



A Contrastive Study of Qi Ahong's and Xia Yang's Chinese Versions of *And Then There Were None*

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Received: 19 Jul 2024; Received in revised form: 15 Aug 2024; Accepted: 22 Aug 2024; Available online: 28 Aug 2024

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Abstract— In this thesis, two Chinese versions of *And Then There Were None*— a representative of detective novels, are selected for research. It aims to contrast and analyse Qi Ahong's and Xia Yang's Chinese versions from the perspective of semantic translation and communicative translation, and study their translation methods and skills of detective novel. This thesis uses contrastive analysis method and bibliographic method to analyse these two versions from the perspective of semantic translation and communicative translation. The results indicate that Xia Yang's version tends to communicative translation, while Qi Ahong's version tends to semantic translation too much, and sometimes even ignoring communicative function. However, in the practice of detective novel translation, both of these two translation methods should be utilized, and translators should choose the most suitable translation method according to different contexts. This paper provides a new perspective for the contrastive analysis of the Chinese versions of *And Then There Were None*, and puts forward a reference for the translation of detective novels. Moreover, the proposed translation method combining semantic translation and communicative translation helps to promote the improvement of Chinese versions of detective novels and contributes to boost the communication and transmission of world culture.



Keywords— *And Then There Were None*, Communicative Translation, Contrastive Study, Semantic Translation

I. INTRODUCTION

This chapter is to put forward the relevant background and the structure of this thesis, aiming to present the necessity and significance of this research and the limitations of this thesis. It includes two parts: background, objectives and scope of the research.

Detective novel was not really popular in China before the Qing Dynasty, while it was highly developed in foreign countries, especially in many Western countries. At present, with the cultural transmission among countries, the popularity of detective novels in China has been increasing continuously. As the market of detective novels in China has become larger, readers have higher requirements for the translation quality of detective novels.

Translated versions of foreign detective novels in China are not as successful as the translated versions of other literary works. Both the numbers of translated versions and its researches are relatively few. Domestic researches on the translated versions of detective novels mostly analyse one translated version from a certain translation theory, such as reception aesthetics theory and functional equivalence theory. The number of contrastive study of detective novels on different versions are less.

And Then There Were None is a famous work by Agatha Christie — a famous female detective novelist. It is a representative book among detective novels. Most of the studies on the translated versions of this book at home and abroad partly select only one version and analyzed it from one specific translation perspective. In order to better study the research status of this novel in China, this thesis

selects two popular Chinese versions of this book — Xia Yang's (2016) and Qi Ahong's (2008). And in this thesis, semantic translation and communicative translation are chosen as the reference standard. The primary task in the process of detective novel translation must be to make readers understand the ins and outs of the story. Semantic translation and communicative translation are of great guiding significance to the faithfulness and expressiveness of translation.

And Then There Were None has a profound influence on the development of detective novels. Up to now, it has been adapted into movies and dramas for many times. It is deeply loved by a large number of people. At present, there are seven Chinese versions of this book. The purpose of this study is to contrast and analyse the differences between the two versions from the perspective of semantic translation and communicative translation. Semantic translation and communicative translation theory are widely used in the field of translation. This pair of translation theory plays an important theoretical guiding role in cross-cultural translation. Based on the two translation theories, this thesis contrasts the two versions and discusses the different translation skills used by the two translators. This thesis concludes that Xia Yang's version is inclined to communicative translation, while Qi Ahong's version is excessively inclined to semantic translation. However, in the practice of translation of detective novel, both of these two translation methods should be used, and translators should choose the most suitable translation method according to different contexts. However, because this study only chooses the perspective of semantic translation and communicative translation, the scope of this contrastive study is limited. That makes the results inadequately to evaluate the English-Chinese translation quality of these two versions. This thesis intends to provide a translation reference for the research of detective novel's versions and promote the communication and dissemination of world culture.

II. LITERATURE REVIEW

2.1 Researches on Newmark's Translation Theory

Peter Newmark, a renowned translation theorist, had published many works on translation theory, such as *A Textbook of Translation* (1988), *About Translation* (2006) and so on. He had proposed a lot of translation theories. And his most outstanding translation theories are semantic translation and communicative translation. The following is the research status of Newmark's translation theory at home and abroad.

2.1.1 Researches on Newmark's Translation Theory Abroad

Here are some studies on Newmark's translation theory abroad. For example, Ailan DING held that Newmark's communicative translation theory requests the effect of the translated version on the target readers is equal to the effect of original text on the original readers as much as possible (Ailan DING, 2016:32). And the author putted forward three criteria for film translation. They are target-language-oriented, aesthetic, being consistent with the content of the film. In addition, there are also many researches on other aspects of Newmark's theory, such as medical and literary researches

2.1.2 Researches on Newmark's Translation Theory in China

There are numerous studies on Newmark's translation theory in China. For instance, Xu Jing putted forward that semantic translation and communicative translation had both similarities and differences.(Xu Jing, 2019:246) The best translation method should be a dialectical combination of semantic translation and communicative translation. Studying semantic translation and communicative translation can provide important reference for improving translation quality. Zhao Wei briefly introduced the meaning of translation and the importance of culture in translation. The thesis skillfully uses communication and semantic translation to solve such problems.(Zhao Wei, 2019:92) Therefore, translators can resonate with each other and pay more attention to culture in the process of translation.

2.2 Previous Studies on *And Then There Were None*

As to the studies of the Chinese translated versions of *And Then There Were None*, Tu Mengjue and Deng Tianwen took the Chinese versions of Wang Lili and Liu Wanyong as the research objects.(Tu Mengjue, Deng Tianwen, 2016:26) Based on the equivalence theory and combined with the writing characteristics of detective novels, they studied the expressive effect of these two versions from the aspects of proper nouns, scenery and character description, and putted forward three principles of detective novels. Cheng Yuhan and Feng Libo studied the translation of dialogue between the Chinese versions of Wang Lili, Liu Wanyong and Xia Yang from the perspective of reception aesthetics.(Cheng Yuhan, Feng Libo, 2018:112) However, most of the studies on the Chinese versions are focused on one Chinese version from different perspectives. There is a lack of contrastive study between its different Chinese versions, and there are fewer contrastive studies of different Chinese versions of *And Then There Were None* from the perspective of semantic translation and communicative translation.

2.3. Studies on the Two Versions

2.3.1. Researches on Qi Ahong's Version

Ruan Xinbei made a detailed study on Qi Ahong's version of *And Then There Were None*. She analyzed the embodiment of translator's subjectivity in Qi Ahong's version. (Ruan Xinbei, 2017:72) This thesis holds that Qi's translation strategy is mainly alienation, and the translator's subjectivity is less reflected. Yang Ying believed that the reconstruction of gestalt images needs to be carried out on both aesthetic and linguistic aspects. (Yang Ying, 2018) She summarized some classic elements of detective novels as aesthetic images and analyzed in detail how to reconstruct aesthetic images in translation. On the linguistic level, the thesis applies the Gestalt Four Principles to study Qi Ahong's version, and analyzes the translation effects of translation methods under the guidance of Gestalt Principles with a large number of translation examples.

2.3.2. Researches on Xia Yang's Version

At present, there are few studies on Xia Yang's version at home and abroad. Only one typical study is listed here. Cheng Yuhan and Feng Libo studied the dialogue translation of *And Then There Were None* from the perspective of reception aesthetics, and studied the dialogue translation of characters in Xia Yang's version of this book from the perspective of translation theory of reception aesthetics. (Cheng Juehan, Feng Libo, 2018:112) They held that Xia Yang's version can better meet reader's expectation, but it still has some inadequacies.

2.4. Research Questions

At present, there are few studies on the translation of *And Then There Were None*. Most of the studies on the translation of this book in China are studied from different translation perspectives, while the contrastive studies on different versions are even less. From the perspective of semantic translation and communicative translation, this thesis makes a contrastive analysis of Qi Ahong's and Xia Yang's versions of *And Then There Were None*, and provides guidance of Newmark's translation theory for the detective novel translation. Studying this detective novel from a brand-new perspective, this thesis provides innovative ideas for the translation of detective novels and promotes cultural exchanges among countries. Based on the present background, the researches of detective novels' versions are so significant. Through contrastive studies of foreign detective novel's versions, the existing problems of detective novel translation can be relatively more clear and easy to find. As for the translation theories this thesis chosen, a new perspective of detective novels' research will come forth.

2.5. Data and Method of the Research

The two versions selected in this thesis are Qi Ahong's version (2008) and Xia Yang's version (2016). Guided by Newmark's semantic translation theory and communicative translation theory, this thesis makes a detail contrastive study of the two versions of *And Then There Were None*. This paper chooses the aspects of culture, grammar and translation skills to analyse the two versions. By using the method of literature research, this thesis collects and sorts out relevant literature materials, analyses and sums up the core content of them. By the method of induction, this thesis summarizes the different applications of the two versions in using semantic translation and communicative translation, and offers an appropriate use of these two translation theories.

III. NEWMARK'S SEMANTIC AND COMMUNICATIVE TRANSLATION

Peter Newmark did not agree entirely with the translation principle of functional equivalence. He thought that it was so difficult to achieve functional equivalence. Therefore, he putted forward a pair of translation concepts — semantic translation and communicative translation, and advocated that different translation methods should be chosen according to different text types.

On the basis of Newmark's book — *A Textbook of Translation*, the definitions of semantic translation and communicative translation are as follows. Semantic translation bears similarities on faithful translation. Both of them are loyal to the original text. But semantic translation is prone to the meaning. Sometimes it will give way to the essential meaning rather than the form. Communicative translation attempts to be accepted and understood by the target language readers. It has a tendency to present the exact contextual meaning of the original text. (Newmark, 1988:46)

3.1. Contrast Between Semantic Translation and Communicative Translation

In fact, semantic translation and communicative translation are the applications of communication and semantics in translation field. They are two different aspects of language application. The differences between semantic translation and communicative translation lie in that semantic translation pays more attention to preserving the form of the original text and fitting the language structure and language features of the original text as much as possible. It aims at translating while preserving the form of the original text. However, communicative translation is not confined to the form of the original text. It pays more attention to whether it can convey the meaning of the

original text to the greatest extent and the transmission of information. As these two words literally mean, semantic translation is inclined to the semantic features such as forms and structures of the original texts while communicative translation focuses on the communicative efficacy. Semantic translation can enable translators to restore the semantic structure of the original text through translation, and maintain the beauty of word choice and cultural charm of the original text. While Communicative translation mainly reflects the liberation of the original text, gives full play to the advantages of the translation and presents the original text at a higher level. According to the language culture of the target text, translators can adjust the word order structure and change some words of the original text to the maximum extent acceptable to the readers.

3.2. Relation Between Semantic and Communicative Translation

Although semantic translation and communicative translation focus on different language aspects, they all aim at presenting higher quality translations, and they are not completely contradict. In the process of translation, it is not necessary to choose a specific translation method to complete the whole translation, but to judge when semantic translation method tending to be more suitable and when communicative translation method tending to be that. Competent translation can be obtained by the comprehensive application of these two translation methods.

3.3. Analysis of the Applicability and Guidance of the Two Translation Theories

Semantic translation and communicative translation are suitable for almost all texts. *And Then There Were None* is a detective novel. According to Newmark's proposals for adopting different translation methods for different types of texts, it is best to use communicative translation method to translate detective novels. From the perspective of semantic translation and communicative translation, this thesis makes a thorough and comprehensive contrastive analysis of the two versions of *And Then There Were None*. In this contrastive study, the differences between the two versions are analyzed with communicative translation as the guiding theory and semantic translation as a supplement.

IV. THE CONTRASTIVE ANALYSIS OF THE TWO CHINESE VERSIONS

4.1. Contrastive Analysis of the Two Versions in Syntax Level

(1) In the corner of a first-class smoking carriage, Mr Justice Wargrave, lately retired from the bench, puffed at a cigar and run an interested eye through the political news in *The New Times*. (Agatha Christie, 1939: 1)

A. 在头等吸烟车厢的一个角上，新近退休的法官沃尔格雷夫先生正坐着抽雪茄，并饶有兴致地阅读《泰晤士报》上的政治新闻。（Qi Ahong, 2008: 1）

B. 瓦格雷夫法官先生刚刚退休。此刻他正坐在一等车厢的吸烟室角落里，一边吸雪茄，一边饶有兴致的读《泰晤士报》上的政治新闻。（Xia Yang, 2016: 1）

This sentence is the first sentence in the first chapter of this book. It is a long complex sentence containing places, character and the character's actions. Contrasting the two versions, Qi followed the principle of semantic translation and translated this sentence according to the original word order. In Xia's, however, the background of the character in the original sentence is brought to the beginning of the sentence to form a single sentence, and then the rest of the information is merged into one sentence and placed behind it. By contrast, Qi's translation is full of too much information in one sentence, which leads to scattered information and too long sentences. However, Xia's version puts the background information in front of each other and forms sentences separately, so that the sentences can be read fluently and the serial actions of the character are smoother. As this sentence is the first sentence at the beginning, putting the character in front of each other and forming the sentences alone will deepen readers' impression, better introduce story character and highlight key points.

(2) On the way across he had chatted to the boatman — a local man. (Agatha Christie, 1939: 28)

A. 在乘船过来的时候，他和船工——是个本地人——聊了聊。（Qi Ahong, 2008: 30）

B. 坐船上岛之前，他和一个本地船夫聊了一阵。（Xia Yang, 2016: 32）

The original text of this sentence uses dashes to add some explanation, and Qi's version also retains these dashes. Xia's version does not use dashes, but divides the content of this sentence into two short sentences by a comma. In the translation of this sentence, Qi still kept the sentence structure of the original text as much as possible according to the semantic translation method. But the Chinese structure is different from the English structure, in order to keep the dashes, she could only put the content after the dash in the middle of the sentence and used two dashes to take the content after the dash in the original text, that is, “是个本地人”，as a parenthesis. In the whole version, Qi translated this kind of sentence with reserved

dashes most of the time. However, this form of parenthesis is rarely used in Chinese. By contrast, Xia Yang used the method of communicative translation, did not deliberately retain the original sentence structure, but putted the content after the dash before the noun as an attribute, which made the sentence more fluent.

(3) After all, people don't like a Coroner's Inquest, even if the Coroner did acquit me of all blame. (Agatha Christie, 1939: 4)

A. 毕竟人们并不喜欢搞验尸，即使验尸官说这一切都与我无关！（Qi Ahong, 2008: 4）

B. 谁都不愿听到死因审讯这类话，就算验尸官已经帮我开脱了所有罪名，想起来还是后怕！（Xia Yang, 2016: 4）

In the original sentence, "a Coroner's Inquest", the noun is translated into the verb "搞验尸" in Qi's version, while in the Xia's version, it is translated into "死因审讯这类话". The two translators had different understandings of "a Coroner's Inquest" in the original text. According to the understanding of the original text, the author prefers the latter. In the second half of the original text, Qi translated it as "即使验尸官说这一切都与我无关", which was too colloquial. Xia translated it as "验尸官已经帮我开脱了所有罪名". It's more concise and easy to understand, and more in line with communicative translation. However, Xia also translated "想起来还是后怕". But actually there was no corresponding content in the original sentence. It is inappropriate for the translator to infer the psychological activity of the character according to the context, thus increasing needless information.

(4) I think there is really an opening for a place where there is good plain cooking and a nice old-fashioned type of person. (Agatha Christie, 1939: 7)

A. 那里有上好的粗茶淡饭，有个很古板的人，我觉得这会是一个地方有个新的开端。（Qi Ahong, 2008: 8）

B. 在我这里，你可以品尝到清淡的饮食，与那些气质高贵古典的人交往。（Xia Yang, 2016: 8）

In the translation of this sentence, Qi still mainly used semantic translation method that translated every word in the original sentence. However, the back part of the sentence, "我觉得这会是一个地方有个新的开端", was not translated fluently, and Qi's translation of "a nice old-fashioned type of person" was not appropriate to translate as "有个很古板的人." Its meaning should be "那些气质高贵古典的人" in Xia's version. Xia Yang still used communicative translation, which expressed the meaning

of the original sentence according to the reading habits of the target readers. But she omitted to translate "I think there is really an opening." The author thinks this sentence can combine the advantages of both translation, and translate as "我觉得来这里品粗茶淡饭，交贤雅之士的好机会。"

(5) The house was there facing south--low and square and modern-looking with rounded windows letting in all the light. (Agatha Christie, 1939: 23)

A. 那栋别墅坐北朝南--呈低矮的正方形，为采光设计的圆拱形窗，颇具现代气派。（Qi Ahong, 2008: 25）

B. 那栋别墅坐北朝南，正好可以从南方看清楚，房子不高，方方正正的，很有现代气息，窗户是圆形的，屋内的采光非常好。（Xia Yang, 2016: 26）

In the original sentence, dashes are still used to supplement explanations, and Qi still translated according to semantic translation. She retained dashes, but not completely copying the sentence structure of the original sentence. The second half of the sentence was divided into two clauses with commas according to meaning groups. Xia still adopted communicative translation method, which did not follow the word order of the original sentence, but took better transmission of information as the primary translation principle. According to the reading habits of the target readers, this sentence was divided into seven clauses with commas. However, "正好可以从南方看清楚" in Xia's version was translated too subjective, while there was no corresponding content in the original text. It is not appropriate to add much information that is not in the original text.

4.2. Contrastive Analysis of the Two Versions in Discourse Level

(1) Young Almer Robson, the American millionaire, had actually build the place. Spent thousands on it, so it was said. Every more to luxury... (Agatha Christie, 1939: 9)

A. 这个地方是那个美国百万富翁·埃尔默·罗布森修建的。据说花了几百万。人世间有的豪华。（Qi Ahong, 2008: 10）

B. 年轻的美国百万富翁埃尔默·罗布森确实在岛上盖了那栋别墅，而且是花重金修建，极尽奢华。（Xia Yang, 2016: 10）

This paragraph consists of three sentences in the original text. Qi's version still follows the semantic translation method. Qi retained the sentence structure of the original text and translated it into three corresponding sentences according to the original word order. However, the three sentences in the source passage are actually related. According to the language habits of the target

language, the meaning groups with the same subject are usually combined into one sentence. This is the case with Xia Yang's version, which tends to fit the reading habits of the target readers as much as possible. She tried to make equal effects as the translated version to the target readers as the source text to the source readers. That is the principle of communicative translation.

(2) His hand was shaking. His shoulder sagged. He looks suddenly 10 years older. (Agatha Christie, 1939: 39)

A. 他的手也在发抖。他的肩膀耷拉下来。他好像一下子老了 10 岁。(Qi Ahong, 2008: 42)

B. 他双手发抖, 肩膀塌了下来, 好像一下子老了 10 岁。(Xia Yang, 2016: 44)

In this section, Qi still used the semantic translation method. The original text has three sentences to describe the state of the character. Qi retained the original sentence form and translated them into three sentences respectively. She kept the paragraph structure and sentence structure of the original text. In this way, she could restore the style of the original text to a greater extent for target readers. However, this kind of structure in Qi's version is not common in Chinese. In Chinese, it is more accustomed to combining several sentences with same subject and similar sentence structure into one sentence. That's how Xia translated this paragraph. She merged these three sentences together, changed the original sentence number into a comma, putted forward a common subject, and translated it into one sentence. According to the language habits of the target language, Xia Yang's version is more suitable. Though the original text used three sentences to render the character's weak state to a greater extent, it will be very blunt and to move this kind of original structure directly.

(3) Ten little soldier boys went out to dine; One choked his little self and then there were Nine.

Nine little soldier boys sat up very late; One overslept himself and then there were Eight.

... (Agatha Christie, 1939: 27)

A. 十个小兵人, 外出去吃饭; 一个被呛死, 还剩九个人。

九个小兵人, 熬夜熬得深; 一个睡过头, 还剩八个人。

... (Qi Ahong, 2008: 29)

B. 十个小士兵, 出门打牙祭, 不幸噎住喉, 十个只剩九。

九个小士兵, 秉烛到夜半, 清早叫不答, 九个只剩八。

... (Xia Yang, 2016: 31)

This song is the soul of the whole book, which almost sums up the story clue of the whole book. It comes from Mother Goose's Nursery Rhyme. Qi's version still uses semantic translation, which basically corresponds to each other and expresses the original meaning completely. Xia's version is not limited to the words in the original text. She translated this passage according to its own understanding and Chinese poetry style. As this passage is a nursery rhyme, it requires a little more than the translation of ordinary texts, rhyme. And because most of the audience of nursery rhymes are children, the translated version should be easy to understand. As for rhymes, it is obvious that Xia Yang's version is more catchy contrasted with Qi's version. However, Qi's version is more easy to understand, which is more in line with the requirement that the audiences are children

V. CONCLUSION

5.1. Major Findings

In this thesis, Qi Ahong's and Xia Yang's versions of *And Then There Were None* are selected to make a contrastive analysis from the perspective of semantic translation and communicative translation, and to study the two translator's choice between semantic translation and communicative translation in the process of translation. According to the author's analysis, Qi Ahong's version prefers to use semantic translation. In the process of translation, she always tried to fit the semantic translation theory. Qi Ahong preferred to retain the words order, sentence structure and the language style of the original text to the greatest extent. But sometimes, few places are too equivalent to the original text, which leads to the situation that the sentences are not fluent. For example, dashes are used so many times in the original text of this article, but it is not used frequently in inserting information in Chinese. The sentence structure or paragraph structure of the version is exactly the same as that of the original sentence, which will make readers feel a little uncomfortable in reading that may create a feeling of cultural hindrance. However, Xia Yang preferred communicative translation and paid more attention to the reading experience of the target readers. Her version is more in line with the sentence structure and language order of Chinese. Readers of the target language will read more fluently and comfortably, just like reading a book whose original text is Chinese. However, there are also some sentences in the Xia's translation that give full play to the translator's subjectivity, and some omissions and additions are inappropriate. Both versions have their own advantages and disadvantages.

Actually, it is not necessary to choose only one of

semantic translation and communicative translation. Neither of the two versions adopts only one specific translation method, but different translators have different translation styles and different choices of translation methods. A truly high-quality version must not only use one of the translation methods, but should combine semantic translation with communicative translation, choose the most suitable translation method according to different contexts, and make the best use of the two translation methods.

5.2. Limitations

The research on the Chinese versions of *And Then There Were None* is limited in this thesis. It only chooses the semantic translation and communicative translation as the research direction to make a contrastive study of the two Chinese versions, which will have some limitations in terms of appreciation or criticism. And the research results are not enough to summarize the Chinese translation quality of these two versions. Hope there will be more contrastive studies on the translated versions of *And Then There Were None* from various angles in the future.

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