A Study on English-Chinese Translation of Forensic Rhetoric from the Perspective of Logic Translation Theory: A Case Study on *All's Well That Ends Well*

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ABSTRACT

Rhetoric plays an essential role in early modern English education and profoundly influences on Shakespeare's writings. Furthermore, forensic rhetoric offers a convenient channel through which Shakespeare could discuss such topics as law, justice and sound. Through his masterly use of forensic rhetoric, Shakespeare presents various scenes to audiences of different ages. As one of the "problem plays", *All's Well That Ends Well* also has many applications of forensic rhetoric. Rhetoricians have divided rhetoric into five cannons: inventio, dispositio, memoria, elocutio, and pronuntiatio. However, throughout the studies of Shakespeare's plays both at home and abroad, there has been a tendency to concentrate almost exclusively on the translation of elocutio, such as word arrangement and style, etc. Few scholars have focused on the translation of Shakespeare's inventio. Therefore, this paper analyzes the translation of forensic rhetoric in *All's Well That Ends Well.*

INTRODUCTION

Background

Rhetoric plays a crucial role in early modern English education and profoundly influences on Shakespeare's writings. Shakespeare received the orthodox Roman rhetoric education and training at the King's New School in Stratford-upon-Avon. Therefore, this education and training influenced Shakespeare's rhetorical arrangement in describing forensic scenes. Shakespeare is interested at most stages of his literary career in the full range of distinctively rhetorical utterances. Shakespeare is principally concerned with forensic rhetoric.

Shakespeare's acute understanding of rhetoric makes many of his plays and poems unique, complicated and challenging. With regard to his contribution to rhetoric, Brian Vickers considers Shakespeare as "the greatest practitioner of rhetoric in English literature."

Shakespeare's Plays and Previous Studies

Between 1594 and c.1600, Shakespeare published his narrative poem *Lucrece*, *Romeo and Juliet*, *The Merchant of Venice*, *Julius Caesar*, and *Hamlet*. Between the summer of 1603 and the beginning of 1605, he subsequently published *Othello*, *Measure for Measure*, and *All's Well That Ends Well*. According to Quentin Skinner (2016), they are extensively drawn from classical and Renaissance treatises on forensic rhetoric. In addition, he published a book called *Forensic Shakespeare*, published by Oxford University Press in 2014. It is another masterpiece of Shakespeare's rhetoric completed by the famous thought historian Quentin Skinner. This work traces the tradition of Shakespeare's drama to the source of humanistic education in ancient Rome and the Renaissance and analyzes Shakespeare's plays from the perspective of forensic rhetoric. In fact, early in 2007, professor Lorna Hutson studied forensic rhetoric in Shakespeare's plays. In her book T*he Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama*, she holds the view that Shakespeare imitates the forensic rhetoric of Roman New Comedy. DiMatteo (2009) supports Hutson's view and says, "For Shakespeare, forensic rhetoric was a primary means of imitating—or detecting—the real." Therefore, it is obvious the importance of litigation rhetoric in Shakespeare's plays.

Rhetoricians divided rhetoric into five cannons: inventio, dispositio, memoria, elocutio, and pronuntiatio. Traditionally, as the central, essential canon of rhetoric, inventio is a systematic method for discovering of arguments in rhetoric. It can be used to devise arguments, true or plausible,

which would make the case convincing. The word "Inventio" means "invention" or "discovery", coming from the Latin word. Memoria is the cannon that is concerned with memory in Western classical rhetoric. It relates to the exact and firm retention in the mind of words, phrases, matter and arrangement by reading and studying for speeches, which be considered as the available means of persuasion. Memoria, however, less focus has been given in it from scholars the other cannons of Western classical rhetoric. Dispositio is the arrangement of an argument, which requires in-depth or pros and cons arguments, not only to arouse the interest of the audience, but also to provide knowledge about the arguments. As one of five Western rhetorical cannons, elocutio is concerned with the correct deployment and usage of words and phrases, coming from the Latin loqui, "to speak". It is crucial for the classical rhetorician to master the devices of eloquent speaking, for it connoted "style". Pronuntiatio concerns the crafting and delivery of speeches. In literature, the equivalent of ancient pronuntiatio is the recitation of epics. When Shakespeare repeatedly bemoans the poverty of his talent in the Sonnets, it is his 'blunt invention' to which he addresses his complaint. On the one occasion when he comments on his own poetry, he again chooses to emphasize the element of inventio, speaking of his Venus and Adonis as 'the first heire of my invention'. Furthermore, Skinner (2016) says, "He never speaks about 'elocution' or 'exornation'; whenever he mentions the art of rhetoric it is always the concept of invention that he seems to have at the forefront of his mind." For rhetoric research in nowadays, however, most scholars tend to focus on elocutio, which deals with rhetorical style, such as ornamentation of utterances. In addition, according to Hutson (2017), Rhetoricians accordingly place their primary emphasis on inventio and dispositio, and tend in addition to treating the topic of dispositio primarily as an ancillary element in the successful 'invention' of arguments.

However, based on the literature search, throughout the studies of Shakespeare's plays both at home and abroad, there has been a tendency to concentrate almost exclusively on the translation of elocutio, such as word arrangement and style, especially in the figures of speech, wordplay and other verbal effects, etc. Few scholars have focused on the translation of inventio in Shakespeare's rhetoric. Rhetoric includes not only the rhetoric and style of language, but also, as a branch of practical philosophy is a dialectical way of thinking whose purpose is to inquire into the truth.

Purpose and Significance

Works of Shakespeare were translated into China more than 110 years ago. Although there are many Shakespearean works in our country, such as Bian Zhilin, Shi Xianrong, Fang Ping, Lin Shu, and Sun Dayu, on the whole, Liang Shiqiu and Zhu Shenghao's translations are the most representative. This study, therefore, attempts to sort out and analyze Liang's and Zhu's translations to examine the forensic rhetorical logic in the E-C translation from the perspective of logical translation theory. As a comparative study, this study attempts to analyze the similarities and differences between the two translators in the forensic rhetoric in Shakespeare

and which version is more in line with the logic of forensic rhetoric. It helps to extend our knowledge of Shakespeare's forensic rhetoric.

For the significance, this comparative study of the E-C translations of the forensic rhetoric in *All's Well That Ends Well* can provide a reference value for subsequent studies of Shakespeare's rhetoric and offer a new perspective for studying the translation of Shakespeare's plays. On the one hand, most rhetorical studies on the translation of Shakespeare's plays pay more attention to the translation of figures of speech. By studying the translation of Shakespeare's forensic rhetoric from the perspective of logical rhetorical theory, we can not only get a glimpse of Shakespeare's thinking at the time of his creation, but also provide a new perspective and reference in studying the similarities and differences between the two translators.

LOGICAL TRANSLATION THEORY

Logic and Translation

Peter Newmark (1976) holds that "Logic and philosophy, in particular ordinary language philosophy, have a bearing on the grammatical and lexical aspects of translation respectively. A study of logic will assist the translator to assess the truth-values underlying the passage he is translating." According to the famous Hungarian translator Rado Gyurgy, "Translation is a logical activity, and a translation is the product of a logical activity."

Definition of Logical Translation Theory

Logical Translation theory is an emerging intersectional science that studies the logical properties of translation, the interrelationship between language, translation and logic, and the exploration of translation practice through logical methods. The study of logical translation began in the 1980s and was proposed by Chinese scholar Yan Desheng. He believed that translation studies should not be limited to the realm of linguistics and those complex tolerant things are not expressed just by the linguistic form of sentences; if they are to reflect objective things truly, they need to rely on the fundamental laws of thinking logic, not just the structural form of vectors (Yan Desheng, 1999: 42). He then combined the relevant theories of logic with translation studies, using logic as a perspective to guide and analyze the translation process.

Influence of Logical Translation theory

Over the past 30 years, many scholars have conducted detailed research on the theory from both theoretical and practical perspectives. Since its introduction at the same time, this theory has grown considerably in both theory and practice.

FORENSIC AND INVENTIO

Definition of Forensic

There are three divisions classified by listeners to speeches according to Aristotle: political, forensic, and the ceremonial

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oratory of display. Political rhetoric is used to persuade and dissuade; Ceremonial oratory of display is for praise or condemn; Forensic rhetoric deals with accuse or defend. According to Aristotle, forensic speaking either attacks or defends somebody: one or other of these two things must always be done by the parties in a case. The party in a case at law is concerned with the past; one man accuses the other, and the other defends himself, with reference to things already done.

Definition of Inventio

Cicero divided a speech into six parts, and he argues that invention is used for the six parts of discourse: the introduction, statement of facts, division, proof, refutation, and conclusion. "Aristotle had laid it down that no oration should have more than four divisions. Faced with these numerous subdivisions, the divisions of inventio ends up with a preference for saying that any oration should be divided into five distinct parts: prohoemium (beginning); narration (narrative); confirmation (confirmation); confutation (refutation); and the peroration. Each of these parts has its own telos.

The rhetoric of the classical period also had a strict formula for layout. Specifically, the layout of each speech required a prohoemium. The purpose is to get the audience's attention; then comes the narratio; then comes the confirmatio, which is intended to present a positive argument; then comes the confutatio, which is used to refute the objections; and finally comes the peroratio, which requires the audience to empathize emotionally in order to reach a verdict in its own favor. Although the rhetoric of the classical period may seem too rigid today, it is not. A successful speech is often the same. The seemingly rigid layout of a formula is often flexible and varied in practice. According to a study by Skinner, Shakespeare drew heavily on the rhetorical techniques of litigation rhetoric in the rhetorical plays that were produced between the late Elizabethan era and the early James I.

A COMPARATIVE ANALYSIS OF E-C TRANSLATION IN FORENSIC RHETORIC FROM THE PERSPECTIVE OF LOGIC TRANSLATION THEORY IN *ALL'S WELL THAT ENDS WELL*

Translation of Prohoemium in *All's Well That Ends Well*

The only purpose is to win the attention and favor of the judge. To summarize, the speaker needs to do two things: first, obtain the judge's hostility toward the defendant, and second, obtain the judge's goodwill toward the plaintiff himself. Speakers must speak of new and unknown events to win attention from audiences according to the rhetoricians. Having captured the attention of our hearers, our next aim must be to render them responsive to our cause. If, however, we have succeeded in making them attentive, this battle will already be half-won. When we first know Helena, she is silent and tearful. The reason for her melancholy is her father's recent death. However, Helena admits in soliloquy

that the true reason for her unhappiness is that she has fallen in love with the young count Bertram. No one knows the true reason of Helena's melancholy, but Rynaldo has accidentally discovered the hidden truth, and considers it his duty to acquaint the countess with the facts.

Example 1:

ST: Maddam the care I have had to even your content, I wish might be found in the Kalender of my past endevours, for then we wound our Modestie, and make foule the clearnesse of our deservings, when of our selves we publish them.

TLN 307–11, p. 972 (1. 3. 2–5)

Liang's Translation: 夫人，我希望您在我过去服务的账本里可以发见我是如何小心翼翼的使您称心如意；因为我们如果自己来表功，那就有失谦逊，而且反倒辱没了我们的功劳。

Zhu's Translation: 夫人，小的过去怎样尽心竭力伺候您的情形，想来您一定是十分明白的；因为我们要是自己宣布自己的功劳，那就是太狂妄了，即使我们真的有功，人家也会怀疑我们。

Rynaldo knew that he had a "case" to present to Countess. In this phrase, it is Rynaldo's "prohoemium". Rynaldo is the man of Countess's household, and throughout the play, a typical clown figure in Shakespeare's plays. In the source text, Rynaldo is very humble in stating how he has previously tried to make Countess happy in order to get her attention and possibly the next "narratio". There is a difference in the logic of the two Chinese translations in expressing this understatement. In this example, Liang treats "I" as "我" and Zhu translates it as "小的". In interpersonal terms "我"is a generic self-reference that can be used by people of all classes and strata, regardless of the context. In the case of"小的", Zhang Longhu（1998）classifies it as a term used to refer to a superior. The term "小的"refers to the term used by the common people in feudal society to address themselves to the officials, and also refers to the term used by those in servitude to address themselves to their masters or the powerful. The forensic rhetoric suggests that in "prohoemium" one had to introduce oneself modestly. In this context, therefore, Zhu's translation of the word as "小的"is more in line with the logic of the forensic rhetoric "prohoemium".

Once hearers are attentive and responsive, the next and most important task is to induce in them a feeling of interest in our cause. His prohoemium has achieved its purpose, winning the attention and goodwill of Countess, which enables him to proceed to his narratio.

Translation of Narration in *All's Well That Ends Well*

Rynaldo has discovered the true cause of Helena's melancholy and waits upon the countess to tell her what he has found out. The first step of narration must be to ensure that we capture the undivided attention of our audience. Having assured the countess that he is fully aware of her fondness for Helena, Rynaldo proceeds to tell his tale:

Example 2:

ST: Madam... Fortune shee said was no goddesse, that had put such difference betwixt their two estates: Love no god, that would not extend his might onelie, where qualities were levell...

(TLN 407–21, pp. 972–3 (1. 3. 83–94)).)

Liang's Translation: 夫人...... 她说，"命运"真算不得是一位女神，竟使他们两个的地位如此之悬殊；"爱"也算不得是一位神祇，除了在门当户对的人们之间，竟不能施展他的威力.......

Zhu's Translation: 夫人....她怨怼命运，不该在她们俩人之间安下这样一道鸿沟；她嗔怪爱神，不肯运用他的大刀，使地位不同的人也有结合的机会....

In this paragraph, clarity and brevity are important, narration aims to achieve verisimilitude. Ranaldo imitates Helena's tone of voice to make the case believable. Both translators, Liang and Zhu, have logically sorted and expressed the case presented by Rynaldo according to time, place, manner of speaking, and concise events. In Zhu's translation, we can see that Rynaldo makes a brave attempt to introduce Helen's tone of voice into his otherwise businesslike narrative, managing to imitate her disposition to speak of love, fate, fortune, and her own sorrowful plight —— "怨怼"and"嗔怪". In contrast, Liang's translation simply states "说", thus losing credibility. Zhu's translation, on the other hand, reproduces the complete logical chain of the rhetorical narratio of the forensic both in terms of the sequence of events and the expression of Helen's grief, making the narratio concise and authentic.

Translation of Confirmation in *All's Well That Ends Well*

There is a mystery at the beginning of *All's Well That Ends Well* about the countess of Rossillion's young ward Helena. The countess refers to it as 'The mistrie of your lonelinesse'. Why is Helena so solitary and sad? The countess believes that she must still be grieving for her father's death, but Rynaldo maintains that the reason for her melancholy is that she has fallen in love with Bertram, the countess's unattainable son. The countess resolves to seek confirmatio of this rival conjecture, and Helena is summoned into her presence.

The countess needs to discover some means of eliciting from the unwilling Helena the truth about her state of mind. She needs some powerful rhetorical techniques to seek a confirmation. Rynaldo thinks that the reason for Helena's melancholy is that she has fallen in love with Bertram. She puts her faith in the device known to the rhetoricians as ambiguitas or amphibolia:

Example 3:

ST: You know Helen

I am a mother to you'

TLN 437–8, p. 973 (1. 3. 109–10)

Liang's Translation:你知道，海伦，我对你就像母亲一样。

Zhu's Translation: 海丽娜，你知道我可以说就是你的母亲。

In speaking ambiguously of herself both as Helen's mother and as a guardian who has mothered her, the Countess is making a rhetorical move. By claiming Helen as her daughter she is simultaneously affirming that Bertram must be her brother, in which case there can be no future for Helen's love. Liang and Zhu translated "I am a mother to you" as "我对你就像母亲一样" and "你知道我可以说就是你

的母亲" respectively. In the translation of this sentence, Liang makes a logical error that makes it ambiguous. The sentence "我对你就像母亲一样" can be interpreted as meaning that I am like a mother to you, or that I treat you like a mother. But in fact, the context shows that the sentence means the former. Leaving aside the ambiguity of the sentence, this translation also fails to recreate the rhetoric of the original: ambiguitas or amphibolia. The translation "你知道我可以说就是你的母亲", because"就是", also implies the ambiguitas. The implication is that Helen and Bertram's love has no future. Moreover, Zhu deepens the tone and the degree of ambiguitas to better realise the "confirmatio" of Helen.

Translation of Confutation in *All's Well That Ends Well*

Example 4:

ST: Upon his many protestations to marrie mee when his wife was dead, I blush to say it, he wonne me. Now is the Count Rossillion a Widdower, his vowes are forfeited to mee, and my honors payed to him. Hee stole from Florence, taking no leave, and I follow him to his Countrey for Justice: Grant it me, O King, in you it best lies, otherwise a seducer flourishes, and a poore Maid is undone.

Diana Capilet.

TLN 2659–67, p. 995 (5. 3. 139–45)

Liang's Translation: 因其屡次宣称，一俟其妻死亡，即与我结婚，说来惭愧，我即为他所骗。卢西雍现已成为鳏夫：彼置誓言于不顾，我则为彼而失身。

Zhu's Translation: 告状人狄安娜·卡必来特，呈为被诱失身恳祈昭雪事：窃告状人前在弗罗棱萨因遭被告罗西昂伯爵甘言引诱，允于其妻去世后娶告状人为妻，告状人一时不察，误受其愚，遂致失身。

Cicero urges, 'the sufferings you have endured, or the difficulties you continue to face, and you must make use of prayer and entreaty in a humble and supplicating way.' Firstly，Diana refers to the dignity and standing of the persons involved, speaking of Bertram as the Count Rossillion and of herself as a poor maid, which can excite pity from the judge. Liang simply translates it as "卢西雍", while Zhu translates it as "罗西昂伯爵". Secondly, the use of "被告"and "告状人"in Zhu's translation is more in line with the forensic rhetoric logic of court proceedings and echoes what follows.

Peroratio in All's Well That Ends Well

Finally, as the final items of a speech, peroratio has two main telos: one is to remind the hearers of the critical points of the speech; the other is to make emotional appeals among audience. By contrast, Skinner (2016) notes that "some of Shakespeare's most intensely forensic scenes come to an end without any such peroratio". "Although Shakespeare followed the treatises of forensic rhetoric in prohoemium, narration, confirmation and confutation. In the peroration part, however, Shakespeare often broke the convention and omitted this part. The peroration technique is used in a few scenes, and he often divides this part into several different roles." (Feng Wei, 2016).

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CONCLUSION

Shakespeare shows his rhetorical talents in All's Well That Ends Well, vividly presenting the ancient history of Rome with his excellent dramatic and narrative skills. He is not just an outstanding Renaissance playwright, but a rhetorical master as well. Concerning his contribution to rhetoric, "It may not be common knowledge either that the greatest practitioner of rhetoric in English literature is William Shakespeare." (Brian Vickers, 2016). Based on the analysis above, indeed we already know that both Liang and Zhu reproduce in full logic chain in terms of forensic rhetoric, whereas differ in the five distinct parts. Zhu's translation achieves the logic of forensic rhetoric better than Liang's in the two Shakespeare plays. For the reason, Zhu (1944) mentions that "for every paragraph, I must first pretend to be a reader and check the translation for any ambiguities." He posited himself as the reader, to feel for himself what the reader would understand. Therefore, in the process of translation, in order to make the source text better accepted by readers, Zhu would pay more attention to logical relationships to help readers understand the information in the source text. In contrast, according to Liang (1981), "What I want to pay attention to is the original text of Shakespeare, and I try to translate the original text faithfully as appropriate to preserve its authenticity". Therefore, it is easy to see that Liang's translation is faithful to the original text. The Zhu translation, on the other hand, focuses on the reading comprehension and reading experience of the target language readers, and pursues more to reproduce the charm of the original work, so Zhu's translation achieves the logic of forensic rhetoric better than Liang's in the two Shakespeare plays.

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