicative translation" [5], are translation theories or perspectives proposed from different dimensions and perspectives around the standard of faithfulness.

The traditional concept of faithful translation holds that the general principle of translation is to be faithful to the original text, i.e. to replace the original language with a completely different language pronunciation system while ensuring the semantic invariance of the work. In response, Ingarden said, "the very notion of 'translation,' and especially of its 'faithfulness,' needs to be revised and defined differently for scholarly works and for literary works of art" [6]. In evaluating traditional standards of fidelity, Ingarden did not directly point directly to the problem of such "fidelity", but first stated the premise that translation can achieve "faithfulness" – by returning to the object itself. Translators need to have a thorough "pre-understanding" of the object before translating, including but not limited to clarifying the type of work, familiarizing themselves with the structure of the object, and grasping the tonality of the language used in the work. The selection of translation strategies by translators should be adjusted based on the structural differences between the target language and other written works, in order to achieve the goal of "faithful" translation. On this basis, Ingarden distinguished the differences between work of

scholarship and literary in *"On Translation"* and proposed "faithful translation of phonetics" as a supplement to the standard of translation fidelity, taking into account the structural specificity of literary works. His point of view has also been recognized by the current academic translation community. When discussing the translation of terms and new vocabulary in science fiction, Michał Wilczewski borrowed Ingarden's translation perspective and proposed:

*"all the layers of a Science-Fiction text are marked with uniqueness: verbal sounds, sound-linguistic phenomena, semantic units, presented entities and image schemata."* [7]

Michał Wilczewski used the example of the Polish science fiction novel *The Cyberiad* by Stanislaw Lem to point out that the difference in the morphology of the Polish language and English languages, as well as the difference in the relationship between phonetics and semantics, ultimately affected the value achievement of the English version of the novel.

The emergence and development of Ingarden's phonetic translation thought is closely related to his linguistic thought. This was accompanied by the structural ontological analysis of literary works. "(1) the stratum of word sounds and the phonetic formations of higher order built on them;(2) the stratum of meaning units of various orders;(3) the stratum of manifold schematized aspects and aspect continua and series, and finally (4) the stratum of represented objectivities" [8]. Each stratum has unique materials and special attributes, and the strata interact and form an organic whole based on each other, playing a "polyphonic harmony". Ingarden endows the language stratum with a foundational position in the structural hierarchy of literary works. The language of literary works is a two-stratum structure consisting of a phonetic stratum and a semantic stratum. The phonetic stratum is the material shell of the structure of literary works, which has an organic structural relationship with the semantic stratum, the representation object stratum, and the schematic view stratum. On the one hand, it provides a foothold for meaning in the semantic stratum, and on the other hand, it directly influences the reader's process of "concretization" literary works. "If, one were to translate a literary work of art in such a manner that the represented objectivities were indeed constituted in the same states of affairs and would possess entirely the same moments as the 'original' but that, at the same time, the aspect stratum were changed by the use of a different phonetic material in such a way that, the previously predominant visual aspects were largely replaced in the translation by acoustic aspects, the total character of the work itself would be essentially altered" [8]. Considering the organic and unified structure of literary works, the translation of literary works should not simply involve the "equal substitution" of the semantic strata of the work, but should also take into account the internal relations between the semantic strata and other strata in the work. Ingarden provided a detailed phenomenological description and analysis of the phonetic and semantic strata of literary works, as well as the linguistic phenomena derived from

them, and Ingarden's attention to the emotional attribute of language has greatly influenced the formation of his "double-stratum" view of faithful translation. The faithful translation of works involves two strata of faithfulness: semantic faithfulness and phonological faithfulness.

When Ingarden discussed the translation differences between work of scholarship and literary works of art in *On Translation*, he proposed that language can be divided into two categories: purely intellectual language and language rich in emotional character. It is generally believed that the translation of scholarship works needs to ensure the objectivity, accuracy, and clarity of semantics in the process of transmission, which is a kind of intellectual view of language. Ingarden refuted this one-sided and stereotyped traditional concept by listing the four functions of language. He believes that under the cooperation of phonetics and semantics, language has mainly four functions: representation, expression, informative and affective. According to the type of linguistic works, the specific functions also have their own preferences, the language of literary works often has a more prominent emotional function, especially those works with strong artistry require language to have appeal, expressiveness, and reproductive ability. Under the traditional idea of translation, the function of language in scholarship works is subjectively compressed, and the objective reconstruction of the object of reproduction in the works becomes the primary function of language, and then on the basis of "representation", readers are "informed" and encouraged to "concertize". In this tendency of the knowledge-based function of language, the expressive and affective functions of language are artificially weakened. Specifically, the functions of the phonetic stratum are compressed, and the main functions of the phonetic stratum are limited to determining semantics and providing sound materials for works. Moreover, in the process of translation, it also tends to replace vague and polysemous words with precise and unambiguous ones, in pursuit of the so-called "clarity" and "accuracy". Ingarden proposes, "the whole concept of 'intellectual' language stems from a certain cognitive practice; this stance, on the one hand, regards the world as a construct entirely extra-human, and, on the other hand, it considers those factors in a cognizing man which are of extra-intellectual nature, in practice, influence the course of cognition of the world, as the factors which contaminate the cognitive results with subjective instructions" [6]. This cognitive tendency will influence the translator's choice of words in the process of translation. It is a narrow view of the function of language to recognize and identify the object with purely objective attributes and strip its emotional colouring. On the contrary, rich emotion is also one of the basic attributes of language, especially everyday speech is a colorful emotional language, it is particularly important to properly translate the phonetic stratum with the function of expression. It also involves the "fidelity" of translation, that is, the degree and limits of emotional reproduction in translation. In this respect, Ingarden believes that it is usually impossible to translate one language into another without

affecting the emotional coloring of the original language, which is one of the reasons why there are so few excellent translations of poetry or plays.

Although it is almost impossible to represent the emotional coloring of language without distortion in translation, this does not mean that the signals sent by the language of literary works can be ignored, especially the signals and clues left by the author in the phonetic stratum. Ingarden said that the translation of both scholarship and literary works should pay attention to the representation of the emotional attributes of the original language, especially the aesthetic representation of "emotional quality" and "manifestation qualities" revealed in the pronunciation of words and their derived phonetic phenomena. With the help of linguistic description, we can know the details of the object, "but the inexpressible, that aspect of psychic life which cannot be described in the manifestation qualities, nevertheless remain indeterminate" [8]. The phonetic stratum is indeed one of the key factors affecting whether literary works can be translated "faithfully", which should and must be included in the evaluation system of faithful translation.

Ingarden's exploration of the difficulty of faithful translation stems from the debate on the relationship between phonetics and semantics and demonstrates the homologous relationship between the legitimacy and translatability of translation in the process of research. "Therefore, it should at least be accepted that not all languages were created as a result of random and purposeful agreements or that not in all respects is the connection between the word sound and its connotations as loose as it is proclaimed by the conventionalistic theory" [6]. The relationship between pronunciation and semantics is indeed relatively loose, so that it is possible to replace the original language with another pronunciation system to complete the translation. However, the relationship between phonetics and semantics is not always so loose and random, nor is it so close that it becomes a solid knot, but shows multiple and different relationship patterns in different languages. They can be a relatively close combination, such as Chinese; It can also be a relatively loose correspondence, such as English. While the dynamic differences between languages provide the possible basis for translation, they also become the source of the difficulty of 'faithful' translation.

In Ingarden's view, language is also a meaning system with structure. Different types of language are distinguished according to their grammatical forms and composition of meaning, and play a role in determining the purely intentional objects and constructing the purely intentional associations of objects. Functional words and finite verbs have made outstanding contributions to the construction of sentences, phrases and even a complete representation of the world in literary works. In other words, the meaning of words often changes according to the context in which they appear, "whenever the word functions only as part of a sentence, discovering that form of the meaning which the word has in isolating, would be neither advisable nor faithful to the text." [9] Ingarden does not suggest that translators should pay too

much attention to the dictionary meaning of words in translation. He believes that the dictionary meaning of words is formed in artificial language analysis, not the original form of the word's meaning. In particular, the dictionary form of words always has many meanings. Only by placing words in a higher stratum of semantic units can we better clarify the specific meaning.

As a result, many researchers at home and abroad, especially in Europe, have taken note of Ingarden's view of language. Dutch scholar H. parret said, "Any linguist interested in language methods will undoubtedly be attracted by Ingarden's detailed analysis of language fragments and his proposed structural concepts" [10]. Hungarian scholar Jacek juliusz jadacki believes that Ingarden's linguistic view inspired a group of Polish semioticians such as Tadeusz CZeZowski and Tadeusz Kotarbinski.

Domestic scholars have also taken note of Ingarden's linguistic thought, and some studies have pointed out that, the structure theory of literary works he put forward can actually be reduced to a very systematic phenomenological theory of literary language. which successively explores the three elements of literary language -- pronunciation, meaning and object -- and the signifying relationship between them... Ingarden's research provides a phenomenological dimension for the study of modern Western literary language". [11]

### 3. Faithful Translation of Phonetics: The Literary Practice of Ingarden's Phonetic Translation Thought

Language is the raw material basis of a work, phonetic is the formal basis of the language material of a work, semantics is the content basis, and the phonetic stratum and semantic stratum together provide the material shell of the work. Therefore, in addition to the accurate semantic translation, faithful translation also requires faithful translation of the phonetic stratum in the work. Ingarden proposed to combine the internal strata of the work and the relationship between strata to achieve "faithful translation of the phonetic".

Translation is a complex process of dynamic equilibrium. The exchange of languages leads to changes in the organic balance between the strata of the original work, which is also one of the reasons for the difficulty of fidelity. "The difficulties that limits the degree of fidelity stem precisely from the close connections between the full sound of the word and the manner in which it fulfills all of its functions." [6], It is necessary to pay attention to the translation of phonetics and derived phonetic phenomena, and carefully identify various creations and attribute characteristics of the phonetic stratum of literary works. If the translator fails to listen to the "original sound" of the poem, it is likely that the "polyphonic harmony" of the original work will be destroyed, which will inevitably affect the aesthetic value of the translation. For example, the semantic stratum of different versions of poetry translation may basically maintain the

identity, but if the translator fails to listen to the "original sound" of the phonetic stratum of the poetry, it is likely to destroy the "polyphony harmony" of the original, which is bound to affect the aesthetic value of the translation. From the two typical aesthetic perspectives of "rhythmic qualities" and "melodic properties", we can explore the possibility and realization of phonological fidelity in the translation of literary works.

#### 3.1. Rhythmic Qualities

Every literary work has a rhythmic quality, which is mainly exists in the phonetic stratum of the work. "rhythm is a specific Gestalt quality that is constituted only in the recurrence of such sequences" [8]. As a small language unit in language, words can appear independently in daily life, but in literary works, they often appear in a structured and organized appearance in the merged sentences, and become a higher order phonetic formation. Ingarden described this phenomenon of derived word pronunciation as a "solidified" state, in which "many words have been synthesized into a seemingly single whole", generating new phonetic formations.

The order and sound of each word in a sentence constitute the rhythmic quality of a literary work. According to different genres of literary works, Ingarden divides rhythmic quality into two categories. One type is regular rhythmic quality, which is mainly found in poetry. The rhythmic quality is characterized by regular repetition and recitation of lines, which gives a sense of regularity and order; another type is free rhythmic quality, which is commonly found in prose works. The author's choice and arrangement of words constitute the unique rhythmic quality of the work, while also determining the rhythmic attributes of the work, and subsequently defining the methods of reading the work. If the speaker fails to read according to the specific method prescribed in the work, there will be a distortion in the pronunciation layer of the words, which will then affect the "concretization" of other levels and undermine the overall "polyphony" of the work.

In the process of translation, the translator must first determine the type of rhythmic quality according to the combination and arrangement of the pronunciation of the words in the work, focusing on the free rhythm that is rich in variation and expressiveness, and then try to restore and reproduce the rhythmic quality of the original work by combining the pronunciation characteristics of the target language, and then grasp the inherent rhythm according to the "language-pronunciation" style. Then, according to the rhythm of the "language-pronunciation" body of work, we can grasp its inherent speed. If the translator fails to pay attention to the rhythmic characteristics of the language of the work, or fails to accept and translate according to the rhythm and speed provided by the work, or fails to "faithfully" reproduce the rhythm and speed of the original language due to the great difference in pronunciation rules between the two languages, then the connection of the "original sound" in the case of the destruction of the

successive translations in the case of the destruction of the "original sound" is destined to fail to reproduce the "polyphonic harmony". "When they are not, a falsifying reconstruction of the phonetic stratum of the given work results". [8]

Taking Li Bai's poetic creation as an example, the poet's free and easy personality makes his poetry as a whole show obvious anti-law characteristic and tends to be unconstrained in the creation of Yuefu Poetry or ancient style poetry with irregular sentence patterns, irregular length. "The poet has not only created new ideas, but also new ideas in the field of scene, mood, temperament and rhythm, especially in the field of rhythm. In accordance with the requirements of ideological and emotional expression, he has achieved a more consistent aesthetic law of poetic art." [12]. Through the change of the sentence pattern of *Invitation to Wine*, the poem starts with three words and is followed by seven words, "君不见,黄河之水天上来", The first and last sentence patterns echo, the rhythm is uniform, bold and straightforward; In the middle, five characters lead out, a seven character sentence pattern as continuous and majestic as a March, "与君歌一曲,请君为我倾耳听", Emotions emerge one after another, and the poet's talent and mind are at a glance; At the end of the article, it ends with three words and seven words. The first and last sentence patterns echo each other, and at the same time, emotion and strength go further. Three words emphasize three words, and seven words repeat seven words, "五花马,千金裘,呼儿将出换美酒,与尔同销万古愁", The rhythm brought about by the change of sentence patterns not only makes the poet's emotions come out, but also touches the readers. Comparing the translations of the translator Mr Xu Yuanchong, "Do you not see the Yellow River come from the sky", "Do you not see the mirrors bright in chambers high, Grieve over your snow-white hair though once it was silk-black?" The sentence patterns and rhythms of the original poem have been split, and only the antithesis of 'Jun Bu Jian' has been retained from the semantic form. Another example is the seven words in the middle of the poem, "人生得意须尽欢,莫使金樽空对月" "When hopes are won, Oh! Drink your fill in high delight, And never leave your wine-cup empty in moonlight". Xu Yuanchong's translation can be described as a complete and smooth reproduction of the original meaning of the poem and prose, achieving semantic faithfulness, but it does not completely suppress the natural and elegant rhythm of the original work, which affects the reproduction of the aesthetic value of the original work to a certain extent.

### 3.2. Melodic Properties

"Melodies" is one of the typical phonetic properties of literary works. Ingarden believes that the "melodies" and melodic characters are affected by such factors such as the pronunciation position, tone value, order of arrangement, repetition and frequency of vowels in the pronunciation of words. The attribute of "melodic properties" is particularly prominent in poetry. Ingarden pointed out that, "it is also an aspect of the poet's art to master and apply in an artistic

manner the various melodic properties of language, either for the purpose of the purely melodic beauty of the text or for the manifold purpose of representation" [8]. Especially when we read a poem aloud, we can clearly feel the melodic properties of the work through the rhymes and vowels of the poem, and form a certain phonetic rhythm, which makes the poem have the characteristics of "verbal music".

The "Melodic" attribute of language is also related to the "rhythm quality". The melodic character of the pronunciation of the language in the work is a "rhythmic" tone that forms a higher order phonetic formations based on the organization of the pronunciation properties of the words, thus forming different tones with different official senses. Taking into account the prosody and rhythm of the work's phonetic stratum, the translator must also need to consider the position of vowels and the order of the words when selecting appropriate words. The original language and the target language have completely different vowel and consonant pronunciation systems, which inevitably lead to changes in sentence rhythm and melody during translation. It is almost impossible to create a set of sentence rhythm that is the same as in the original work. Ingarden also regretted this, "while it retains the closeness of the sound stratum to the original" [6].

Everyone's speech also has its own 'tone', and sometimes the 'tone' of language pronunciation is also influenced by external objective factors such as region and social class. For example, dialects, as a "living" languages, have a strong sense of 'melodic' in their pronunciation. The individual's personal "tone" in pronouncing words will to some extent affect the "tone" of the language pronunciation of the work, and the melodic of this language will also affect the aesthetic value of the work. Taking individual creators as an example, a writer's pronunciation style will be influenced by factors such as geography and culture, and their personal language "melody" will be retained in the work. If a writer creates in a dialect, the "melody" attribute of literary works will be particularly prominent.

Mo Yan's "Sandalwood Punishment" uses Shandong dialect as the linguistic material for the entire structure, and the highly distinctive pronunciation habits and word structure give the entire work have a strong "musical sense". The author once recounted the creative process, "The novel is written entirely in what I consider a folk theatrical language, paying special attention to the syllables of the language, the readability, and the sound of the text" [13]. This is also reflected in the chapter titles of the novel, such as "Zhao Jia's Ravings", "Sun Bing's Opera Talk", etc. The writer uses the voice to express the tragic fate of the characters, and the voice has become a "significant form" with aesthetic attributes. The phonetic stratum has become an important aesthetic representation scheme in novels, which poses a great challenge to translators. "Dialect translation is not limited to language conversion. Any translated text is in a specific context and is influenced by factors such as translators, readers, social norms, sponsors, and ideology. The study of dialect translation and socio-cultural context puts the translated text into a specific time and space to

explore the rationality, effect or influence of dialect translation, and the constraints behind it.” [14]

Howard Goldblatt, the English translator of Sandalwood Penalty, said that it was difficult to translate phonetically and aesthetically. “The challenges for the translator of Mo Yan’s powerful historical novel begin with the title, *Tanxiang xing*, whose literal meaning is ‘sandalwood punishment’ or, in an alternate reading, ‘sandalwood torture’. for a work so utterly reliant on sound, rhythm, and tone, I felt that neither of those served the novel’s purpose.” [15] in particular, Mo Yan also borrowed the method of expression of the local opera “maoqiang” in his novels, making the language highly rhythmic, rhythmic, and melodic. He excerpted a paragraph to compare the aesthetic expression of the original text and the translation.

娘啊!天大的不幸您死得早,让女儿孤苦伶仃受煎熬;万幸您一命呜呼去得早,省了您跟着俺爹担惊受怕、提心吊胆把那精神耗。 [16]

Niang! How tragic you died so young, leaving your daughter to suffer torment alone you’re your early passing spared you from the paralyzing anxiety and crippling fear for which my dieh must atone. [15] The original text uses the expression of drama. Through the verse, which is very musical and memorable linguistic construction, reading it gives people a sense of soundness. Not only that, the folk tale combined with local drama enriches the language stratum of the work, but also helps to highlight and enrich the character dimensions of the characters. Comparatively speaking, the translation of the English version almost fails to reproduce the “melodic sense” of the original work, except for the rhymes of “alone” and “atone”, which do not fully reproduce the aesthetic quality of the pronunciation. This is also in line with Ingarden’s research - the aesthetic reproduction of the typical visual quality of the phonetic construction is the key to a “faithful” translation. The “melodic” character of the language pronunciation of literary works is closely related to the aesthetic value of the works, and it is part of the construction of the “polyphony” of literary works, which must be carefully translated. The melodic character of the language pronunciation of literary works is closely related to the aesthetic value of the works. It is a part of the construction of the “polyphonic” structure of literary works and requires careful translation.

#### 4. Evaluation of Roman Ingarden's Phonetic Translation Thought

Ingarden's thought on phonetic translation is an organic integration of his own theoretical research and academic practice. It is precisely because of the various “difficulties” encountered in the practice of translation that his view of translation, with its strong problem awareness, has emerged. Taking the translation of literary works as an example, he first analyzed the differences between literary works and other works, and then pointed out that the translation of literary works should pay attention to the internal structural

stratums of the work, especially the linguistic double stratum of the work. He then refuted the narrowness of the traditional concept of faithful translation - semantic fidelity as the main focus. “The phonetic formations and characters truly possess their ‘own voice’ in this polyphony is best supported by the drastic change which the work undergoes when it is translated into a ‘foreign’ language” [8]. Ingarden combines the hierarchical structure of literary works, starting from the different attributes and characteristics of language pronunciation creation, and proposes that faithful translation is a “two-stratum” structure. In addition to the dimension of semantic fidelity, he emphasizes the necessity and importance of linguistic fidelity, and combines his own linguistic ideas to demonstrate the feasible methods and key points for achieving faithful translation of literary works. This is not only a complement to semantic fidelity in traditional translation theory, but also a further improvement and optimization of translation standards.

The stereotype quality of the language pronunciation is an important aesthetic related quality of “polyphonic harmony” in literary works, and it is also a key variable that affects “faithful” translation. Giving aesthetic properties and functions to the vocal stratum is also the difference of Ingarden's translation thought. In addition, Jolanta W. Wawrzycka, the English translator of on translation, influenced by Ingarden's translation view, proposed “trans-semantification” on the basis of Ingarden's translation view, “Trans-semantification means that the very literariness of a literary work is ‘carried across’ and re-created in another language, while largely accounting for the aspects of all aesthetically significant strata and for the ‘polyphonic harmony’ in which these strata co-exist in the original” [17].

In addition to the faithful translation of literary works, Ingarden has also considered the difficulties and feasible strategies of translating academic works, especially philosophical classics. He examines the problem of fidelity in the translation of philosophical works and the limits of its possibilities in six aspects: “fidelity VS literalness of translation”, “fidelity of translation and the ambiguity of the original”, “fidelity of translation and the degree of terms: the semantic range of terminology I the original and in the translation”, “fidelity of translation and the broadness and differentiation of content of terms”, “fidelity of translation and various properties of the language of the work”, and “fidelity of translation and the Polish terminological tradition”, to look back on his own difficult dialogue with Kant. But some difficulties are insurmountable. For example, when it comes translating the polysemy of concepts, the vagueness and ambiguity of terms, some scholars point out in a fatalistic tone that: Ingarden spent decades trying to translate the new Polish version of the Critique of Pure Reason, trying to translate some difficult sentences of Kant's philosophical German into clear Polish; but in the end, his stoic advice to other translators was that “the ambiguity of the original should be preserved,” and of course, as Ingarden knew, when the ambiguity is really ambiguous, you can't tell what exactly needs to be preserved. [18] What is related to

faithful translation is the "fidelity of translation, that is, the translatability and limitations of translation. Ingarden is skeptical about whether translation can achieve absolute "fidelity".

*"however faithful one tries to make the translation, whatever pains one takes to keep the closest resemblance between phonetic qualities, one can never reach the stage where the translation would in this respect fully match the original, because the otherness of the individual word sounds inevitably carries with it other phonetic formations and characters."* [8]

Ingarden's view is also in line with the general view of translation theorists and scholars on the issue of translation limitation. For example, when it comes to translating the emotional color of language, he believes that if a word in the original sentence is replaced by another word, there is a risk that the emotional color contained in the original word will be completely eliminated or altered.

Phonetic translation and translatability, on which Ingarden focuses, is also one of the key issues in modern translation theory. John Catford, a British linguist, and translation theorist addressed the limitations of translation from two aspects of language and culture [18], and also pointed out the untranslatability of transliteration. Ingarden's philosophy of translation should also be consistent with "equivalent translation" in modern translation theory, "It not only includes the equivalence of the ideological and artistic content of the work, but also the equivalence of the language form of the work" [19]. In thinking about the "faithful" translation standard, Ingarden introduced the relative equivalent translation of different kinds of sensory properties, focusing on the translation of language emotions and intentionality, transforming the impossibility of absolute equivalent translation into the relative possible equivalent of the same sense, which is a more scientific and feasible translation standard in the process of ensuring the relative equivalent translation of different languages.

## 5. Conclusion

In general, Ingarden's view of translation does not undermine the traditional theory of faithful translation. He simply adds "faithful phonetic translation" based on the original faithful standard. Through stratum of analysis of what is "faithful" translation, whether it can be "faithful", how to be "faithful" and "fidelity", he constructs his own translation thoughts. Starting from the organic and holistic nature of the structure of the work, he stressed that the relationship between the internal strata of the work should be considered in translation, especially reminding the translator to pay attention to the translation of the phonetic stratum, which is a dynamic translation concept. It pays more attention to the dynamic balance in the process of translation, which helps to promote the transformation of the current solid translation concept and further promote the improvement of the faithful translation standard. His "double stratum" faithful translation view finds a critical point of

dynamic balance between maximum faithfulness to the work, the author and the reader. It can be said that Ingarden's "double stratum" standard of fidelity is a more reasonable and comprehensive "revised version" standard. However, Ingarden's commitment to translation is ultimately based on the practical experience of philosophers and his thinking under the guidance of "problem consciousness". The issues he discusses and the scope of his research need to be further developed. From the perspective of philosophers, he relies on his own research and practice in literature, language and translation. Given the situation in which the aesthetic value of literary works in the process of translation is "greatly discounted", "polyphonic harmony" becomes "out of tune", and so on.

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