

THE TRANSLATION OF METAPHORS RELATED TO
BEAUTY IN TWO ENGLISH VERSIONS OF *HONG LOU
MENG*

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KUALA LUMPUR

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MENG***

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THE TRANSLATION OF METAPHORS RELATED TO BEAUTY IN TWO ENGLISH VERSIONS OF *HONG LOU MENG*

ABSTRACT

Hong Lou Meng (abbreviated as HLM) is a novel written by Cao Xueqin (1715-1763) in Qing dynasty. As one of four of the most famous and greatest novels in China, HLM enjoyed high reputation in the history of Chinese literature. In HLM, the description of appearance of young women characters is anything but prevalent; Cao used rhetoric devices of metaphors and similes to present abstract beauty into something visual. However, it is not an easy task to deliver the beauty related concepts into another language, as English and Chinese literatures do not share the same standards of beauty and the choice of images; instead the translation of metaphors is influenced by differences between them. For example, if the image in the source text (abbreviated as ST) is kept in the target text (TT), it is difficult for the target language (TL) readers to understand if they do not have the knowledge of the source language (SL) culture; at the same time, if the image in ST is abandoned in the TT, the beauty of it is lost. To investigate the translation of “women’s beauty”, this paper concentrated on translation of metaphor utilized in describing the beauty of all females, into English by David Hawkes and John Minford (1986) (abbreviated as DH) and Yang Xianyi and Gladys Yang (1978) (abbreviated as YY). Adopting the theoretical framework of domesticating and foreignization proposed by Venuti (1995) and Cui (2012), this study aimed at explaining ways the two selected English versions of HLM translated the abstract image of women’s beauty. After examining the translation of metaphors related to “feminine beauty”, the result confirmed that DH and YY were likely to employ foreignization in translation, respectively at 55.9% and 64.9%. At the same time, both YY and DH applied a good combination of domestication at 34.2% and 43.2%, respectively. Through this study, neither foreignization nor domestication was applied on shared metaphors, in this case, the researchers employed “neutral” as a new category. Yang and David Hawkes employed neutral at merely 0.9%. Furthermore, in the translation of the three metaphor types: dominant metaphor, recessive metaphor and compound metaphor in both versions of novel, the translators were likely to adopt strategy of foreignization in translating

dominant metaphors, compared with the other two types of metaphors, as there were connective words in dominant metaphor, thus, they paid more attention to the cultural aspect as well as have a tendency to retain the image of ST to TT. In addition, it was found that YY and DH tended to utilize similar strategies in translating metaphors related to beauty, accounted for up to 73%; conversely, 27% was a percentage representing YY and DH employing different translation strategies.

Keywords: Hong Lou Meng; beauty; metaphor and simile; domesticating; foreignization

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**PENTERJEMAHAN METAFORA BERKAITAN KECANTIKAN DI DALAM
DUA VERSI BAHASA INGGERIS *HONG LOU MENG***

ABSTRAK

Hong Lou Meng (singkatannya adalah HLM) merupakan sebuah novel hasil karya Cao Xueqin (1715-1763) semasa Dinasti Qing. Sebagai salah satu daripada empat buah karya novel paling terkenal dan hebat di China, HLM mempunyai reputasi yang tinggi dalam sejarah kesusasteraan Bahasa Cina. Dalam HLM, penerangan berkaitan “penampilan” watak gadis dalam novel dilakukan secara kerap. Cao menggunakan unsur retorik seperti metafora dan perumpamaan (simile) untuk menterjemahkan kecantikan yang berbentuk abstrak kepada sesuatu yang lebih bersifat visual. Walaubagaimanapun, proses menterjemahkan konsep yang berkaitan dengan kecantikan ke dalam bahasa lain adalah tidak mudah kerana wujud perbezaan dalam piawai kecantikan dan pemilihan imej dalam antara Bahasa Inggeris dan Bahasa Cina; sebaliknya, terjemahan metafora dipengaruhi oleh perbezaan ini. Sebagai contoh, jika imej dalam teks sumber (ST) disimpan dalam teks sasaran (TT), sukar bagi pembaca bahasa sasaran (TL) untuk memahaminya jika mereka tidak mempunyai pengetahuan tentang bahasa sumber bahasa (SL); manakala jika imej di ST dikekalkan di TT, nilai estetikanya akan hilang. Untuk mengkaji terjemahan berkaitan “kecantikan wanita”, kajian ini memfokuskan pada terjemahan metafora yang digunakan dalam mendiskripsikan kecantikan setiap wanita ke dalam bahasa Inggeris oleh David Hawkes dan John Minford (1986) (singkatannya adalah DH) serta Xianyi Yang dan Gladys Yang (1978) (singkatannya adalah YY). Dengan mengadaptasikan kerangka teori “domestikasi” (domestication) dan “pengantarabangsaan” (foreignization) yang dicadangkan oleh Lawrence (1995) dan Cui (2012), kajian ini bermatlamat untuk menerangkan strategi kedua-dua versi bahasa Inggeris novel HLM dalam menterjemahkan imej abstrak berkaitan kecantikan wanita. Selepas meneliti terjemahan metafora yang berkaitan dengan "kecantikan feminin", didapati bahawa kedua-dua DH dan YY cenderung menggunakan lebih banyak pengantarabangsaan dalam terjemahan, masing-masing dengan peratusan 55.9% dan 64.9%. Pada masa yang sama, YY dan DH menggunakan kombinasi domestikasi yang

baik pada kadar peratusan 34.2% dan 43.2%, masing-masing. Melalui kajian ini, satu kategori baru ditemui iaitu “neutral” yang mana pengantarabangsaan atau domestikasi tidak dilakukan ke atas metafora kongsi. Yang dan David Hawkes menggunakan strategi neutral hanya pada kadar 0.9%. Tambahan lagi, dalam terjemahan tiga jenis metafora iaitu metafora yang dominan, metafora resesif dan kata-kata metafora dalam kedua-dua versi novel, para penterjemah berkenaan menggunakan lebih banyak strategi pengantarabangsaan untuk menterjemah metafora dominan, berbanding dua jenis metafora lain. Hal ini adalah kerana terdapat kata-kata penyambung dalam metafora dominan, maka, para penterjemah memberi lebih perhatian kepada aspek budaya dan cenderung untuk mengekalkan imej teks sumber kepada teks sasaran. Di samping itu, kajian terhadap soalan dua mendapati bahawa YY dan DH cenderung menggunakan strategi yang sama dalam menerjemahkan metafora yang berkaitan dengan kecantikan, dengan jumlah peratusan sebanyak 73%; sebaliknya, 27% merupakan kadar peratusan yang menunjukkan bahawa YY dan DH menggunakan strategi terjemahan yang berbeza.

Kata-kata Kunci: Hong Lou Meng; kecantikan; metafora dan simile; domestication; foreignisation.

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LIST OF ABBREVIATIONS

HLM	:	The source text <i>Hong Lou Meng</i> (红楼梦) written by Cao Xueqin in Qing Dynasty
YY	:	A Dream of Red Mansions translated by Yang Xianyi and Gladys Yang
DH	:	The Story of the Stone that was translated by David Hawkes (1986) and John Minford
ST	:	Source text
TT	:	Target text
SL	:	Source language
TL	:	Target language

CHAPTER 1: INTRODUCTION

1.0 Introduction

In the first chapter, the main issues relating to the translation of beauty pertaining to metaphors including research background, problem statement, research objectives, research questions, and significance of the research were discussed.

1.1 Background of Research

Hong Lou Meng (abbreviated as HLM), written by Cao Xueqin (1715-1763) of Qing Dynasty is acknowledged as one of four noteworthy and exceptional novels of all times in China. It has the reputation of being distinguished in Chinese literature. HLM is considered as one of the greatest Chinese literature work, thanks to its significant contribution to language, art and culture. Similarly, it is an encyclopedia of the federal society of ancient China, in addition an important book for Chinese when it comes to researching literature and culture (Bi, 2014). Generations of experts and amateurs during the past two centuries keep studying HLM; the study is called “Redology”, which remains popular nowadays. Due to this, Redology is even regarded as one of three prominent schools in China, together with the other two specifically Tunhuangology and Oracle Bone Inscriptions (Zhou, 2009). The studies have been developed more than 200 years and they cover a broad range of perspectives – from

ideas, artistic values of the novel to experiences of the author, novel editions, textual researches, and so on.

HLM hits the highest point when it comes to Chinese classical novels. Its rich ideological content, outstanding artistic achievements and broad scope of coverage are beyond the reach of other classical novels (Yu, 2009). Among the many artistic achievements of HLM, the most prominent one is the vivid characters portrayed by Cao Xueqin in the description of daily life. In the book entitled *The Language Art of HLM*, Zhou (1982) discussed the aesthetic value of HLM in which Cao was good at describing the exquisite dress and jewelry worn by characters in detail, which served to set off characters' look and personalities. He as well was excellent in depicting the costume of high-ranking people in terms of colors, materials and designs. Besides, HLM expressed the thought of female's reputation differently from the mainstream thought of 'male superiority and female inferiority' in federal society. For example, in Chapter Two, the main female character Jia Baoyu says:

ST: 女儿是水做的骨肉,男子是泥做的骨肉.

Phonetic alphabet: Nǚ'ér shì shuǐ zuò de gǔròu, nánzǐ shì ní zuò de gǔròu

Back-translation: Women are made from water, men are made from mud

For the Cao's perspective, he thinks that women are clean and comfortable as water, but men are dirty as mud.

According to the incomplete statistics, it has been translated into more than 30 languages and there are hundreds of its versions in total (Feng, 2012). The variety of translation of the novel HLM started since the early 18th century. The versions of different languages provide precondition for the study of translation to HLM. Up to now, there are nine versions in the English language, specifically, *A Dream of Red Mansions* translated by Yang Xianyi and Gladys Yang (1978) (henceforth cited as YY) and *The Story of the Stone* translated by the British sinologist named David Hawkes (1986) and John Minford (henceforth cited as DH) are the two best known masterpieces (Feng, 2012).

1.2 Problem Statement

In HLM, there are a total of 975 characters, in which 480 of them are female (Xu, 1982). The description of every characters' appearance is anything but prevalent. The author named Cao Xueqin carefully spared all the brilliant portrayals in the novel to the main characters that had ever appeared in Chinese literature. The novel encompasses a life path of dozens of young girls who met and lived together, be she a married young lady such as Wang Xifeng, Li Wan, or an unmarried ones like Lin Daiyu, and Xue Baochai, or maids such as Xiren, and Qingwen, all of whom Cao tried his best to praise and showered his affection and sympathy to (Liang, 2009). Thus, Cao faced a double challenge – how to depict those young female characters as beautiful as possible and how to make the beauty of each girl as unique as the language could portray. To achieve

this task, Cao did not only make use of full advantage of essence in the Chinese literary tradition but also tapped into his own talent and imagination. Many new phrases and expressions were created in the novel, and more than thirty types of rhetoric devices were employed to paint the panoramic view of HLM, in which, metaphor and simile were the most commonly utilized way to describe different types of “girl’s beauty” (Feng, 2012). By means of using metaphor and simile, Cao made the abstract beauty of the characters into something visually captivating.

It is not easy to introduce such a great novel to the English readers whose values, cultural traditions and religious beliefs are so different from Chinese people. As a matter of fact, translating does not only transform meanings into a linguistic sense, but also in a cultural sense. Especially, the two selected translation versions were prepared by different native speakers. One is the work of a Chinese translator Yang Xianyi, whose mother language is Chinese, together with his wife named Gladys Yang. The other version is done by British translators named David Hawkes and John Minford, whose mother language is English. Moreover, in translation of YY, one of the translators named Yang Xianyi who is excellent in language culture of China, did the first draft of HLM; the vocabulary is mainly decided by him but the translation of DH is completed by David Hawkes who translated the former 80 chapters, while the vocabulary is determined by him (Yu, 2009). It is interesting to observe how a Chinese translator use his translation skills to introduce this great story into English culture and represent the Chinese female’s beauty in Qing Dynasty to the English readers; at the

same time, how the English translators overcome the culture difference to understand the Chinese novel and transfer their own understanding into their mother language.

1.3 Research Objectives

The purposes of the current study were as follows:

1. This study aims to identify strategies used in translating metaphors related to beauty in two English versions of HLM.
2. This study will also try to investigate the similarities and differences in translating the same concepts between the two English versions of HLM.

1.4 Research Questions

The following research questions were put forward in this study to achieve its objectives.

They were as stated below:

1. What are translation strategies utilized by the translators in translating the metaphors related to beauty in HLM?
2. To what extent the metaphors related to beauty are translated similarly or differently in translated versions?

1.5 Significance

Metaphor is frequently used in both English and Chinese languages and literatures. Due to the differences in geographical location, living circumstances, climate characteristics, and different cultural background, hence, the usage of images in metaphors might be different to one another. It is difficult to understand and render into another language. Nevertheless, by analyzing the metaphors related to beauty both in the source text (henceforth cited as ST) and the two translated texts, some suitable translation strategies for the translation of metaphor and simile are provided. In addition, it helps enriching the knowledge of translation strategies related to foreignization and domestication.

1.6 Organization of the Dissertation

The study consisted of five chapters; each chapter was divided into a few respective sub-sections. The first chapter introduced the background of research and problem statement, as well as research objectives and research questions, and the significance of the study.

The second chapter discussed the development of metaphor studies in both West and East regions, in which different attitudes towards metaphor will be presented. Besides, this chapter also introduced the ‘beauty’ and the studies of translation in HLM.

The third chapter presented the information of data including ST and two TTs. Moreover, procedures of data collection, in addition to methodology concerning the research questions were introduced.

As the most important part of this dissertation, the fourth chapter consisted of detailed analysis of the data pertaining to two research questions by focusing on: (1) the translation strategies used by the two selected TTs of HLM in translating the metaphors related to women's beauty; and (2) the similarities or differences in translation between the two translations versions.

Lastly, Chapter Five summarized the main findings, recommendations for future research, and limitation of this research.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

This chapter introduced the major studies conducted by previous researchers both in the west and in China, including metaphor studies, beauty studies and the translation of HLM.

2.1 Studies on Metaphor

2.1.1 Metaphor Studies in the West

Metaphor is of importance, as people use it in large numbers during their daily lives. The British rhetorician named Richards (1936) said that one metaphor might appear in almost every three sentences in daily conversations (Shu, 2000). By using frequency analysis, many scholars found that people utilized 1.80 new metaphors and 2.08 old metaphors in every minute of speech communication; if a people speak two hours in a day, then in 60 years of their career, they may create approximately 4,700,000 new metaphors and exercise 21,140,000 old metaphors (Gibbs, 1994).

Researches on metaphor have been conducted over a long period of time, and theorists in various historical periods have made their explanations from different perspectives, putting forward different theories. In the history of western metaphor researches, Aristotle's Comparison Theory, Quintillion's Theory of Substitution on metaphor, Richards's Interaction Theory of metaphor and Lakoff and Johnson's Conceptual Metaphor have elevated metaphor researches to another new level (Tian, 2014).

According to research scope and approaches, the study on metaphor can be divided into three different periods namely:

- (1) Rhetoric study of metaphor;
- (2) Semantic study of metaphor;
- (3) The interdisciplinary analysis of metaphor (Shu, 2000)

The first period: rhetoric study of metaphor (around earlier than 300 BC to early 20th century) spanned over 2,000 years. Representative figures were Aristotle and Quintillion, who came up with their main theories of Comparison Theory and Theory of Substitution on metaphor (Shu, 2000).

The second period started from early 20th century to early 1970s, covering the semantic study of metaphor from a variety of perspectives like philosophy, logic and linguistics. Interaction Theory of metaphor was put forward during this period by Richards, a great and influential man. Richards (1965) and Black (1962) held the opinion that metaphor was the result produced by the interaction between meanings of the two main words. Their researches broke away from the traditional rhetorical research scope of metaphor at lexical level, instead, extended the study to the sentence level (Shu, 2000).

Metaphor and interdisciplinary analysis has been started from the 1970s to the 1990s, during which metaphor gradually grew to be the main subject of multi-disciplinary researches, including semantic study of metaphor from the perspective of linguistics to multi-angle and multi-level researches on metaphor from the perspectives of among

others cognitive psychology, philosophy, in addition to semantics, semiotics, phenomenology, and hermeneutics. Different from the previous study of rhetorical researches on metaphor, multi-angle and multi-disciplinary researches on metaphor have aroused people's attention towards metaphor research (Tian, 2014). People are more and more aware of the importance of metaphor in human cognition and social life. During the three periods of study on metaphor, four main theories of western metaphor research have been developed as discussed below:

1) Aristotle's Comparison Theory

In the book titled *Poetics and Rhetoric*, Aristotle has mentioned several times the formation and rhetorical function of metaphor (Lan, 2005). His definition and function for metaphor that was "metaphor refers to the process of interpreting a thing with the name of another thing" has influenced the interpretation of this linguistic phenomenon by Western rhetoric for around 2,000 years. The two words are in contrast relation. Therefore, the metaphor is consistent with a simile in nature, and the main function of metaphor is rhetoric. He believes that "metaphor is to borrow words belonging to other things as an analogy, or use "species" as "class", or to use "class" as "species, or to use "class" as "class", or to use analogies" (Wang, 2007). Aristotle's view of "using analogies" refers to the analogy or similarity between two concepts involving in the metaphor, which is the basis of "Comparative Theory" (Hou, 2011). Aristotle's view dominates traditional metaphor researches and has enjoyed important influence in the history of metaphor research.

(2) Quintillion's theory of substitution on metaphor

Quintillion, a Roman rhetorician, makes improvements and enhancement on the basis of previous study, putting forward the theory of substitution on metaphor. He argues that so-called metaphor is indeed a kind of rhetorical phenomenon that another word substitutes for another term, showing that the term can be fully substituted by the word (Shu, 2000).

(3) Richards and Black's Interaction Theory of metaphor

Richards, an English literary critic, published *The Philosophy of Rhetoric* in 1930s, putting forward Interaction Theory of metaphor for the first time. He holds that putting two different thinking sets together can promote interaction and lead to metaphorical meaning (Hu, 2014). Later, Max Black developed and perfected the Interaction Theory, making it the most influential metaphorical interpretation theory after Aristotle's Comparative Theory and Quintillion's Substitution Theory of metaphor. The main point of Interaction Theory is that there are two concepts, the tenor and the vehicle of rhetorical figures in metaphor. The concepts should be regarded as the "system of common related things". In the metaphorical pattern of "A is B", the implicit meaning, contained in the metaphorical system is projected onto the vehicle of the rhetorical figure so as to create the metaphor (Hou, 2011). Richards and Black's "Interaction Theory" promoted the study of metaphor, breaking through the limitation of metaphor research as a rhetorical phenomenon at the lexical level, and examining metaphor as a semantic phenomenon on the sentence level. Thus, metaphor research has entered a

new level as well as a new field.

(4) Lakoff and Johnson's Conceptual Metaphor

Metaphors We Live By, which published in 1980 and written by Lakoff and Johnson, brings the climax of metaphor research. It takes language cognition to a new height, making metaphor research free from the shackles of traditional metaphor theory and including metaphor research into a new field of cognitive science. They embrace that metaphor should not be regarded just as a figure of speech but also as a conceptual process with systematic features. The process to comprehend the metaphor is in fact to establish a correspondence, to project the content of the original register to the targeted register. This kind of correspondence is a type of mapping relationship (Hu, 2014). All in all, in essence, the metaphor is a cognitive phenomenon and a tool for a human to think and act. Therefore, metaphor can be seen everywhere in our daily life, language, thinking, and philosophy. It cannot be expected for people to understand and interpret the objective world without the help of metaphors that assist thinking and reasoning.

The conceptual metaphor theory first appeared in people's view from efforts made by Lakoff and Johnson. They believed that metaphor existed in language, thoughts, behavior and daily life. Concepts that can be seen daily are metaphorical. In other words, the essence of metaphor is conceptual. They first put forward that the metaphorical phenomenon in language is not only a rhetorical phenomenon but a conceptual process with systematic features. The process of understanding metaphor is a process of

establishing a correspondence, that is, a process to project the content of the original register to the targeted register. It is indeed a mapping relationship. Therefore, from the perspective of metaphor's working mechanism, Lakoff's metaphor theory is also called "Mapping Theory". Lakoff and Johnson believed that this mapping relationship originated from people's metaphorical cognitive patterns and body perceptions, which they gained in the cognitive process with the outside world. In the conceptual register of war, people employ metaphor to understand and feel the concept of argument.

Therefore, the concept of "argument is war" is formed from the perspective of metaphor. Similarly, the activities of the two registers have the potential to be constructed from the perspective of metaphor. As a result, in the end, the languages people use are ultimately constructed from the perspective metaphor.

2.1.2 Metaphor Studies in China

Ancient China also boasts a long history of metaphor research, however, there is no specific term for metaphor at that time, thus, the research of "metaphor" has been generally related to "比喻, bi yu", which is a kind of figure of speech referring to comparing one thing to another, in a view of Chinese history (Wang, 2007).

As early as pre-Qin Dynasty (from Old Stone Age Paleolithic period to 221BC), Xun Zi (313BC) proposed "譬称以喻之, 分别以明之; pi cheng yi yu zhi, fen bie yi ming zhi", meaning "to use the method of metaphor to make one understand, and to use the method of detailed analysis to make one clear". This is the first presence of the concept

known as “喻, yu”, stating that the function of “喻, yu” is “to make something or somebody clear” (Wang, 1996). The concept of “喻, yu” in ancient Chinese literature is similar to the meaning of “metaphor” as defined by Aristotle: metaphor is a modified linguistic phenomenon that compares one thing to another (Shu, 2000). “喻, yu” in ancient Chinese refers to “比喻, bi yu” in modern Chinese language. During that period, the characters of “譬, pi”, “譬, pi”, “比, bi”, and “依, yi”, represented “metaphor” in general (Hu, 2004). In addition, words of “况, kuang”, “拟, ni”, and “方, fang” were also found in ancient Chinese literature which expressed the meaning of ‘metaphor’ (Wang, 2007).

The litterateur Liu’ An (179BC) in Han Dynasty proposed “假象取偶, 以相譬喻, jia xiang qu ou, yi xiang pi yu” in his literature titled *Huai Nan Zi* (淮南子), meaning “using the similarities between two different things to compare”. “譬喻, pi yu” in this literature refers to “比喻, biyu”, which is similar to the definition given by Aristotle; “取偶, qu ou” means to find “similarities” between “two different things”; both “similarities” and “two different things” are the concentration in metaphor studies of western countries (Hu, 2004). Moreover, according to Hu (2004), “two different things” in this context are referring to “source domain” and “target domain”, proposed by Lakoff (1978) (Hu, 2004).

Chen Kui (1128) of the Southern Song Dynasty presented major breakthrough discovery in the Chinese metaphor theory. His work titled *Wen Ze* (文则), a classic in

the history of ancient Chinese rhetoric, represents the highest theoretical level of ancient Chinese metaphor (Wang, 2007). In the history of Chinese rhetoric, he was the first to propose the concept of “隐喻, yin yu” (metaphor in English, with the form of ‘A is B’) and moreover, he classified “隐喻, yin yu” as a sub-category of “比喻, bi yu” (a figure of speech) (Tian, 2014).

Innited by the book titled *An Introduction to Rhetoric* (修辞学发凡, *xiu ci xue fa fan*), written by Chen published in 1932, the study on metaphor in Chinese has becoming more consistent and has been connected with theories in Western countries (Tian, 2014). Chen (1932) was the first scholar who introduced the linguistic theory of Saussure (1740) (Tian, 2014). In addition, Chen (1932) defined “譬喻, pi yu” as “if the object of thought has similarity with another object, then the other object is used to compare with the object of thought”, furthermore, he put “明喻, ming yu” (simile in English, with the form of ‘A is like/ \as B’) and “隐喻, yin yu” (metaphor in English) side by side and classified both of them under “譬喻, pi yu” (a figure of speech) (Wang, 2007).

China's metaphor research has shown a great progress since modern times. Many scholars have analyzed and drawn upon the Western metaphor theory researches in the process, and explored the classification of metaphors, association and distinction between metaphors and other figures of rhetoric, making metaphor theory developed towards the multi-disciplinary and multi-angle directions (Tian 2014). Shu (2000) is

one of the most famous scholars in contemporary Chinese doing research on metaphor, and has continuously improved the study of metaphor theory from the aspects of its nature, function and working mechanism. A series of related articles and a book called *Studies in Metaphor* has been published in 2000.

2.1.3 Definition of Metaphor

Metaphor is usually defined as a form of rhetoric and it is distinguished from simile. Casing (2006) proposed that the basis of judging a sentence as simile or metaphor is according to situations whether it has the word “like” or “as”. If the sentence contains the word “like” or “as”, then it is simile (Gong, 2013). The “metaphor” in this case is translated into “隐喻, yin yu” or “暗喻, an yu” in Chinese, with the form of “A is B” or “A becomes B” in English, and “A 是(shi, is) B” or “A 变成(bian cheng, become)B” in Chinese; and the “simile” is translated into “明喻, ming yu” in Chinese, with the form of “A is like/ \as B” in English and “A 像(xiang, like) B” in Chinese (Tan, 2002). However, many scholars proposed different opinions that the concept of “metaphor” covers “simile”. For instance, Aristotle (1954) proposed that metaphor was the similar to simile, as both of them compared different things as well as both were rhetorical phenomenon (Shu, 2000). Quintillian (1953) also pointed out that “metaphor” was a simple form of “simile” (Wang, 2007). In addition, Lakoff and Johnson (1980) emphasized that the essence of metaphor was to use one thing or experience to understand another thing or experience, therefore, metaphor and simile should not be differentiated at the cognitive level. It means that “metaphor” covers both metaphor and simile. Under this circumstance, He (2002) stick with the view that “metaphor” should

be translated into “比喻, bi yu” in Chinese, and this was supported by Hu (2004). In this research, the meaning of “metaphor” covered both metaphor and simile, as in ST, images with beautiful appearance, or good meaning were used to describe feminine beauty either with the form of metaphor or simile. Rather than differentiating the structure of metaphor or simile, the purpose of this research was to examine how the two selected TTs translated those images which have to do with beauty related expressions.

Generally, there are two ways to identify metaphors: one is through clear metaphorical signals, for example “to put it metaphorically”, “to use a metaphor” or “speaking metaphorically” in English and “打个比方, da ge bi fang, to make a comparison” in Chinese; and another one is according to the nature of speech variation. It means that from a logical point of view, the two main words involving in the metaphor belong to two different categories, thus, linking them with linguistic words (usually ‘be’ verbs) produced a logical error in fact (Shu, 2000, p12).

From the etymological point of view, the word “metaphor” in English is derived from Greek “metaphora”, which means “carrying across”; the original meaning is “a kind of sports” from “one place” to “another” (Wang, 2007). It means that metaphor involves two things; one is “start point” and another one is “destination”. Richards (1936) called the starting point as “vehicle” and the destination as “tenor”; Black (1962) called the former one as a “primary subject”, the latter as “subsidiary subject”; Lakoff (1980)

called the starting point as “source” and the destination as “target”. In Chinese, the starting point is “本体, ben ti”, and the destination is “喻体, yu ti” (Wang, 2007). Even though the terms used are different, however, they are referring to same thing. In this thesis, the terms “vehicle” and “tenor” suggested by Richards (1936) were adopted to interpret “本体, ben ti” and “喻体, yu ti” in Chinese.

There are three key factors to classify “比喻, bi yu” in Chinese: “本体, ben ti, vehicle”, “喻体, yu ti, tenor” and “比喻词, bi yu ci, comparative words”. “比喻词, bi yu ci, comparative words” is the words used to connect the vehicle and tenor; there are words such as “like”, “as”, “as...as”, “as if”, “as though”, “be compared to”, and “similar to” in English, as well as “像, xiang, like”, “好像, hao xiang, like”, “仿佛, fang fu, as if”, “如同, ru tong, seem”, “一样, yi yang, same as”, “似的, si de, seem” in Chinese (Cui, 2012). Tan (2004) pointed out that “比喻, bi yu” can be further classified into “明喻, ming yu”, “暗喻, an yu”, and “借喻, jie yu” according to the presence of these three factors: if all three factors of vehicle, tenor and connective word presented, then it should be “明喻, ming yu”, “simile” in English; if only vehicle and tenor presented, it should be “暗喻, an yu”, “metaphor” in English; if only tenor presented, it should be “借喻, jie yu”, metonymy in English (Tan, 2004).

Even though “metaphor” is suggested to be translated into “比喻, bi yu” in Chinese, “比喻, bi yu” is higher than “metaphor”, as metonymy is under classification of “比喻, bi yu” but has not been covered in “metaphor”. Luckily, Shu (2000), one of most famous

scholars in Chinese metaphor studies proposed a new classification of metaphor. After conducted a profound research of metaphor in English, Shu connected the metaphor studies of western countries and China, and classified metaphor into “显性隐喻, xian xing yin yu, dominant metaphor” and “隐性隐喻, yin xing yin yu, recessive metaphor”. According to Shu, “显性隐喻, xian xing yin yu” is simile in English, the back translation is “dominant metaphor”; “隐性隐喻, yin xing yin yu” refers to metaphor in English, the back translation is “recessive metaphor” (Shu, 2000). This classification equals to the intention of “metaphor” proposed by Aristotle (1954), Quintillan (1953) and Lakoff and Johnson (1980) as mentioned beforehand. Therefore, the classification of Shu has been adopted in identifying metaphor in this present thesis.

2.1.4 Translation of Metaphor

Translating metaphor is not an easy job, as metaphor carries rich cultural information and connotation. It is even difficult for the SL readers to understand the metaphor in different context, let alone for the TL readers. Homby (1988) once pointed out that culture difference was the essential problem in translation of metaphors, as different cultures and languages have variations in creating metaphors. Nida (2001) also said that “although there is a certain commonality among cultures, it is no doubt that each culture has its own uniqueness”, as factors such as geographical environment, religious, customs and ways of thinking will have impacts on culture, which will lead to cultural differences between different groups around the world. All translations will undoubtedly go through a process of cultural transmission. It is not only a language conversion, but also a cultural transplant. Some special factors in the existence of a

certain culture play a certain role in the source language, but the appropriate equivalents may not be found in the target language, which is likely to lead to the lack of cultural meaning.

Besides, differences between English language and Chinese language are other factors that affected the translation of metaphors; Chinese is classified under Sino-Tibetan language and English is classified under Indo-European language. Language factors such as phonetics, morphisms, and semantics can directly cause gaps between languages, which in turn majorly impacted translation results (Jiang, 2016). Therefore, simply by clarifying the various obstacles in the translation and understanding the root causes of the translation, the translators can obtain the corresponding meaning to overcome those difficulties in translation.

Many scholars conducted researches on the translation of metaphor in western countries. One of the most famous approaches is the seven-translation strategy proposed by Newmark in 1988: reproduce the same image in TL; to replace the image of SL with a standard TL image; to translate the metaphor into simile; to translate the metaphor (or simile) by simile (sometimes metaphor) plus sense; to converse the metaphor to sense; delete the metaphor; and to use the same metaphor combined with sense. These translation strategies provided specific operational rules for metaphor translation, which laid a good foundation for future research. In the year 1995, Toury further summed up these seven translation strategies into four strategies: translating into

similar metaphor; translating into different metaphors; translating into a non-metaphorical form; deleting the metaphor. Moreover, Schaffner (2003) summarized the translation strategies of metaphor into three: substitution, paraphrase and deletion.

In China, two main translation strategies are discussed in the field of metaphor: they are literal translation, and free translation (Xiao, 2007). A Chinese translator named Zhu (1984) defined literal translation as: the literal translation is 'word-for-word' translation in accordance with ST, and the order of the sentence should be retained; and the free translation uses words to explain the meaning of ST, the order of sentence can be changed (Zhu, 1984, p362). Furthermore, Zhu (1984) concluded that the strategies of literal and free translation were used to solve problems at the language level.

Based on these two general translation strategies, many scholars derived translation strategies of metaphors from different aspects. For example, in the published book *A Course in English-Chinese Translation* in the year of 1980, Zhang proposed three main translation strategies in translating Chinese idiom: literal translation, free translation and transformation translation.

Zhu (2010) discussed the translation strategy of metaphor through the perspective of culture, and proposed three strategies namely literal translation, substitution translation and free translation. The culture factors lead to differences in creation of metaphors between English and Chinese, and increase the difficulty of translation.

Wang and Cai (2010) conducted a research on the translation of metaphors through the perspective of rhetoric. The Chinese novel titled *Wei Cheng* (围城) was selected as ST, and the translated English version titled *Fortress Besieged* written by Jeanne Kelly and Mao Guoquan in 1979 was selected as TT. The findings showed that the strategy literal translation plus paraphrase, extension, transformation, translating metaphors into simile, deletion translation were used by translators.

Jiang (2016) investigated the translatability of English economic news in website of *The Economist* to Chinese. The findings confirmed that the metaphors in economic news in English were translatable even though there were differences in culture and language between Chinese and English. Besides, Jiang proposed four translation strategies in translating economic news from English to Chinese: literal translation, literal translation plus paraphrase, transforming the vehicle, deleting the metaphor and using paraphrase to explain the meaning of metaphors.

Shi (2018) discussed the translation strategies of metaphors in translating the novel *Dead Ashes*. The findings showed that literal translation was used in translating the metaphors that created by the author, while the strategies of a combination of literal translation, free translation, annotation and amplification were adopted by translators when cultural barriers exist.

However, irrespective of the usage of literal translation or free translation strategies, both strategies were used to solve problems at the language level. A Chinese scholar Zhu (2009) said that as compared to the strategies of literal translation and free translation, there were other two translation strategies that emphasized the cultural aspects: domestication and foreignization (Zhu, 2009, p12).

2.1.5 Domestication and Foreignization

American scholar named Lawrence Venuti was the first person who utilized the terms of domestication and foreignization in 1995. However, previously, the German linguist Schleiermacher (1813) suggested two translation methods in his study: one method is to leave the writer of ST in peace as much as possible and bring the readers to the writer; another one is trying to let the readers stay in still, but process the translation and make it close to the readers. This thought breaks through the traditional boundary between literal translation and free translation, and has greatly impacted scholars. Venuti was inspired by his theory and proposed two new items in the field of translation (Zhu, 2009).

Domestication is a translation strategy in which the translator adopts more acceptable and understandable concepts for TL readers (Bi, 2014). Nida (1969) is considered as one of the advocates of the translation strategy of domestication; though he never use the terms of “domestication” or “foreignization”, his translation theory is indeed an expression of “domestication” translation theory (Cai, 2008). He proposed the theory

of Dynamic Equivalence, which the core of dynamic equivalence is to discover the effective expression of TL and express the meaning of ST in the most pertinent way (Nida, 1969). Later, he changed the term into Functional Equivalence in the hope of emphasizing the concept of function. Functional equivalence includes semantic, linguistic and stylistic equivalences (Wang, 2010). As compared to other theories, Nida pays most attention on the role of the readers. For him, the success of a translation depends on the correspondence of the readers' responses in the two languages. He believes that translation should not require the rigid correspondence of the surface of the text, but shall achieve functional equivalence between the two languages. To achieve dynamic equivalence in translation, not only the expression of the translation should be included in the specification of the TL, but also the cultural norms of the target language (Zhu, 2009). The principle of domestication translation is that at different levels of linguistics such as vocabulary, grammar, and semantics, it does not stick to the form of the original text but only seeks to preserve the original content, and it uses the most intimate and natural equivalent of the translation (Bi, 2014).

The advocator of foreignization translation, Lawrence Venuti (1995) determines foreignization as taking the target language readers abroad and providing them with the otherness of the original language and culture. Venuti believes that the domestication of fluent translations weakens the differences between cultures and imposes the contemporary values of mainstream culture on the ST, which makes translations unlike translation work (Zhu, 2009). Venuti possesses a view that the aim of translation is not

to eliminate language and cultural differences in translation, but to express such differences.

Either foreignization or domestication has its own limit. Each of them if went too far will become absurd. If foreignization went beyond its limit, it will become mechanical translation, such as the translation of “the milky way”, which is translated into “牛奶路, niu nai lu, milk way” in Chinese; if domestication went too far, it will become absurd, too. For example, “Godfather” in English means “a male godparent” according to the Collins Dictionary, it originally refers to the godparent who are trusted and respected (mostly the elderly) by the parents of the newborn child in Catholic society. It was once translated into “干爹, gan die, adopted father” in Chinese, which is considered over domesticated, as “干爹, gan die” means a person who is not a biological father but is recognized as a father, which has nothing to do with religion in Chinese (Bi, 2014, p25). There are similarity and dissimilarity in culture between two languages, which explains the dynamic unity of foreignization and domestication. The unity of foreignization and domestication is a good way of translating.

Based on Venuti’s theory, Robinson (1997) made an explanation to the foreignization translation: do not stick to the meaning of individual words in the original syntax, but insist on retaining the original taste in the original text in translation (Robinson, 1997). This thought is related to the literal translation but not equals to literal translation. In the book published in 2009, Zhu also proposed the difference between one group of

strategies “literal translation and free translation” and another group of translation “domestication and foreignization”. Literal translation and free translation are the discussion of different structures of two languages. The focus of the discussion is on relationships between form and content, which is a discussion at the language level. On the other hand, domestication and foreignization are the products of cultural turn, not only in the form of language form, but also in the level of cultural content. Domestication and foreignization raised linguistic discussion to culture, poetics and politics (Zhu, 2009, p12-13). In a nutshell, literal translation is a foreignizing translation that moves closer to the author at the language level; free translation is a domestication translation that is close to the reader at the language level. As compared with literal translation and free translation, foreignization and domestication are able to explain the problem of translation more clearly and guide translation practice. Therefore, in this thesis, the translation strategies of domestication and foreignization were adopted as a framework to investigate the translation of beauty related metaphors in two selected English versions.

Nevertheless, language and culture are inseparable ensembles, when it comes to literal translation or free translation, they also involve with cultural issues. Similarly, in practice, the translation strategy of domestication and foreignization is also implemented in specific language applications (Zhu, 2009, p16). Many scholars connected the two groups of strategies “domestication and foreignization” and “literal translation and free translation”, and proposed classification for domestication and

foreignization. Luo (2004) cited that “literal translation and free translation” was the extension and development of “foreignization and domestication”. Usually, literal translation is classified under the strategy of foreignization, and free translation is under domestication strategy (Zhu, 2009, p15). However, Wang (2002) and Zhang (2005) held the view that “domestication and foreignization can be seen as extensions of free translation and literal translation, but not exactly equivalent to literal translation and free translation” (Zhang, 2009, p16). Based on this view, Cui and Yu (2006) conducted a research on the translation strategy of metaphors on two Chinese versions of the English novel titled *Tess*, and proposed that foreignization including literal translation, and domestication contained transformation and paraphrase. Meanwhile, in translation of idioms in two English versions of the Chinese novel titled HLM, Xiang, Chen and Liu (2009) found that according to the faithfulness of culture, foreignization can be further divided into literal translation, literal translation plus paraphrase, while domestication can be classified into paraphrase and transformation.

Later, Cui conducted a research on the translation of similes in the year 2012. Taking the traditional Chinese novel titled *The Scholars* (儒林外史) written by Wu Jingzi in Qing Dynasty as the ST, and the English version by Yang Xianyi and Gladys Yang as the TT, the author investigated the translation strategies used in translating similes. By analyzing the translation of a total 109 similes, it was found that six groups of translation strategies: literal translation, literal translation plus paraphrase, literal translation plus footnotes, paraphrase translation, transformation translation and

omission translation, were used in the TT. Furthermore, Cui classified literal translation, literal translation plus paraphrase, literal translation plus footnotes under the strategy of foreignization, and classified paraphrase translation, transformation translation and omission translated under the domestication strategy.

Cui presented a definition on each procedure. Firstly, under the strategy of foreignization, Cui defined literal translation as “the translation methods that attempts to achieve complete faithfulness to the content, as well as the style of the ST by maintaining the form on condition that the TT does not violate the norms of the target language” based on the research of Qiao (2000). For example, in translating “那西湖里打渔船，一个一个如小鸭子浮在水面”，meaning “the fishing boats in West Lake like little ducks floating on the surface of water”. It is translated into “the fishing boats which look like tiny ducks floating on the water” in TT. In this simile, the tenor is “打渔船(fishing boats)” and the vehicle is “小鸭子(little ducks)”, both are literal translated into “fishing boats” and “tiny ducks” respectively. Therefore, it is classified as “literal translation”. Besides, based on the research of Chen (2006), literal translation plus paraphrase and literal translation plus footnotes methods are defined as “methods that the translator tries to insert additional information called for by instances of cultural default”. For example, in translating “作文之心如人目”，meaning “the heart of writing like eyes of people”. In this example, the tenor is “作文之心 (the heart of writing)” and the vehicle is “人目 (eyes of people)”. It is translated into “the mind should remain as clear as the human eye” in TT. In order to make this simile more comprehensible,

the translator literally translated the vehicle into “human eye” and added “as clear as” to explain it further. Cui classified it into “literal translation plus paraphrase” (Cui, 2012, p113).

Secondly, under the strategy of domestication, paraphrase is defined as “using similar functional expressions in the target to substitute the original language items that cannot be translated literally” on the basis stated by Qiao (2000). For example, in translating “口若悬河 (mouth like tumbling river)” of ST, it means “a person who is very talkative or eloquent”. In this example, the tenor is “口 (mouth)” and the vehicle is “悬河 (tumbling river)”. As “tumbling river” has nothing to do with talkative or eloquent, it is very difficult to understand if literally translated into English. Therefore, the translator use “talk so glibly” to explain the intended meaning of this idiom, and the “tumbling river” is omitted. It is classified as “paraphrase” (Cui, 2012, p113). Besides, the definition of transformation is “a method that replaces the culture-specific expression with an item in TL, though it has no same propositional meaning, similar impact exists on the large target readers”, which is developed on the basis stated by Baker (1992). For example, “恨如头醋” in ST, meaning “hate like the first batch of vinegar” is translated into “hated her like poison” in TT. As “vinegar” is a common seasoning in China, it tastes “sour”, and “the first batch of vinegar” is particularly sour and unsavory. It used to refer to something that is rebarbative. However, it is not common in TL and difficult for TL readers to understand it. Accordingly, “vinegar” is transformed into “poison” in TT. This is classified as “transformation translation” (Cui,

2012, p114). Finally, by adopting the definition on the research by Ma (2008), Cui defined omission as “partial omission and complete omission of words and expressions that have no correspondence in the target culture and do not convey any specific cultural message”. For example, “两旁走过几个如狼似虎的公人” in ST is translated into “attends ran in from both sides to size the candidate” in TT. In this sentence, the tenor is “公人 (people or candidate)” and the vehicle is “如狼似虎 (like wolf like tiger)”, meaning the people are very strong and rude. Nevertheless, the vehicle is omitted in TT (Cui, 2012, p114). As a result, in this present research, Cui’s classification was selected as a framework to investigate translation strategies.

2.2 Studies on Women’s Beauty

Beauty is a philosophy concept, usually referring to a property that causes people to feel happy. Beauty is an integral part of concrete things; it is a specific environment, phenomena, behaviors, and objects that have significance and value for the survival and development of human beings (Gao, 2014). In philosophy, the definition of beauty is good feeling of pleasure and satisfaction, produced after people experienced with specific things, and have been stimulated and influenced by those things, it is an abstract meaning that adverse to “ugly” (Gao, 2014).

The notions of beauty are difficult to be generalized all over the world, as people are divided into four races by human skin colors physically. In 1758, the distinguished

Swedish scientist named Carl Linnaeus divided the world races into European whites, Asian yellows, African blacks, and Oceania browns (Li and Yang, 2012). Different races have different characteristics in terms of looks, for example, the color of the yellow people is yellow, they have straight hair, flat face, flat nose, wide nostrils; white people have white skin, high and narrow noses, various eye colors and hair types; the skin of the black people is black, their lips are thick, the nose is wide, hair is curly; as for the brown people, they have brown or chocolate color of skin, hair is brownish black and curly, nose is wide (Li and Yang, 2012). Usually, different races have different standards of beauty. Even in different countries, the notions of beauty might vary.

2.2.1 Women's Beauty in West

In *China Community Newspapers*, it was stated that beauty standard was different all over the world and it was usually generalized by men. The traditional Europeans paid more attention to women's figure and had less demand for looks, as there have been statues of primitive religious witchcraft symbolizing the abundance of the earth or motherhood among mankind in Europe since ancient times, which later evolved into goddesses of the polytheistic era, such as Venus or Athena (Zhang, 2016). In the later times, it is represented by the blessed virgin Maria, a historical figure, and developed into human art and pornographic culture in modern times, giving people a stereotype of aesthetics on extraordinary female. Therefore, the aesthetic standard of European is generally considered to be biased towards physical fitness, strong temperament and high figure, and they like women who have the courage and wisdom to protect young children and even male partners (Zhang, 2015). However, beauty standard has changed

nowadays. According to Zhu (2014), a 'beautiful woman' in England must put make up on every day, as British people are cautious and prudent, thus, fair ladies are steadily associated with the disposition of dignity. Also, a pair of big eyes and slim legs are regarded as beauty (Zhu, 2014). In France, people pay more attention to the appropriate dressing etiquette, as women of elegance are popular. At the same time, long and thin neck, and slim waist are the symbol of beauty (Zhu, 2014). Americans always admire the beauty of personality. Blue eyes, dark skin, busty chest, and plump hips are the standard of beauty. While for Chinese people, face feature is the most important thing, and a 'beauty woman' must have fair skin, pink cheeks and big eyes (Zhu, 2014).

2.2.2 Women's Beauty in China

In Chinese language, the character of beauty is “美, měi”. In *Oracle Bone Inscriptions* (甲骨文, jia gu wen), “美” refers to woman who wears a feather headdress, also means 'beautiful' and 'good-look'. There were many adjectives, poems, and songs pertaining to beauty in ancient China, which formed abundant aesthetic materials. The aesthetic standards of different dynasties in China are also different. At that time, women were in a low status and often had to shape their posture to cater to men and did body modification which harmful to their health. For example, during the Spring and Autumn Period, King Ling of Chu liked women with slim waists, and many concubines starved to death because of their diet and losing inches of their waists. This was written in a poem “楚王好细腰, 宫中多饿死, King Chu likes slim waists, concubines starve to death” in the book titled *Mo Tzu's Doctrines of Universal Love* by Mo-tse (468 BC-376 BC).

In addition, beauty is also diverse in different eras even in China. Wei (2007) and Zhang (2013) conducted researches on the female's portrait description in the novels of ancient China. The study summarized the feminine portrait descriptions of characters from the diachronic perspective, including Tang Dynasty, Song Dynasty, Ming Dynasty and Qing Dynasty. The authors presented the development process of feminine appearance descriptions. It was found that the description of feminine portrait was ranging from simple to complicated. Before the Han Dynasty of China, people only paid attention to the women's facial feature, but until the Wei and Jin Dynasties, they began to focus on the decoration. The Tang Dynasty was an open society, allowing topless breasts and bare arms of women, and advocating wide forehead, round face and plump body of women. Subsequent to the Song Dynasty, Guanyin Bodhisattva's original appearance was taken as the high standard of female beauty; the sculptures and painting of Guanyin Bodhisattva in various times were the specific descriptions of the aesthetic standard during that time. The interpretation of beauty by the times is quite different. In the Tang Dynasty, people thought Yang Yuhuan who has plump breasts and buttocks as a beauty figure. However, in the Song Dynasty, people perceived Zhao Feiyan (Han Dynasty) who had light body and graceful posture as the most beautiful woman.

It proved that beauty is difficult to be generalized, as beauty in different notions, as well as in different times, its standard is variety. In addition, the description and characterization of characters in Chinese and Western novels are different (Jia, 2012).

The authors of Chinese novels often describe in detail the characters, especially the female characters including their appearance, figure, dress, expression, and deportment. At the same time, a large number of metaphors are used in describing their eyebrows, eyes, mouth, nose, face, and waist (Jia, 2012). However, Western novel writers usually use static description to describe the portrait of characters. In addition, Wang (2011) conducted a research on the comparison of portrait writing between Chinese and English novels. It was found that in the description of portraits of literature works, authors of different languages have different writing habits, and description of specific body parts are different, too. For example, Chinese writers are more inclined to describe the eyebrows, eyes, lips, teeth, etc of the characters, using rich vocabularies to describe them. In contrast, English writers tend to describe hair, eyes, height using concise words (Wang, 2011, p95). Therefore, due to the differences in terms of standard of beauty and the character's portrait description, the notion of beauty is difficult to recognize by the readers from different cultural backgrounds.

2.2.3 Woman beauty in HLM

Liang (2008) summarized the characteristics of beauty description in HLM. It was found that Cao described the beauty from the delicate description of the exquisite dress and jewelries worn by the characters, more often than not, even before a close-up of facial features of a character, his or her costume and ornamental accessories were depicted in an artful way, in terms of color, texture, material, pattern, design and so on. No doubt that they added to the beauty of characters on the one hand, and on the other, they ushered in the subsequent description in a natural way. In most cases, the colors

were vivid and bright, setting off one another quite well; the texture was nice and light; the material was rare and precious; the patterns were sophisticated and luxurious and the design was original and refined. Reading those parts brought readers to the good old days that encountered with beauty, both visually and aurally, for Cao had put all those expressions into harmonious antitheses, sounding like melody.

Besides, Liang (2008) also found that the traditional images and metaphors with profound cultural connotations were used repeatedly to picture the so called female beauty. For example, there were images like flowers, the moon, water and jade, used to compare feminine beauty by writers in Chinese literature, as the writers thought those images were the epitome of beautiful young women and they could strike a chord with Chinese readers in their deep heart. As a literary giant who was well-read and well-trained in the Chinese literary tradition, Cao knew this better than anybody else and developed such associations to their full potential. Those metaphors to depict personal beauty recurred frequently in HLM.

To appreciate the metaphors, one has to be able to perceive the intended interpretation of such images in Chinese culture. As written in the first line of a well-known Chinese poem, “春花秋月何时了，往事知多少？chun hua qiu yue he shi liao, wang shi zhi duo shao; when will there be no more moon and spring flowers, for me who had so many memorable hours?”, the images of spring flowers and autumn moon had long been considered in Chinese culture as the symbol of beauty, youth, vitality, happiness

and perfection with a subtle undertone of regret and sorrow. No wonder Cao took advantage of these images again and again almost to the extent of cliché; he, however, rarely made descriptions in the exactly same way so that the freshness of such expressions was preserved with subtle changes. Likewise, in Chinese culture, water is the embodiment of purity, tranquility, deep emotion and tender love. No word can better express the admiration aroused by the native, untouched natural beauty in epitome of young girls. Apart from the emblem of purity and virginity, jade also symbolizes nobility in character and personality, as a Chinese old saying goes “宁为玉碎不为瓦全, ning wei yu sui bu wei wa quan, one would rather remain smashed jade than be an intact roof tile”.

2.3 Previous Studies in the Translation of HLM

At the beginning of the 1960s, Yang Xianyi and his wife, Gladys Yang set about the translation of HLM. However, they put aside their work for the Cultural Revolution of China in the process of translation. However, finally, their version of *A Dream of Red Mansions* was fully completed in 1974. In 1978 and 1980, it was published in three volumes by the Foreign Language Press (Feng, 2012, p280-281). In the process of translation, the Yangs retained much otherness of Chinese culture, such as culture associative images, daily life and thoughts in feudal society. It looked as if the characters actually live in the feudal society of ancient China.

Yang Xianyi once said in an interview: “The translation of HLM is purely accidental. It was in 1964 that the leaders of the Foreign Affairs Bureau asked me to translate it. When I was a child, I did not finish reading HLM. I was more interested in the *Three Kingdoms* (三国演义) and more interested in *Water Margin* (水浒传), but the work was not based on my own interests, so I translated the first draft and Gladys Yang processed and polished” (Zheng, 2008). For the Yangs, they started to translate this novel as commissioned by the government to do so, instead of interest as they were working in the Foreign Affairs Bureau of China at that time and belonged to public officials. Therefore, they were largely subject to the official norms. In addition, their translations are published by Foreign Language Publishing Houses, it is difficult for their translations to enter the real English literature market, and the readers are mostly Chinese, hence, the translation does not have to be strictly abided by the literary norms of the target system (Yu, 2009, p101).

In translation, the Yangs were more faithful to the source text but paid less attention to the target language. “HLM is a classic Chinese literature. For the Westerners to truly understand the love story of Baoyu and Daiyu written by Cao Xueqin, we try to avoid making changes to the original text and do not explain too much. At this point, we are different from David Hawkes. His freedom of translation seems to be greater. Hawkes changed the description of 'red' in the original text to 'green', as if to avoid being associated with 'blood' and 'violent'”, said Yang Xianyi in the interview (Zheng, 2008).

Also in an interview with Gladys Yang, she confided that she thought that her and Yang

Xianyi's freedom of translation was restricted, so that the translation was too close to the original text, too imaginative (Yu, 2009, p138).

In 1970, David Hawkes began to translate HLM, and he spent ten years to finish the translation of the first 80 chapters. The translation of the latter 40 chapters was completed by his son-in-law named John Minford in 1986. His version was divided into five volumes and published respectively in 1973, 1977, 1980, 1982 and 1986 (Feng, 2012, p280-281).

Different from Yang Xianyi, Hawkes resigned as a professor at Oxford University in order to translate HLM. His motivation for translation was mainly to satisfy personal preferences, but not to pursue career development (Yu, 2009). As said in the preface of the version of *The Story of Stone*, Hawkes presented his principle in translating *HLM*: "One of my principles is to translate everything—even puns. For this novel was written by a great artist with his (Cao Xueqin) very lifeblood...If I can convey to the reader even a fraction of the pleasure this Chinese novel has given me, I shall not have live in vain" (Hawkes, 1973). Therefore, in the process of translating, Hawkes always had readers in mind. He got great pleasure for the target language readers. They got much freedom from their bilingual capacity of Chinese and English. In addition, their agreement with Penguin Press guarantees their freedom to meet the expectations of readers (Feng, 2012). Hawkes and Minford mainly followed the norms of English, and they did their utmost to meet the target language readers' expectancy (Yu, 2009).

Compared with YY, they were more inclined to domesticate HLM to make their version largely accepted by the target language readers.

Since the publication of *The Story of the Stone* and *A Dream of Red Mansions*, many scholars referred to these two versions to carry on their researches on translation of HLM. Many of them adopted the method of comparison-analysis-conclusion from different perspectives. Some scholars' viewpoints about the translation of HLM will be elaborated in the following literature.

Many researches have been conducted on the two translated versions of YY and DH from different perspectives like language, culture, religion and figure of speech. Wu (2014) compared the translation of poetry in the two translated versions of YY and DH from the perspective of the Skopos Theory. 13 important poems in the former 80 chapters were chosen from the sourced text as well as the two target texts as data. It was found that the version of Yang Xianyi leaned towards the source language and retained the cultural elements of Chinese culture, therefore he was more faithful to the source text; on the other hand, the versions of Hawkes (1970) tended to the target text readers, as he aimed at bringing smooth reading experience for the Western readers.

In the article by Barry and Chao (2014), the study was aimed to explain how the two selected English versions of HLM were translated to the complex religious image. This article also tried to investigate the attitudes of the two translators which revealed their

translations. In other words, it was about discovering to which extent the attitudes were different from the real meaning in the source text of HLM, and what attempts the translators had made to make the target language readers understand these concepts better.

Feng (2012) conducted a research on the English translations of HLM from the perspective of extended rhetoric. He selected the English version of *The Dream of Red Mention* which was translated by Yang Xianyi and Gladys Yang (1978) and the English version of *The Story of Stone* translated by David Hawkes and John Minford (1986) as the main target texts. In order to have a better analysis on the translation of rhetoric in HLM, the English version of *The Dream of Red Chamber*, translated by Joly (1892) and *Dream of the Red Chamber*, translated by Wang (1985) were also selected. The research mainly studied the English translation of rhetorical devices and focused on word-searching, allusion, pun, simile and metaphor. All rhetoric concepts were chosen from the dialogue in the source text of HLM and the four English versions as data. The findings showed that the version of YY was likely to represent the rhetoric, thus, it was more faithful to the source text even though the artistry was not well presented. DH was more creative in the translation of rhetoric; it was likely to recreate the rhetoric, and the effects of some of the translations were even better than that of the source text.

In 2010, Wang carried out a research in the translation of metaphors in HLM. He analyzed several metaphors related to the concepts such as idioms, poems and portraits

in the novel HLM and the English versions of YY and DH. He believed that the key to translate metaphors was the relationship between image and sense. In addition, with this relationship of image and sense, he grouped the metaphors into four groups: full image full sense, full image part sense, full image no sense, no image. Furthermore, he adopted Nida's theory of functional equivalence and the "three equivalence" principle: semantical equivalence, cultural equivalence and aesthetical equivalence as the examining methods for the translation of metaphors. It has been a good method to analyze the translation of metaphors; however, the author did not mention the data collection field and did not pay much attention to the translation of the portrait related metaphors.

Liang (2008) performed a research on the translation of portrait description in the HLM novel. The literature was mainly focused on the translation of portrait description and dress description in the English version of YY. The analysis of dress spotlighted on the color, material and design, and that of looks revolving around three main characters: JiaBaoyu, Lin Daiyu and XueBaochai. After many summaries of the features of portrait description and dress description of the source text and the deep analysis of the translation of the target text, the literature concluded that YY preserved the culture-bound images with the purpose of keeping the information culture based. However, in order to let the target language readers have a better understanding of the source text, YY transformed those concepts that were not so typically Chinese into recognizable ones in the English culture.

In the researches that were carried out, though Wang (2001) paid attention to the translation of metaphors in HLM, however, it was on the translation of poems or idioms, rather than characters' portraits. Liang (2008) generally investigated the portrait description in HLM in the context of dress in terms of colors, materials and designs, as well as looks. She did not focus on metaphor and simile, instead merely on three main characters; specifically JiaBaoyu, Lin Daiyu and XueBaochai were selected as resource of data in Liang's research; hence, this present thesis bridged these gaps.

CHAPTER 3: DATA AND METHODOLOGY

3.0 Introduction

This chapter comprised of two parts: Data (Section 3.1) and methodology (Section 3.2). In data section, source text (Section 3.1.1) and two translated texts (Section 3.1.2), as well as selection of metaphors (Section 3.1.3) were presented. Moreover, in the methodology section, the procedures or the ways the researcher analyzed the Research Question 1 and Research Question 2 were listed out.

3.1 Data

In this research, the Chinese novel HLM was selected as ST, and two English versions specifically the version translated by Yangs (1970) and another one by David Hawkes and John Minford (1986) were selected as TTs.

3.1.1 The Source Text: HLM

Firstly, the HLM novel written by Cao Xueqin and an anonymous person, published by *People's Literature Publishing House* in the year 2005 was selected as the ST. The data consisted of 80 former chapters, out of the entire 120 chapters of HLM because only those 80 chapters were reserved and recognized as written by Cao Xueqin, while other 40 chapters were written up by other unknown individuals.

3.1.2 The Translated Texts

The Chinese version of HLM novel has been translated into different languages, in which there are a total of 9 English language versions. According to the statistics suggested by Shen (2009), the translation of HLM can be divided into three periods. In the first period of 1830 to 1893, there were four versions of translation: the version of John Davis published in 1830, Robert Tom in 1846, E.C. Bowra in 1868 and Bencraft Joly in 1893. In the second period of 1927 to 1958, there were three versions of translation done by Wang Liangzhi published in 1927, Wang Jizhen in 1929 and Florence Mchugh and Isabel Mchugh in 1958. However, these 7 versions were not completed because only fragments or a few chapters were translated (Shen, 2009, p15). Until the third period of 1973 to 1986, two completed English versions of HLM were established: one was completed by David Hawkes and John Minford, firstly published in 1973, and the another one was completed by Yang Xianyi and Gladys Yang, initially published in 1978 (Shen, 2009, p15).

3.1.3 Justification of selecting the two versions

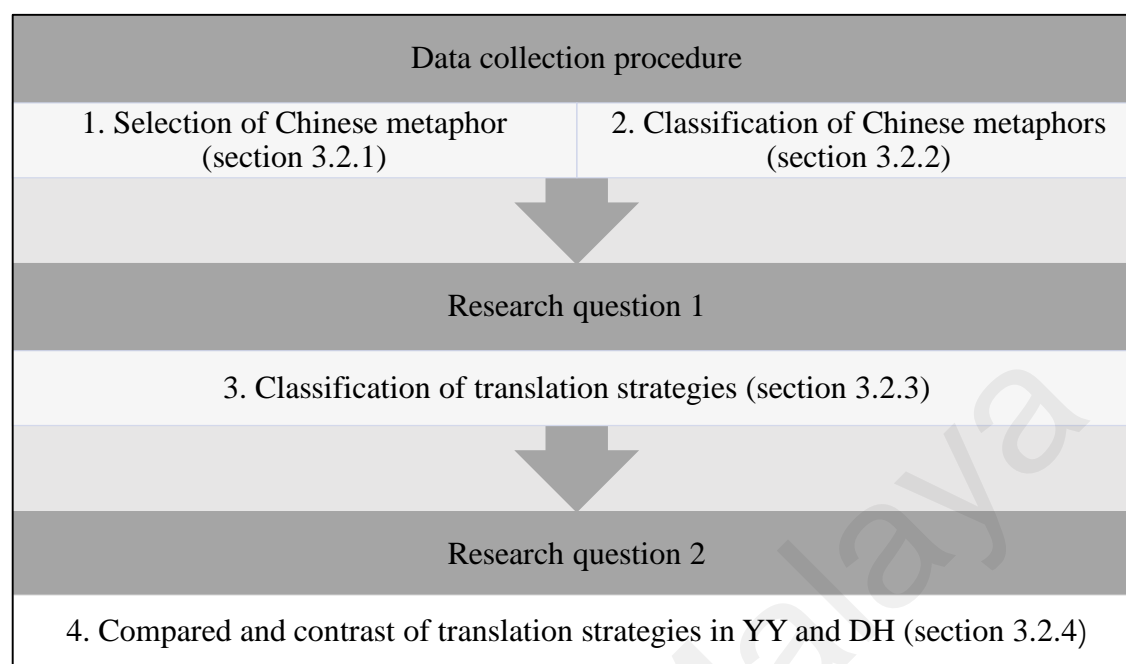
The researcher pinpointed these two versions to be studied because of several reasons. First of all, as the source data selected in this research were based on 80 former chapters of HLM, while among nine English versions, YY and DH were the most completed versions, in addition to the fact that these two translations have been accepted by readers and researchers. In addition, both YY and DH were translated by two groups of translators who were proficient in Chinese and English languages, as well as they live in the same timeframe.

Secondly, it was generally agreed that due to different backgrounds of two translators, Yangs and Hawkes have distinctive purposes in mind and accordingly their translations have been marked by different characteristics; Yangs were author-based, on the other hand, David Hawkes was reader-based. Yangs strived to obtain the original style and features, while Hawkes adopted and infused western style and flavor. Based on these differences, the comparison of these two TTs was of significance.

3.2 Methodology

In order to answer the research questions, first of all, the metaphorical expressions related to feminine beauty in ST of HLM were defined (Section 3.2.1). Secondly, the selected metaphors were identified according to the definition and classification of metaphor proposed by Shu (Section 3.2.2). Later on, the translations of those metaphorical expressions were selected from the TT of YY and DH, respectively. Thirdly, the translation strategies on how the two TTs translated images were defined according to the definition suggested by Cui (Section 3.2.3). Fourthly, the similarities and differences of translation strategies between YY and DH were compared and contrasted (Section 3.2.4). The process of research was presented in a flow chart as shown below (refer to Figure 3.1).

Figure 3.1: Methodology



3.2.1 The selection of Chinese metaphors

Before answering the research questions, the context of metaphorical expressions related to the portrait descriptions (face features, posture, and disposition) of all young girls, especially the 24 female characters: “金陵十二钗, jin ling shi er chai, 12 main female characters” and “金陵十二副钗, jin ling shi er fu chai, 12 maids”, and one main male character named Jia Baoyu (as the description used on him was typical feminine description) was selected as scope of this research. And then, the translation of those metaphorical expressions was selected from the TTs of YY and DH, respectively.

3.2.2 The classification of Chinese metaphors

With the portrait description, metaphors were identified according to the definition and classification proposed by Shu. In the book named *Studies in Metaphors* published in the year 2000, Shu categorized the metaphor into two types: “显性隐喻, xian xing yin

yu” and “隱性隱喻, yin xing yin yu”. “隱性隱喻, yin xing yin yu, dominant metaphor” means an explicit comparison between two unlike entities (Shu, 2000, p51). It is called simile in English, the typical form is A is similar to (or as) B, For instance:

Encyclopedias are like mines (Shu, 2000, p51).

While in Chinese the form is: A 像 (xiang, like) B (p51). The comparative words can also be “如, ru”, “似, si”, “较, jiao”, etc. For example:

她的脸蛋像苹果似的。

tā de liǎndàn xiàng píngguǒ shì de

Her face is like an apple (Shu, 2000, p52).

According to Shu, the form of dominant metaphor was “tenor + connective words (“如, ru”, “似, si”, “较, jiao”, etc.) + vehicle”, and the key factor of identifying dominant metaphor was to look for the connective words. For example, in ST HLM:

(1) ST: 面若中秋之月

Phonetic alphabet: miàn ruò zhōngqiū zhī yuè

Literal translation: Face like middle autumn moon.

This example was selected from Chapter 3 of HLM. In this sentence, the word “若 ruo” means ‘like’, and the tenor is ‘面, miàn, face’, the vehicle is ‘中秋之月, zhōng qiū zhī yuè, mid-autumn moon’, thus, it was regarded as a dominant metaphor.

“隱性隱喻, yin xing yin yu, recessive metaphor” refers to “隱喻, yin yu” in Chinese.

According to Shu (2000), the difference between dominant metaphor and recessive metaphor is the presence of comparative words (‘like, as’ in English and ‘像, xiang,

like’, ‘似, si, like’ in Chinese) (Shu, 2000, p52). It is metaphor in English, and usually with the form: A is (become) B. In Chinese, the form is: A 是 (shi) B. Or the connective words between tenor and vehicle can also be: 成为, cheng wei, become; 就是, jiu shi, is, etc. For example:

Man is a thinking reed (Shu, 2000, p53).

According to the form of recessive metaphor proposed by Shu: “tenor + connective words (“是, shi”, “成为, cheng wei, become”, “就是, jiu shi, is”, etc.) + vehicle”, examples in ST were as follows:

(2) ST: 女儿是水

Phonetic alphabet: nǚ'ér shì shuǐ

Literal translation: Women are water.

It can be easily defined that this example was a recessive metaphor, as there was a ‘是’ in the sentence. And it was a similar form to the metaphors in English. However, there were also sentences such as:

(3) ST: 眉不画而翠

Phonetic alphabet: méi bú huà ér cuì

Literal translation: Eyebrows not painting but green.

This example was selected from Chapter 8 of HLM. Even though there were no words like “是 shi”, but it was still considered as a recessive metaphor. As HLM is a novel written in Qing Dynasty, the language used is not totally the same as today’s Mandarin language. Sometimes the words like “shi” might be omitted in poems, couplets or descriptions.

Besides dominant metaphor and recessive metaphor, Shu also pointed out that metaphor can be with the form of words or phrases (Shu, 2000, p12). For example: banana fingers, almond-eyes in English and 瓜子脸(gua zi lian, sunflower seed face), 兰花指(lan hua zhi, orchid fingers), etc. in Chinese. Even though these words are in a form of compounding, but there exist tenor and vehicle, thus, they are regarded as metaphor. Shu did not provide a specific term for this kind of metaphor, but based on the characteristics of it and this thought, Wang (2007) used a term “隐喻词, yin yu ci” to express the back translation as “compound metaphor” (Wang, 2007, p50). For instance, in ST, there are examples like “鸭蛋脸, ya dan lian, duck egg face”, “柳叶眉, liu ye mei, willow-leaf eyebrows”, “杏目, xing mu, almond-eye”, etc. In addition, idioms and allusions containing metaphor like “花容月貌, hua rong yue mao, flower face moon face”, “香培玉琢, xiang pei yu zhuo, fragrant made jade carved” are also determined as metaphors because they consist of two compound metaphors. Thus, in this research, one idiom with two compound metaphors was divided into two sets of data to be studied. For example, the idiom “花容月貌, hua rong yue mao, flower face moon face” contains two different images: “花, hua, flower” and “月, yue, moon”, consequently, in the process of analyzing, this metaphor was divided into two sets of metaphors: “花容, hua rong, flower face” and “月貌, yue mao, moon face”.

3.2.3 The classification of translation strategies according to Cui

To identify the translation strategies used in translating the selected metaphors in YY and DH, the category suggested by Cui (2012) was used in this research (refer to table

3.1). There were several reasons Cui's classification was adopted as framework to answer Research Question 1. Firstly, the ST of *The Scholars* in Cui's study is similar to the ST, HLM that has been selected for this research, and both of them are famous vernacular novels in Qing Dynasty and both the literature form of these two novels are the same. Secondly, the data type of this study is similar to Cui's work, as this study has been concentrating on the translation of metaphors that contain dominant metaphors (simile) and recessive metaphors (metaphor), seeing that Cui concentrated on the translation of simile. In addition, the author of the selected English version in Cui's study is the same author of one of the English versions selected in this study specifically Yang Xianyi.

Table 3.1 Cui's classification of translation strategies

Foreignization	Domestication
Literal translation	Paraphrase translation
Literal translation plus paraphrase	Transformation translation
Literal translation plus footnotes	Omission translation

However, Cui's research paid additional attention on the linguistic aspects, the definition of each procedure has been given based on the translation of whole sentence, including tenor, connective words and vehicle. Conversely, in Cui, how the translators translating the vehicles, whether they kept the images or abandoned the images in translating the beauty related metaphors was the main concern of this research, and usually the images were in the form of noun or phrase. Therefore, the translation

procedures were redefined as follows:

- 1) Literal translation: literal translate the vehicle, word for word (image was retained).
- 2) Literal translation plus paraphrase: literal translate the vehicle, at the same time added information to explain or describe the image (image was retained).
- 3) Literal translation plus footnotes: literal translate the vehicle and added footnotes to explain (image was retained).
- 4) Paraphrase: using words to explain the image (image was abandoned).
- 5) Transformation: using another image that was familiar for TL readers to replace the image (image was abandoned).
- 6) Omission: omit the image (image was abandoned).

In addition, when replacing the image of ST into another image in TT, there was another situation found in data that transforming the item and adding paraphrase for explanation, and this existed in both YY and DH. For example, in translating the image “水葱, water spring onion” of ST, though both YY and DH transforming it into other images of “parsley” and “bulrush” respectively, adjectives of “fresh” in YY and “beautiful” in DH are added as explanations to the metaphor. Therefore, it is considered a new procedure “transforming translation plus addition”. As the image of ST is abandoned in the new procedure of “transformation plus addition”, hence, it should be classified under the strategy of domestication.

Generally, the translation strategy of domestication and foreignization proposed by

Venuti (1995) has been identified according to Cui's classification. For example, if paraphrase translation, transformation translation, transformation translation plus addition or omission translation was adopted, then the strategy must be domestication; if literal translation, literal translation plus paraphrase or literal translation plus footnotes was used, then the translation strategy should be foreignization. However, to identify the strategy of foreignization or domestication merely according the procedure used is not enough, as literal translation is classified under the strategy of domestication occasionally. For instance, if the culture of source language is familiar to target readers, it is considered as the strategy of domestication even though the source text is literal translated (Wu and Tang, 2007). For example, the word "honeymoon" in English, which refers to a holiday taken by newlyweds after their wedding to celebrate their marriage was literal translated into "蜜月, mi yue, honey moon" in Chinese. It was classified as the strategy of foreignization at first, as no corresponding expressions were found in Chinese language at that time, however, after a period of time, the word "蜜月" was widely accepted and used by people, it became a vocabulary of Chinese language, and thus can be classified as domestication (Li, 2007). Moreover, there are images that share similar culture relation in both English metaphor and Chinese metaphor. For instance, the plant "laurel" is related to "outstanding" and "honor" in both English and Chinese, as western people like to wear garlands made of laurel branches on the heads of warriors, therefore expressions like "gain one's laurels" refers to "to keep one's success", similar expression of "折桂, zhe gui, broken laurels" can be found in Chinese language, meaning "win the first prize" (Dai, 2014, p148-149).

Therefore, to identify the implied meaning of the metaphor in ST and the culture relation of the image, the Chinese corpus “Centre for Chinese Linguistics PKU (abbreviated as CCL)” which covers all ancient Chinese literary work is used by listing related poems or idioms. Besides, in order to check whether or not the image is related to beauty in TL, the English corpus “British National Corpus (abbreviated as BNC)” is adopted in the process of analyzing items. However, if there are images share the same cultural background between English and Chinese in data, and they are used to refer beauty especially feminine beauty in both languages, a term “neutral” is used to refer the translation of these metaphors in this research, as it would not appropriate to identify those metaphors as either foreignization or domestication.

Afterwards, the usage of translation strategies as well as the procedures in different metaphor types: dominant metaphor, recessive metaphor and compound metaphor was counted respectively, so that the general trend of how two selected versions performed in adopting translation strategies can be distinguished. Also, examples of foreignization by YY, domestication by YY, foreignization by DH, domestication by DH in different metaphor types were listed to explain the process of identifying the strategies.

3.2.4 Comparisons and Contrast of DH and YY strategies

In order to explore the reasons influencing both groups of translators to use either similar or different strategies, the data were categorized into different groups according to image types such as plants, flowers, animals, historical figures, etc. Then, the

translation strategies used in the English versions were classified into four groups: 1) both YY and DH used the translation strategy of foreignization; 2) both YY and DH used the translation strategy of domestication; 3) YY adopted the translation strategies of foreignization but DH selected domestication; 4) YY selected domestication but DH adopted the translation strategies of foreignization. The first two groups were similarities and the other two were differences. According to each classification, examples were presented to provide ideas about how YY and DH were translated differently or similarly in the beauty related metaphors. Afterwards, examples under same category were listed and discussed.

CHAPTER 4: DATA ANALYSIS

4.0 Introduction

This chapter presented analysis of the data and answers of two research questions. Section 4.1 identified the translation strategies used in translating metaphors related to beauty in two English versions of HLM. Section 4.2 presented the similarities and differences in translating the same concepts between two English versions of HLM.

4.1 Translation Strategy

Table 4.1 exhibits 111 examples related to feminine portrait description consisted of 35 dominant metaphors, 34 recessive metaphors and 42 compound metaphors. The employment of different translation strategies and procedures by YY and DH on different types of metaphor was taken into account and organized in Table 4.1 as follows:

Table 4.1: Translation strategies by YY and DH

TT	YY								DH							
Translation strategy	Foreignization			Domestication				N	Foreignization			Domestication				N
Translation method	L	LPP	LPF	P	T	TPA	O		L	LPP	LPF	P	T	TPA	O	
Dominant metaphor	22	4	3	0	3	3	0	0	21	2	0	1	3	5	3	0
Resessive metaphor	19	3	1	7	2	0	1	1	19	2	0	4	4	1	3	1
Compound metaphor	17	3	0	11	4	0	7	0	16	2	0	4	5	3	12	0
Total number	58	10	4	18	9	3	8	1	56	6	0	9	12	9	18	1

(In this table, ‘L’ stands for the procedure of ‘literal translation’, ‘LPP’ for ‘literal translation plus paraphrase’, ‘LPF’ for ‘literal translation plus footnotes’, ‘P’ for ‘paraphrase’, ‘T’ for ‘transformation’, ‘TPA’ for ‘transformation plus addition’, ‘O’ for ‘omission’, and ‘N’ refers to the term of neutral.)

In translation of the beauty related metaphors, YY tended to use foreignization strategy, at a percentage of 64.9% (72/111*100) and 34.2% (38/111*100) strategies of domestication; similar to YY; foreignization strategy was more prominent than domestication. However, DH showed a slight diminish in terms of foreignization at

55.9% ($62/111*100$), but a slight increment in domestication strategy at 43.2% ($48/111*100$) of the entire metaphors.

In addition, a new term of “neutral” is introduced together with foreignization and domestication. In the case of this research, the strategy of foreignization or domestication was determined according to the classification made by Cui (2012) based on the culture aspect. In analysis process, it was found that there were images existing in both Chinese and English translation, and having a similar usage in describing beauty of women. Thus, it would be not appropriate if these metaphors are included in either foreignization or domestication strategy, as a result, they were classified into another term namely neutral. In translation, YY used 0.9% ($1/111*100$) of neutral, while DH adopted 0.9% ($1/111*100$) of neutral.

Furthermore, for dominant metaphor and recessive metaphor, YY has a tendency to use foreignization, i.e. in translation of dominant metaphor, YY adopted 82.9% ($29/35*100$) of foreignization but only 17.1% ($6/35*100$) of domestication; and for translation of recessive metaphor, YY used 67.6% ($23/34*100$) of foreignization and 29.4% ($10/34*100$) of domestication. For the translation of compound metaphors, the usage of translation strategy was moderate at 47.6% ($20/42*100$) of foreignization and 52.4% ($22/42*100$) of domestication.

Similarly, DH was likely to exercised foreignization strategy in dominant metaphor, i.e. DH used 65.7% ($23/35*100$) of foreignization but only 34.3% ($12/35*100$) of domestication in dominant metaphor. Meanwhile, in translation of compound metaphors, the adoption of two main translation strategies in DH was at an average level at 42.9% ($18/42*100$) of foreignization and 57.1% ($24/42*100$) of domestication. Nevertheless, in translation of recessive metaphor, DH showed significant differences which strategy of domestication was extensively used rather than foreignization; the percentage was up to 61.8% ($21/34*100$) for domestication but only 35.3% ($12/34*100$) for foreignization. It can be concluded that in translations in recessive metaphor and compound metaphor, YY and DH preferred to use foreignization for dominant metaphor, because there was a symbol connective word “like” in the metaphor, thus, the translators paid more attention to the culture sense in ST.

Besides, it was found that in three procedures under the strategy of foreignization, literal translation has been mostly preferred by both translators at 52.3% ($58/111*100$) for YY and 50.5% ($56/111*100$) for DH; it was followed by literal plus paraphrase at 9% ($10/111*100$) for YY and 5.4% ($6/111*100$) for DH, and literal plus footnotes at 3.6% ($4/111*100$) for YY but 0% for DH. For procedures under domestication, YY preferred to use paraphrase translation with percentage of 16.2% ($18/111*100$), followed by the procedure of transformation at 8.1% ($9/111*100$), 7.2% ($8/111*100$) of omission translation and 2.7% ($3/111*100$) of transformation translation plus addition; nevertheless, DH preferred to use omission translation at 16.2% ($18/111*100$),

followed by transformation translation, at up to 25% ($12/111*100$). As for the paraphrase translation and the transformation translation plus addition, DH used the average proportion of 8.1% ($9/111*100$) for both procedures. To conclude, YY and DH have a preference of using procedure of literal translation for foreignization; however, for strategy of domestication, YY was likely to use procedure of paraphrase while DH was likely to adopt omission translation and transformation translation. At the same time, DH did not use footnote at all, as he said in the preface of *The Story of Stone* “if the translation is with too many notes or footnotes, it is like playing tennis with a donkey” (Hawkes, 1973, vol 1, p20). Therefore, an obvious feature of DH is that there is no footnote in the book as he tries to explain it in the translated text when it needs to be explained and for some very complicated places, he systematically explains it in the appendix.

In the following section, several examples of each procedure under the classification of foreignization and domestication strategies, as well as the neutral strategy used by YY and DH were listed. Due to the limitation of words, the full data were presented in Appendix A.

4.1.1 Foreignization

In translation of beauty related metaphors, YY used 58 literal translations, 10 literal plus paraphrase and 4 literal translation plus footnotes out of a total of 72 foreignization strategies. Out of the entire 62 strategies of foreignization, DH adopted 56 literal

translations, and 6 literal translation plus paraphrase (refer to table 4.2). It was found that in the strategy of foreignization, YY and DH preferred to use procedure of literal translation, but YY have a propensity to add explanation by either using paraphrase or footnotes when literal translating the image, in contrast to DH.

Table 4.2: Translation strategies of foreignization by YY and DH

TT	YY				DH			
	L	LPP	LPF	Sub-total	L	LPP	LPF	Sub-total
Dominant metaphor	22	4	3	29	21	2	0	23
Recessive metaphor	19	3	1	23	19	2	0	21
Compound metaphor	17	3	0	20	16	2	0	18
Total number	58	10	4	72	56	6	0	62

(In this table, ‘L’ stands for the procedure of ‘literal translation’, ‘LPP’ for ‘literal translation plus paraphrase’, ‘LPF’ for ‘literal translation plus footnotes’.)

4.1.1.1 Literal Translation

YY and DH used a large number of literal translation witnessing YY using 80.6% ($58/72*100$) of the whole 72 foreignization while DH adopting 90.3% ($56/62*100$) of

literal translation of the entire 62 of foreignization. The examples below represented the literal translation either by YY or DH in different metaphor types of dominant metaphor, recessive metaphor and compound metaphor, respectively:

Example 1:

ST: 天天打扮的像个西施的样子

Phonetic alphabet: tiān tiān dǎ bàn dē xiàng gè xī shī dē yang zī

Back-translation: all day dressing up like a Xi Shi AUX look

YY: she makes herself up every day like Xi Shi

DH: she goes around dolled up all the time like a Xi-shi,

In this metaphor, the tenor is a main maid or Qin Wen according to the context, and the vehicle is “西施, Xi Shi” who is a historical figure, famous for her beauty in ancient China. As there is a connective word “像, xiang”, meaning “like” in ST, therefore it is a dominant metaphor according to Shu’s classification. The historical figure Xi Shi lived during the end of the Spring and Autumn period in ancient China, she was top on the list of the Four Great Beauties. She is the synonym of beauty and has been used frequently in literary work, poems and idioms. For example, the idiom “沉鱼落雁, chen yu luo yan”, meaning “makes the fish sink and wild geese fall” is the description of the beauty of Xi Shi and another beauty named Wang Zhaojun. In the corpus of CCL, the image of “西施” appeared 631 times. For instance, similar metaphor “果然是赛过西施, guo ran shi sai guo xi shi”, meaning “sure enough, she is even more beautiful than Xi Shi” is used to describe the feminine beauty in another famous novel titled *The Journey to the West* in Ming Dynasty. In translating this unique image in Chinese

culture, YY and DH used the phonetic alphabet “Xi Shi” to retain the image in TT and introduce the culture sense to TL readers.

Example 2:

ST: 女儿是水作的骨肉

Phonetic alphabet: nǚér shì shuǐ zuò de gǔ ròu

Literal translation: girls are water made AUX bone meat

YY: ‘Girls are made of water,

DH: “Girls are made of water”

In this example, the tenor is “女儿, nv er, girls” and the vehicle is “水, shui, water”. As there is a connective word “是, shi, is”, according to the theory of Shu, it is a recessive metaphor. The meaning of “骨肉, gu rou” is the bone and meat of body; it has been used to refer to body, or the immediate family (father, mother, sisters or brothers). The whole meaning of this sentence is: girls (girls’ body) are made of water. Thus, the object will not include “骨肉, gu rou, bone and meat”. The reason Cao compared girls to water is that: first of all, water is something clean and refreshing; secondly, in Chinese culture, water is something “柔, rou, soft”. For example, there is an idiom about women and water: “温柔似水, wen rou ru shui, soft like water”. Thirdly, water also has a meaning of ‘善, shan, kind’, for example “上善若水, shang shan ruo shui, the highest goodness is like water”. Thus, in ST, Cao used the characteristics of “净, jing, clean”, “柔, rou, soft”, “善, shan, kind” of water to describe “girls”; in his opinion, girls are the most lovely beings in the world. While in England, water has no such meaning in its culture.

Both YY and DH literally translated the image of “水” into “water” in English; according to Cui’s classification, it was a foreignization strategy.

Example 3:

ST: 两弯柳叶吊梢眉

Phonetic alphabet: Liǎng wān liǔ yè diào shāo méi

Back-translation: two arched willow leaves hang tip eyebrow

YY: slanting eyebrows as long and drooping as willow leaves.

DH: eyebrows like willow-leaves,

In this example of compound metaphor, the tenor is “眉, mei, eyebrows” and the vehicle is “柳叶, liu ye, willow leaves”, and “吊梢, diao shao” is the modify of the shape of the eyebrows. As this metaphor is with the form of compounding, according to the classification of Shu (2000), it is one of the compound metaphors. Both “willow leaves” and “eyebrows” shared the same characteristics of curvy, thin and long. Many poets and writers used the “willow leaves” to describe the eyebrow of a woman, the image of “柳叶眉, liu ye mei” appeared 631 times in the corpus of CCL. Gradually, it is conventional to use “willow leaves” to describe certain types of eyebrows. Moreover, “柳叶眉, liu ye mei, willow leaf-eyebrow” is the standard of beauty in both ancient China as well as modern China. For instance, Bai Juyi of Tang Dynasty wrote a poem “芙蓉如面柳如眉, ru rong ru mian liu ru mei”, meaning “face like lotus flower and eyebrows like willow leaves” to describe the beauty of another beauty named Yang Yuhuan. Even though the willow trees exist in English, no examples were found in the

corpus BNC that used “willow leaves” to represent “eyebrows”. In translation, both YY and DH literally translated the image into “willow leaves”, which was considered as the strategy of foreignization.

4.1.1.2 Literal Translation Plus Paraphrase

In the procedure of literal translation plus paraphrase, YY used 13.9% (10/72*100) of 72 foreignization and DH adopted 9.7% (6/62*100) of 62 foreignization. In terms of proportion of literal translation, both YY and DH reduced the usage of literal translation plus paraphrase.

Example 4:

ST: 面若中秋之月

Phonetic alphabet: miàn ruò zhōng qiū zhī yuè

Back-translation: face like middle autumn AUX moon

YY: face was as radiant as the mid-autumn moon,

DH: a face like the moon of Mid-Autumn

In this example, the tenor is “面, mian, face”, and the vehicle or image is “中秋之月, zhong qiu zhi yue, the mid-autumn moon”. As there is a typical connective word “若, ruo, like”, according to the classification by Shu (2000), this metaphor is a dominant metaphor. This metaphor is originally describing a person who has round and bright face, and looks fair, clean, and bright. In fact, the image of “moon” is also related to beauty in English language, for example, the metaphor “moonlike face” is found in the English corpus BNC. However, in order to show what round and bright the face really

was, Cao used “中秋, zhong qiu, mid-autumn” to describe the “moon” in ST. As “mid-autumn” is the day of 15th of August in Chinese lunar calendar, and usually the moon on this day is the biggest and brightest. Therefore, when the image of “moon” is combined with “mid-autumn”, it bears the Chinese cultural sense. As one of the Chinese translators, YY would know this very well, thus, the image “中秋之月, zhong qiu zhi yue, the mid-autumn moon” was retained in translation, at the same time, in order to let the target language readers to have a better understanding of what “mid-autumn” means, the words “as radiant as” was used to explain the brightness of this kind of face. This is considered as adopting the procedure of “literal translation plus paraphrase”, and according to Cui, it is foreignization. Conversely, DH literally translated the image into “the moon of Mid-autumn” without providing any explanation.

Example 5:

ST: 鼻膩鵝脂

Phonetic alphabet: bí nì é zhī

Back-translation: nose oily goose fat

YY: her nose as sleek as goose fat.

DH: a nose as white and shiny as soap made from the white goose-fat.

In this example, the tenor is “鼻, bi, nose”, and the vehicle is “鵝脂, e zhi, goose fat”. Even though there is no typical connective word of “是, shi, is”, however, it is considered as recessive metaphor; due to the fact that the language form of this example is in classic Chinese, thus, sometimes the words like “是, shi” might be omitted. The

meaning of this sentence is “nose is as sleek as goose fat”, and it was used to describe the skin type of a girl in very good condition, white, sleek and compact, but it does not equal oily, oily nose has nothing to do with beauty. In Chinese, “鹅脂, e zhi, goose fat” was used to refer skin was mainly for its characteristics of smooth and sleek. There is another similar idiom in Chinese “肤如凝脂, fu ru ning zhi, skin like congealed fat”. Nevertheless, there were no such expressions found in English language. In translation, both YY and DH adopted the procedure of literal translation plus paraphrase, in which, YY literally translated the image of “鹅脂, e zhi”, and used “as sleek as” to explain the meaning of this metaphor; meanwhile, DH literally translated the image of “goose-fat”, and added the explanation of “white and shiny”, furthermore, DH involved one more metaphor “as soap made” to describe the smooth texture of nose. Both of them used the strategy of foreignization.

Example 6:

ST: 爱彼之貌容兮,香培玉琢

Phonetic alphabet: ài bǐ zhī mào róng xī xiāng pēi yù zhuó

Back-translation: love her face appearance fragrant made jade carve

YY: Sweet her face, compact of fragrance, carved in jade

DH: I wonder at her fine-cut featured— Marble, which fragrance marks as one with living creatures;

In this metaphor example, the tenor is “彼之容貌, bi zhi rong mao, her face or appearance” and the vehicle is actually the idiom “香培玉琢, xiang pei yu zhuo,

fragrant made jade carve”, as there are two different images of “香, xiang, fragrance” and “玉, yu, jade”, it is divided into two different compound metaphors for analysis. In this metaphor, the image is “香, xiang”, the literal translation is “fragrance”. In China, “fragrance” has a long history; it first appeared in the era of the Emperor Shennong, which was 5,000 years ago. At that time, plants with special smell were collected as medical supplies to drive out evil spirits and bad disease in addition to gradually has been used in diet, decoration and cosmetics. People put a variety of fragrance in a small bag made of cloth, which is called “香囊, xiang nang” in Chinese, meaning “sachet” in English. A famous poet who lived in the Warring States Period wrote in his poem “纫秋兰以为佩, ren qiu lan yi wei pei”, meaning “wearing the autumn orchid on the clothes”. “秋兰, qiu lan” in this case refers to a type of plant which smells good. Besides, because fragrance is rare in ancient times, hence, the use of it is also symbolizes someone’s status. An idiom of “香车宝马, xiang che bao ma” meaning “fragrant carriage and precious horse” refers to the luxurious life of the people. Later, “香, xiang, fragrance” is used to describe good things and people with good look, but it has nothing to do with beauty in English. In translation, DH literally translated the image of “香, xiang” into “fragrance”, at the same time, additional information of “fine-cut” is added to explain “her beauty”. As the additional information is added, accordingly, it is considered as the “explanation” of the image, and it identified as the procedure of literal translation plus paraphrase. YY simply and literally translated the image without using any paraphrase to explain it further.

4.1.1.3 Literal Translation Plus Footnotes

In the procedure of literal translation plus footnotes, YY only used 5.6% (4/72*100) out of the whole 72 foreignization, which is the least of three procedures of foreignization strategy. At the same time, in this section, DH did not adopt this procedure at all. Therefore, the following examples only showed the procedure of literal translation plus footnotes by YY. Besides, as no procedure of literal plus footnotes used in compound metaphor, therefore, only examples of dominant metaphor and recessive metaphor were presented.

Example 7:

ST: 心较比干多一窍

Phonetic alphabet: xīn jiào bǐ gān duō yí qiào

Back-translation: heart compare with Bi Gan one more aperture

YY: She looked more sensitive than Bi Gan⁴,

DH: She had more chambers in her heart than the martyred Bi Gan;

In this example, the tenor is the main character or Lin Daiyu, and the vehicle is “比干, Bi Gan”. It is identified as dominant metaphor according to the connective word of “较, jiao, compare”. By comparing Lin to Bi Gan, the author named Cao tried to express that Lin was as clever as Bi Gan, at the same time she is sensitive. Bi Gan (1110 BC to 1047 BC) was a person of Shang Dynasty. There is a saying that Bi Gan is very clever and he has a “七窍玲珑心, qi qiao ling long xin, seven orifices exquisite heart”. In order to keep the image of Bi Gan, YY kept the image and using footnotes “A prince noted for his great intelligence the end of the Shang Dynasty” to explain it. This is a typical strategy of foreignization. As for DH, the image is literally translated into

English, and extra information of “martyred” is added to explain instead of using footnotes.

Example 8:

ST: 实愧王嬙

Phonetic alphabet: shí kuì wáng qiáng

Back-translation: actually shame Wang Qiang

YY: make Wang Qiang'1

DH: The beauties of days gone by her beauty are all abashed.

In this metaphor, the tenor is “a pretty woman”, and the vehicle is a historical figure “王嬙, Wang Qiang”. As the connective word is omitted in this metaphor, instead, a verb “愧, kui, shame” is used to connect the tenor and vehicle, thus, it is identified as recessive metaphor. Wang Qiang also named “王昭君, Wang Zhaojun” (52BC to 19BC) is one of the “four most famous beauties” in ancient China (together with “西施, Xi Shi”, “貂蝉, Diao Chan” and “杨玉环, Yang Yuhuan”). In the idiom “沉鱼落雁, chen yu luo yan, makes the fish sink and wild geese fall”, “沉鱼, chen yu” describes the beauty of Xi Shi and “落雁, luo yan” describes the beauty of Wang Zhaojun, who presented as the image in this metaphor. In translation, YY used phonetic alphabet to keep the image, and added footnotes “A famous beauty in the Han Dynasty” to explain it further. However, DH abandoned the image in translation.

4.1.2 Domestication Strategy

In translation of beauty related metaphors, it was found that YY used 18 paraphrase translation, 9 transformation, 3 transformation plus addition and 8 omission translation out of the 38 foreignization strategies; and in the entire 48 strategies of domestication, DH adopted 9 paraphrase translation, 12 transformation translation, 9 transformation translation plus addition and 18 omission translation (refer to table 4.3). It has been found that YY tend to use paraphrase but fewer omission translations, while DH tends to use omission translation but fewer paraphrases.

Table 4.3: Translation strategies of domestication by YY and DH

TT	YY					DH				
	P	T	TPA	O	Sub-total	P	T	TPA	O	Sub-total
Dominant metaphor	0	3	3	0	6	1	3	5	3	12
Resessive metaphor	7	2	0	1	10	4	4	1	3	12
Compound metaphor	11	4	0	7	22	4	5	3	12	24
Total number	18	9	3	8	38	9	12	9	18	48

(In this table, ‘P’ stands for the procedure of ‘paraphrase’, ‘T’ for ‘transformation’, ‘TPA’ for ‘transformation plus addition’, and ‘O’ for ‘omission’.)

4.1.2.1 Paraphrase Translation

In the procedure of paraphrase, YY used 47.4% (18/38*100) out of the whole of 38 domestication, which topped the list of four procedures under domestication; while DH adopted 18.8% (9/48*100) out of the whole 48 domestication, which was the least one of the four procedures.

Example 9:

ST: 眼如秋水还清.

Phonetic alphabet: yǎn rú qiū shuǐ huán qīng

Back-translation: eyes like autumn water more clear

YY: her eyes clearer than water in autumn.

DH: the limpid brightness of her eyes shown to greater advantage.

In this metaphor, the tenor is “眼, yan, eyes” and the vehicle is “秋水, qiu shui, autumn water”. This is identified as dominant metaphor according to the typical connective word of “如, ru, like”. In Chinese culture, water has the characteristics of “净, jing, clean”, “柔, rou, soft”, “善, shan, kind”, it is not only related to the beauty of women, but also refers the eyes. The idiom “双瞳剪水, shuang tong jian shui” has the meaning of “the eyes pure like the water in lake”. In the corpus of CCL, the image of “秋水” appeared 1230 times, i.e., the poet Li He of Tang Dynasty once wrote “一双瞳人剪秋水, yi shuang tong ren jian qiu shui”, meaning the eyes are clarity as the water in autumn. Additionally, when “water” is appeared with the image of “秋, qiu, autumn”, it refers the “bright and tender looks” of women in particular, while no such use is found in English corpus BNC. In translation, DH paraphrased the image of “秋水, qiu shui” into

the adjective “limpid” to explain the eyes; while as for YY, the image were literally translated into “autumn water”.

Example 10:

ST: 眉不画而翠

Phonetic alphabet: méi bú huà ér cuì

Back-translation: eyebrows not painting but black

YY: her blue-black eyebrows no brush;

DH: omitted

In this example of recessive metaphor, the tenor is “眉, mei, eyebrows” and the vehicle is “翠, cui”. The image of “翠, cui” is a kind of green jade, and usually used as the painting materials in ancient China, gradually, “翠, cui” has become the meaning of green color or dark green. When it is used to refer to the color of eyebrows or hair, it is represented by the color of kingfisher bird: kingfisher's (翠鸟, cui niao) feather that is blue or dark blue in particular (Li, 2015, p41). The original meaning of this metaphor is the color of the eyebrows are black, and the metaphor “翠眉, cui mei” appeared 156 times in the corpus CCL. Moreover, it is one of China's uniqueness that people often use the images with the color of green or blue to refer to black color, especially when it has to do with the color of hair. For example, “青丝, qing si, green silk” refers to “black hair”, and “青衣, qing yi, green clothes” refers to “black clothes”. In translation by YY, the image of “翠, cui” was paraphrased into “blue-black” to explain the color. In the corpus of BNC, “blue black” appeared 6 times, in which one of examples showed

that “blue black” was used to describe “hair”. In the case of the translation by DH, the image was omitted.

Example 11:

ST: 鸭蛋脸面

Phonetic alphabet: yā dàn liǎn miàn

Back-translation: duck egg face

YY: with an oval face

DH: She had an oval face

In this example, the tenor is “脸, face” and vehicle is “鸭蛋, duck egg”. As it comes in the form of compounding, it is identified as compound metaphor. “Duck egg” is “oval” and white in color; it is often related to the shape of face in Chinese culture. Besides, face with the shape of “duck egg” is the ideal feature of face and considered as one of beauty standards in China. In the corpus CCL, the image of “鸭蛋脸, ya dan lian” appeared 5 times. However, there was no example showing that the image of “duck egg” was related to face or beauty in English corpus BNC. In translation, both YY and DH paraphrased the shape of this type of face into “oval”, and in English corpus BNC, the expression of “oval face” appeared 23 times. Thus, both translations in YY and DH have been considered as the translation strategy of domestication.

4.1.2.2 Transformation Translation

In the procedure of transformation translation, YY used 23.7% (9/38*100) of 38 domestication, compared with the procedure of paraphrase translation, in which the proportion was reduced; however, DH adopted 25% (12/48*100) of the whole 48 of them. Both YY and DH performed equally in this part.

Example 12:

ST: 脸若银盆

Phonetic alphabet: Liǎn ruò yín pén

Back-translation: face like silver basin

YY: her face seemed a silver disk,

DH: omitted

In this example, the tenor is “脸, lian, face” and the vehicle is “银盆, yin pen, silver basin”. It is identified as a dominant metaphor as there is a connective word “若, ruo, like”. “盆, pen, basin” is a kind of container, usually round in shape, commonly used for washing hands or face or other purposes in Chinese culture. No corresponding expressions can be found in English. From the function of this container, “basin” is the most similar one. “银盆, yin pen” refers to the “盆, basin” made of “silver”, and it is white in color and round in shape. In ST, Cao used this image to describe the white plump face of a main female character named Xue Baochai. In translation, YY transformed the image of “银盆, yin pen” into another image of “disk”, which belonged to the strategy of domestication. Though “disk” is also round in shape, however, it was more flat than “银盆, yin pen”. Besides, the “disk” functions differently from “盆, pen, basin”. In this example, DH omitted the whole metaphor.

Example 13:

ST: 这面上一枝荼靡花

Phonetic alphabet: Zhè miàn shàng yīzhī tú mí huā

Back-translation: this side one “Rosa rubus”

YY: hey saw a rose with the motto ‘Flower of final splendor’

DH: a rose under the caption ‘Summer’s Crowning Glory’.

According to the context, the tenor of this recessive metaphor is one of the main maids named She Yue, the vehicle is “荼靡花, tu mi hua, Rosa rubus”. “荼靡花, tu mi hua, Rosa rubus” is a kind of flower that blooms in midsummer, which is the end of the flower season in China. In the poem of the famous poet named Su Shi in Song Dynasty, it has been described the bloomy of this flower as “荼靡不争春，寂寞开最晚; tu mi bu zheng chun, ji mo kai zui wan”, meaning “different from other kind of flowers that all bloom in spring, rose rubus are lonely as they bloom at the end of the flower season”. Due to the characteristics of this kind of flower, Rose Rubus has often been associated with the feeling of “loneliness” and “regret” by people in the Chinese culture. In translation, both YY and DH transformed the image into another kind of flower “rose”, which is related to beauty in English.

Example 14:

ST: 乌油头发 ,

Phonetic alphabet: wū yóu tóu fà

Back-translation: dark oil hair

YY: glossy black hair

DH: the lustrous, raven-black hair,

The tenor of this metaphor is “头发, tou fa, hair” and the vehicle is “乌油, wu you”. As it comes in the form of compounding, thus, it is identified as compound metaphor. The image of “乌油, wu you” is actually “乌桕油, wu jiu you, tallow oil”, a kind of Chinese tallow tree oil. Usually, this kind of oil is black in color and shiny, but gradually, people refer it to the color of black and glossiness. In DH’s translation, the image was transformed into another image of “raven-black”, meaning “乌鸦黑, wu ya hei” or “乌黑, wu hei” in Chinese. “Raven” is considered as an unlucky bird in Chinese culture, and it has nothing to do with beauty. In English corpus of BNC, the image of “raven back” appeared 4 times; 3 of them are pertaining to hair color. Therefore, it is a typical example of a domestication strategy. In case of translation by YY, “glossy” is an adjective used to explain the image of “乌油, tallow oil”, in consequence, it is the procedure of paraphrase under the classification of domestication.

4.1.2.3 Transformation translation plus addition

In the procedure of transformation translation plus addition, YY used only 2.7% ($3/38*100$) out of the whole of 38 domestication, which is the least in the all 4 procedures; in contrast, DH adopted 17.75% ($9/48*100$) out of the 48 domestication. Match up to YY, DH tended to include additional explanation when transforming the image.

Example 15:

ST: 调理的水葱儿似的,

Phonetic alphabet: tiá lǐ dē shuǐ cōng er shì de

Back-translation: training water spring onion like

YY: If you bring one up as fresh as a sprig of young parsley,

DH: When you've brought up a beautiful young bulrush like Faithful,

In this example, the tenor is one of the female maids named Yuanyang, and the vehicle is “水葱, shui cong, spring onion”. It is identified as dominant metaphor according to the connective word “似的, shi de, like”. The meaning of this metaphor is: the girl is young, fresh and beautiful as the spring onion. In Chinese, “葱, cong, spring onion” is a common vegetable used as seasoning in cuisines. People also interchangeably refer “葱, cong” to beautiful hands, for example: “指如削葱根, zhi ru xiao cong gen, fingers like the cut spring onion”. In translation, YY transformed the image into “parsley” and DH transformed it into “bulrush”. “Parsley” is also a vegetable used as seasoning which adds flavor in western food, which is more familiar among TL readers. Even though these two vegetables have nothing to do with beauty in English, nevertheless, they are more common among readers compared with “葱, cong”. Moreover, YY and DH added extra information specifically “as fresh as” and “a beautiful” in translation respectively. Therefore, both of them are considered as using the procedure of transformation plus paraphrase under the strategy of domestication.

Example 16:

ST: 如今来了这们一个神仙似的妹妹也没有

Phonetic alphabet: rújīn lái le zhèmen yí gè shénxiān sìde mèimèi yě méi yǒu

Back-translation: now come this one spirit like sister also don't have

YY: Even this newly arrived cousin who's lovely as a fairy hasn't got one either.

DH: And now this new cousin comes here who is as beautiful as an angel and she hasn't got one either;

In this dominant metaphor, the tenor is Lin Daiyu and the vehicle is “神仙, shen xian, supernatural being”. The image of “神仙, shen xian” only exists in fairy tales of Chinese religion. The religion of federal China in Qing dynasty was a combination of Buddhism, Taoism and Confucianism, and usually the image was omnipotent, supernatural and immortal. In addition, the appearance is of extraordinary beauty. However, in translation, DH transformed the image into “angel”. An “angel” is also a supernatural found in Christian religion and ancient Greek mythologies. Furthermore, the extra information of “lovely as” and “as beautiful as” are added to assist TL readers understanding the implied meaning. Both YY and DH were using the procedure of transformation plus paraphrase under the classification of domestication.

Example 17:

ST: 粉面含春威不露,

Phonetic alphabet: fěn miàn hán chūn wēi bú lù

Back-translation: pink face contain spring strict not present

YY: The springtime charm of her powdered face gave no hint of her latent formidability.

DH: the ever-smiling summer face of hidden thunders showed no trace;

This example is recessive metaphor; the author Cao used the image of natural phenomena “春, chun, spring” to describe the beauty of main character named Wang Xifeng. In Chinese, the “spring” season is considered as the most comfortable season of a year; people usually symbolize spring to describe kindness and pleasant feelings. “粉面, fen mian” means a girl with pink face, which is considered as beauty, and “粉面含春, fen mian han chun” means a beautiful girl who is very kind. In translation, DH transformed the image of “spring” into “summer”. As summer is much enjoyed by people in England, they tend to make use of the “summer” image to describe a person or thing of extraordinary beauty. For example, in the poem: “shall I compare thee to a summer’s day?”, Shakespeare compares a lady to summer. In order to make the TL readers better understand this metaphor, DH added paraphrase of “ever-smiling” to explain the implied meaning. This has been considered as the procedure of “transformation plus paraphrase”, and it belongs to the strategy of domestication. However, YY literally translated the image in TT.

4.1.2.4 Omission Translation

In the procedure of omission translation, YY used only 21.1% ($8/38*100$) of the whole of 38 domestication, which is the least one of three procedures; DH adopted 37.5% ($18/48*100$) of the whole of 48 domestication.

Example 18:

ST: 面如桃瓣,

Phonetic alphabet: miàn rú táo bàn

Back-translation: face like peach blossom

YY: his cheeks as red as peach-blossom,

DH: omitted

In this metaphor, the tenor is “面, mian, face” and the vehicle is “桃瓣, tao ban, peach blossom”. As there is a connective word “如, ru, like” in this metaphor, it is identified as dominant metaphor. The original meaning of this metaphor is the color of cheeks which is as pink as peach blossom, or the face is as fresh as blossom. In Chinese literary work, people are fond of using “桃花, tao hua, peach blossom” which refers to “beauty”. For example: “人面不知何处去, 桃花依旧笑春风; ren mian bu zhi he chu qu, tao hua yi jiu xiao chun feng”, meaning “I do not know where she went, but peach blossoms still smile”. This is conventional in Chinese culture. In translation, DH omitted this image, instead, the sentence “a sharply nose” was used to replace the whole metaphor, thus, the Chinese beauty of ST is lost. For YY, the image was literally translated in TT.

Example 19:

ST: 蛾眉倒蹙

Phonetic alphabet: é méi dào cù

Back-translation: moth eyebrows topple knit

YY: eyebrows had shot up

DH: Her eyebrows flew up

In this compound metaphor, the tenor is “眉, mei, eyebrows” and the vehicle is “蛾, e, moth”. It refers to the shape of eyebrows like the tentacles of moth, which are thin and curvy. In ancient China, this kind of eyebrows was popular especially in Tang dynasty, as it has been the symbol of beauty. In translation, both YY and DH deleted the image of “蛾, e”. According to Cui, it is the strategy of domestication.

Example 20:

ST: 丹唇未起笑先闻

Phonetic alphabet: dān chún wèi qǐ xiào xiān wén

Back-translation: red lip not open smile before hear

YY: And before her crimson lips parted, her laughter rang out.

DH: the ever-bubbling laughter started almost before the lips were parted.

This compound metaphor is used to describe one of the main female characters named Wang Xifeng. “丹, dan” is a kind of red mineral called “丹砂, dan sha, cinnabar”, used as panting materials in ancient China. Gradually, it was conventionalized as the color red. In ancient China, women used it as cosmetics as they applied it on the lips. Thus, people use “丹唇, dan chun” to describe red pouty lips, also considered as one of the “beauty standards” at that time. At this point DH omitted this image in TT, hence, it was considered as domestication according to Cui. Nevertheless, YY transformed the image into “crimson”.

4.1.3 Neutral

Generally speaking, the strategies of domestication and foreignization are easy to be defined, even though there are chances that the translation methods might find difficulty in identifying these two strategies. As both cultures share certain words, the literal translation of these words could not be considered as domestication or foreignization, therefore, the term known as neutral is created. A single example was found in the whole 111 beauty related metaphors, and it was listed as follows:

Example 21:

ST: 三姑娘的浑名是`玫瑰花`

Phonetic alphabet: sān gū niáng de hún míng shì méi guī huā

Literal translation: the third girls AUX nickname is rose flower

YY: The third has the nickname Rose.

DH: The third - Master Bao's younger sister - we call "The Rose"

In this recessive metaphor, the tenor is the female character named Jia Tanchun, and the vehicle is “玫瑰, mei gui”, which is “rose” in English. Jia is beautiful and clever, but strict to the servants. Similarly, roses are beautiful flowers, but they come with thorns; people who pick them might be pricked by those thorns. Thus, in Chinese, rose is used to describe people, especially women, who are beautiful but challenging to get along with. In English, rose has a similar meaning. For example, “there is no rose without thorns, meaning the life is hard”. Therefore, in translation, the two groups of translators literally translated the images, and it is considered as neutral.

4.2 Similarities and Differences in Translation between YY and DH

In this section, the similarities and differences among translation strategies adopted by both English versions were categorized in common with 1) both translators adopted the strategy of foreignization (Foreignization-Foreignization); 2) both translators adopted the domestication (Domestication-Domestication); 3) YY adopted the foreignization but DH used domestication (Foreignization-Domestication); 4) DH used foreignization but YY preferred domestication (Domestication-Foreignization); and a new category particularly; 5) both translators adopted neutral (Neutral-Neutral) (refer to Table 4.4).

Table 4. 4: Similarities and Differences in Translation between YY and DH

Metaphor types Translation strategies		Dominant	Recessive	Compound	Total
		metaphor	metaphor	metaphor	number
Similarities	Foreignization- Foreignization	23	18	11	52
	Domestication- Domestication	6	7	15	28
	Neutral-Neutral	0	1	0	1
Total		29	26	26	81
Differences	Foreignization- Domestication	6	5	9	20
	Domestication- Foreignization	0	3	7	10
Total		6	8	16	30

The occurrences that YY and DH adopted the same strategies of foreignization, domestication or neutral in translating the same image were considered as similarities in the translation of the two versions. Meanwhile, the situations that YY and DH adopted the different strategies of domestication or foreignization in translating the same image were considered as differences in the translation of the two versions. In the translation of the entire 111 beauty related metaphors, there are 81 (52+28+1) examples of YY and DH using the same translation strategies, accounted for 73% (81/111*100);

and 30 (20+10) examples represented both translators using different translation strategies, accounted for 27% ($30/111*100$). It confirmed that in translation of the beauty related metaphors, there were more similarities than differences between YY and DH.

Furthermore, it was found that YY and DH tended to employ similar strategies in all three types of metaphors, accounted for 29 (23+6) that both translators adopted similar strategies out of 35 dominant metaphors, at up to 82.9% ($29/35*100$); followed by recessive metaphor, accounted for 26 (18+7+1) that both translators using the same strategies out of 34 recessive metaphors, at 76.5% ($26/34*100$); and in the whole 42 recessive metaphors, 26 (11+15) examples showed similarities at 61.9% ($26/42*100$). However, under the similarity section, there were three occurrences that YY and DH adopted the same strategies of foreignization, domestication or neutral in translating the same image; the proportion of these three occasions is different in three metaphor types. For instance, within the whole 29 examples of similarity in dominant metaphor, the proportion of both adopting the strategy of foreignization is at as high as 79.3% ($23/29*100$); and in recessive metaphor, the proportion of both adopting foreignization is at 69.2% ($18/26*100$) out of a total of 26. On the contrary, in case of dominant metaphor and recessive metaphor, the adoption of domestication in compound metaphor by both translators was at 57.7% ($15/26*100$), which was higher than 42.3% ($11/26*100$) of foreignization. It validated that YY and DH were quite similar when it came to the translation, but the adoption of the strategy of foreignization was more than

domestication in dominant metaphor and recessive metaphor; while for compound metaphor, both translators tended to adopt the strategy of domestication instead of foreignization.

4.2.1 Translation of metaphor similarly by YY and DH

The situations that both YY and DH adopted the same strategy of foreignization, domestication or neutral in translating the same metaphor were considered as the similarity in this research. In the process of analyzing, it was found that in the selected metaphors, there were different types of images, used to resemble feminine beauty in ST, for example: specific object (eg: 盆, pen, basin; 玉, yu, jade; 冰, bin, ice); natural phenomena (eg: 月, yue, moon; 霞, xia, glow of sunset; 春, chun, spring); plants (eg: 柳叶, liu ye, willow leaves; 樱桃, ying tao, cherry); flowers (eg: 牡丹, mu dan, peony; 桃花, tao hua, peach blossom); animals (eg: 水蛇, shui she, snake; 蜂, feng, bee); historical figures (eg: 西施, Xi Shi; 比干, Bi Gan), etc. In the translation of these images, YY and DH showed more similarities, with a total of 81(52+28+1) examples of both translators adopted the same strategies in translating the same concepts at 73% ($81/111*100$), in which, there were 46.8% ($52/111*100$) of both translators adopted the same strategy of foreignization, 25.2% ($28/111*100$) of both translators used the strategy of domestication, and 0.9% ($1/111*100$) of both translators used neutral. In translating these beauty related metaphors, there was an image that has been used to refer to beauty and it shared the same culture association in both Chinese and English, i.e. in translating the image of flower “玫瑰, mei gui, rose” that has been analyzed in Section 4.1.3, YY and DH adopted neutral. In the following section, the occasion that

both translators used the strategy of foreignization and adoption of the strategy of domestication by both translators were analyzed in great detail.

4.2.1.1 Foreignization Strategy by Both YY and DH

Both translators were likely to employ more similar translation strategies, in which, the strategy of foreignization was the most frequently used by both translators at 64.2% (52/81*100) out of the whole of 81 similarities examples. In order to investigate the reason that caused both translators to use similar strategy of foreignization, the data were classified into different occasions according to the relationship between image and TL.

Firstly, when the images existed in TL and it was related to beauty in addition to the partly same cultural association, YY and DH adopted the procedure of literal translation, which was identified as foreignization. In ST, images of flower “花, hua, flower” and images of natural phenomena “月, yue, moon” were found, as listed below:

Example 22:

ST: 花容月貌为谁妍.

Phonetic alphabet: huā róng yuè mào wèi shéi yán

Back translation: flower face moon face for who beautiful

YY: Wasted, their beauty fair as flowers and moon.

DH: Flower faces, moonlike beauty were to what end disclosed?

Example 23:

ST: 花容月貌为谁妍.

Phonetic alphabet: huā róng yuè mào wèi shéi yán

Back translation: flower face moon face for who beautiful

YY: Wasted, their beauty fair as flowers and moon.

DH: Flower faces, moonlike beauty were to what end disclosed?

Both flower and moon have the meaning of good things in the Chinese culture and they have been commonly used in literary. The moon comes with the characteristics of round, bright and soft, excellent to resemble good things, reunion, and gentleness. In fact, it was used widely in Chinese literature, like in *Classic of Poetry*, “月出皎兮,佼人僚兮, yue chu jiao xi, jiao ren liao xi, what a bright moonlight, see your beautiful face” was used to portray beauty image of the moon in resembling the beauty of a person. As well, flower is beautiful in appearance and sweet in smell, which brought people a sense of joy and unlimited associations. The great poet Li Bai (Tang Dynasty) once used the flower to resemble the beauty of a girl: “云想衣裳花想容, yun xiang yi shang hua xiang rong”, meaning “When I saw the clouds in the sky, I could not help but think of the clothes of her. I could not help but think of her beautiful face when I saw the delicate flowers”.

The moon and flower bear a resemblance to feminine beauty in English also. In the corpus BNC, there are statements like “pretty as a flower”, “flowerlike face” and “moonlike face”. They ought to be classified under neutral, however, the image of moon and flower are usually been used together in Chinese that bears a new meaning of “beautiful scenery or good time”. There are idioms: “春花秋月, chun hua qiu yue,

spring flower autumn moon”, “花好月圆, hua hao yue yuan, blooming flowers full moon”, however, there is no such use in English. Idiom of “花容月貌, hua rong yue mao, flower face moon face” indicated two images of moon and flower in ST, as a result, the idiom was divided into two metaphors for better analysis. In an effort to translate the compound metaphors of “花容, hua rong, flower face” (Example 22) and “月貌, yue mao, moon face” (Example 23), YY and DH literally translated the images in TT to retain the beauty.

Furthermore, there are images of “flower” and “moon” have been used together with certain seasons like spring and autumn or under certain shapes, thus, they bear new meanings of culture association that are unique in Chinese culture. The examples were as listed below:

Example 24:

ST: 姣若春花

Phonetic alphabet: jiāo ruò chūn huā

Back translation: beautiful like spring flower

YY: lovely as spring blossom

DH: Each as enchantingly beautiful as the flowers of spring or the autumn moon.

Example 25:

ST: 色如春晓之花

Phonetic alphabet: sè rú chūn xiǎo zhī huā

Back translation: color like spring dawn AUX flower

YY: his complexion fresh as spring flowers at dawn.

DH: a complexion like flowers at dawn,

Example 26:

ST: 越显的面如满月犹白,

Phonetic alphabet: yuè xiǎn dé miàn rú mǎn yuè yóu bái

Back translation: even appear face like full moon more white

YY: making her face seem whiter than the full moon,

DH: Never had the moonlike pallor of her face,

Example 27:

ST: 面若中秋之月

Phonetic alphabet: miàn ruò zhōng qiū zhī yuè

Back translation: face like middle autumn AUX moon

YY: face was as radiant as the mid-autumn moon,

DH: a face like the moon of Mid-Autumn

In Chinese, spring is a season of plants sprouting and growing swiftly. It refers to a vibrant life. Also, spring is the best season for flowers to bloom. When it is used together with flowers, it refers to the most fresh and beautiful things and life. For example, a poet Zhu Xi of Song Dynasty wrote “万紫千红总是春, wan zi qian hong zong shi chun”, meaning “it is spring when all the flowers blooming and presenting a riot of colors”. As moon waxes and wanes at different periods, people give meanings to different shapes of moon. When the moon wanes, it refers to the separation of family and lovers; when the moon waxes, it refers to the reunion of the family and “homesick”.

A famous poet Su Shi in Song Dynasty wrote “人有悲欢离合，月有阴晴圆缺; re you bei huan li he, yue you ying qing yuan que”, meaning “People may have sorrow or joy, be near or far apart; The moon may be dim or bright, wax or wane”. When the moon waxes, the moon is in the shape of round and in a bright color. In ST, Cao used both images of “满月, man yue, full moon” (Example 26) and “中秋之月, zhong qiu zhi yue, middle autumn moon” (Example 27) to describe the round, bright and beautiful face. Despite English does use flower and moon to depict beauty, ST combined the term flower with “spring” (Example 24), spring and “dawn” (Example 25), while the moon was combined with “full” and “mid autumn”, diverging the image of flower and moon, thus, they are considered as varied images and have different cultural associations, as a result they are put under the strategy of foreignization.

Secondly, when the images exist in TL and common among TL readers, simply put they have no cultural association but able to connect to beauty by imagination, both YY and DH adopted the strategy of foreignization. For instance, the images of specific objects used to refer beauty were as listed below:

Example 28:

ST: 羡彼之良质兮,冰清玉润,

Phonetic alphabet: xiàn bǐ zhī liáng zhì xī bīng qīng yù rùn

Back translation: envy her good quality ice clear jade smooth

YY: Her flawless complexion is pure as ice, smooth as jade

DH: I contemplate her rate complexion, Ice-pure and jade-like in perfection;

Example 29:

ST: 羨彼之良质兮,冰清玉润,

Phonetic alphabet: xiàn bǐ zhī liáng zhì xī bīng qīng yù rùn

Back translation: envy her good quality ice clear jade smooth

YY: Her flawless complexion is pure as ice, smooth as jade

DH: I contemplate her rare complexion, Ice-pure and jade-like in perfection;

Example 30:

ST: 爱彼之貌容兮,香培玉琢

Phonetic alphabet: ài bǐ zhī mào róng xī xiāng pēi yù zhuó

Back translation: love her face appearance fragrant made jade carve

YY: Sweet her face, compact of fragrance, carved in jade

DH: I wonder at her fine-cut featured— Marble, which fragrance marks as one

with living creatures;

Example 31:

ST: 女儿是水作的骨肉

Phonetic alphabet: nǚér shì shuǐ zuò de gǔ ròu

Back translation: girls are water made AUX bone meat

YY: ‘Girls are made of water,

DH: “Girls are made of water

Example 32:

ST: 况且 一个是美人灯儿, 风吹吹就坏了

Phonetic alphabet: kuàngqiě yí gè shì měiréndēng er fēng chuī chuī jiù huài le

Back translation: moreover one is beauty lantern wind blow then broken

YY: Besides, one's a lovely paper lantern which a puff of wind will blow out;

DH: And in any case, one of them's like a beautiful picture-lantern: you feel that a puff of wind would blow her out;

Example 33:

ST: 怨不得宝玉 说: `女孩儿未 出嫁, 是颗 无价之宝珠

Phonetic alphabet: yuán bù dé bǎo yù shuō nǚ hái ér wèi chū jià shì kē wú jià zhī bǎo zhū

Back translation: cannot blame Baoyu said girls not married is a precious pearl

YY: But no wonder Baoyu says: 'A girl before marriage is a precious pearl;

DH: it does seem to be as Bao-yu once said. "A girl before she marries is like a priceless pearl,

Example 34:

ST: 两弯似蹙非蹙冒烟眉

Phonetic alphabet: liǎng wān sì cù fēi cù juàn yān méi

Back translation: two curve like knit not knit hang smoke eyebrow

YY: Her dusky arched eyebrows were knitted and yet not frowning,

DH: Her mist-wreathed brows at first seemed to frown.

As the image of “冰, bin, ice” (Example 28) is a solid frozen by water, it comes with the characteristics of cold and transparent; “玉, yu, jade” (Example 29) is a kind of translucent mineral stone, it has characteristics of hard and immaculate. Usually, ice and jade are used together in Chinese to refer the high quality of a person. There are

idioms that cover both images of ice and jade such as “冰清玉洁, bing qing yu jie”, which also refers to the good qualities of a person that are clean and pure as the ice and jade. Also, ice and jade are used to resemble the feminine beauty, i.e. the idiom in Chinese: “冰肌玉骨, bing ji yu gu, ice skin jade bones”, meaning the skin of women is white and delicate. The image of “水, shui, water” (Example 31) has characteristics of clean and pure, as discussed in Section 4.1.1.1, it is used to refer to beauty in Chinese. As the image of “lantern” in Example 32 is made of paper and usually it is lit by candle, thus, it has been used to regard something that is sensitive and easy to broke. The image of “宝珠, bao zhu, precious pearl” (Example 33) is beautiful in appearance and precious, used to refer to people especially females who are of importance, i.e. “掌上明珠, zhang shang ming zhu, the pearl on hand”. As for the image of “烟, yan, smoke” (Example 34) has characteristics of light and faint, used to refer to something illusory. When it is used to refer to eyebrows, it means the color of the eyebrows is light. Metaphors of “smoky eyebrows” is not found in the corpus BNC, but the expression of “smoky eyes” exists in English, referring to a kind of makeup for eyes using black eye shadow to smear the eye sockets (Li, 2015). Even though this kind of eye makeup is exaggerated, it is inconsistent with the beauty standard of implicitness in ancient China. The characteristics of all of these images are conventional to people as they appeared in Chinese literary work. They are means when it comes to referring to good things or people as they are either having good meaning or beautiful appearance. In addition, they are rather common to the west, even though they have no meaning unlike in Chinese culture, but they are still capable of connecting the beauty by recalling the

characteristics of those images. Therefore, in translation, DH and YY used the strategy of foreignization, especially literal translation to retain the “beauty” in ST.

Besides, there are also frequently used images of plants in Chinese literary work that eventually become the beauty standards for Chinese people.

Example 35:

ST: 唇绽樱颗兮

Phonetic alphabet: chún zhàn yīn kē xī

Back translation: lip bloomy cherry

YY: Her lips are cherries

DH: And she reveals, through parted cherry lips

Example 36:

ST: 两弯柳叶吊梢眉

Phonetic alphabet: liǎngwān liǔyèdiào shāo méi

Back translation: two arched willow leaves hang tip eyebrow

YY: slanting eyebrows as long and drooping as willow leaves.

DH: eyebrows like willow-eaves,

Example 37:

ST: 榴齿含香

Phonetic alphabet: liú chǐ hán xiāng

Back translation: pomegranate teeth contain fragrant

YY: sweet the breath from her pomegranate teeth

DH: Teeth like pomegranate pips.

In Example 35, the image of “樱桃, cherry” refers to “中国樱桃, zhong guo ying tao, Chinese cherry”, or “cerasum and Cerasus” as its Latin name. Usually it is small in shape and light red in color, has usually been translated into “cherry” in English. In ancient China, one of the standards of women beauty is “樱桃小嘴, ying tao xiao zui, cherry small mouth, Chinese cherry”, referring to the pouty mouth of a woman and the lips are red like cherries. Meng Qi in Tang Dynasty wrote in his poem “樱桃樊素口, ying tao fan su kou”, meaning a beautiful girl named Fan Su, her mouth looks like cherry. Though in the corpus BNC, the metaphor of “cherry lips” exists in English, however, it literally means the color of cherries instead of referring the beauty of feminine. Therefore, it is determined as the strategy of foreignization rather than neutral translation. Meant for Example 36, “柳叶眉, liu ye, willow-leaf eyebrows” is as well one of distinguishing features to recognize beauty in Chinese. This kind of eyebrows can be traced back to the Six Dynasties period. At that time, there was a description of “柳叶分眉翠, liu ye fen mei cui” meaning eyebrows looks like two willow leaves. “榴齿, liu chi, pomegranate teeth” in Example 37 is referring to neat white teeth. There is a Chinese idiom “朱唇榴齿, zhu chun liu chi” meaning the lips are rosy and the teeth are neat like pomegranate seeds. Even in modern Chinese people, neat white teeth are regarded as an important symbol for beauty, for instance, image of “贝壳, bei ke, shell” has also been used to describe white teeth. In translating these images, YY and DH literally translated the image to retain the beauty in TT. In addition, images of animal like “鹅脂, e zhi, goose fat” and specific object were also found in ST:

Example 38:

ST: 鼻膩鵝脂

Phonetic alphabet: bí nì é zhī

Back translation: nose oily goose fat

YY: her nose as sleek as goose fat.

DH: a nose as white and shiny as soap made from the white goose-fat.

Example 39:

ST: 一痕雪脯

Phonetic alphabet: yì hén xuě pǔ

Back translation: one mark snow chest

YY: snow-white skin

DH: snow-white flesh beneath

Example 40:

ST: 竟是雪堆出来的

Phonetic alphabet: jìn shì xuě duī chū lái de

Back translation: turn to be snow pile out

YY: with a skin so white she looks as if made of snow.

DH: Her name is Miss Xue.' 'Miss Wood and Miss Snow,

Example 41:

ST: 雪作肌肤

Phonetic alphabet: xuě zuò jīfū

Back translation: snow made skin

YY: fragile as snow

DH: did out of snow

The image of animal specifically “鹅脂, e zhi, goose fat” in Example 38 refers to the solidified oil of goose, its color is usually white and the texture is smooth, referring to the good texture of nose that is smooth and exquisite. The image of “goose fat” appeared four times in English corpus BNC. However, it refers to “a kind of food” in these examples that it has nothing to do with beauty. Therefore, YY and DH kept the image to retain beauty. In order to make it more understandable among TL readers, extra information such as “as sleek as” and “as white and shiny as soap made” were added by YY and DH respectively. When it comes to the image of “雪, xue, snow” (Example 39, Example 40 and Example 41), it refers to the white color of skin in Chinese. For both ancient and modern China, fairer skin is perceived as more beautiful. There is a folk saying: “一白遮三丑, yi bai zhe san chou”, meaning “when the skin is white, you can cover many other facial defects”. Actually “snow” is used to describe the color “white” and the expression “snow white” is found in the corpus BNC, even though it has nothing to do with beauty in English culture. Thus, the translations by YY and DH in Example 39, Example 40, and Example 41 were identified as the strategy of foreignization.

Thirdly, when the images exist in TL, which are not common among TL readers as well as bearing unique cultural association in Chinese, without such meaning found in TL, YY and DH adopted the strategy of foreignization. For instance, there are different

kinds of flowers to describe the different perceived beauties and in predicting the destiny of each character. This consists of another general metaphor: women are flowers. In Chinese culture, different flowers have different meanings or symbols. Some are based on the environment; the others are based on how the poems or literature praise the flower, i.e. “菊, ju, chrysanthemum” means elegant, stalwart and honest; “梅, mei, Plum blossom” means stand aloof from the world, because it blooms in winter, not like other flowers which bloom in spring (Dai, 2014, p151-152). For example, in ST’s Chapter 63, all main female characters played a game called “占花名, zhan hua ming, draw flower names”. Each label has a picture of a flower and a poem, and each kind of flower indicates the characteristics, disposition and appearance of the character that drew it (Chen, 2010). Examples were listed as follows:

Example 42:

ST: 只见 签上 画着 一支 牡丹.

Phonetic alphabet: Zhǐ jiàn qiān shàng huà zhē yì zhī mǔ dān

Back translation: Just see label painting a peony

YY: they saw the picture of a peony

DH: It had a picture of a peony on it

Example 43:

ST: 众人 看 上面 是 一枝 杏花

Phonetic alphabet: zhòng rén kàn shàng miàn shì yì zhī xìng huā

Back translation: everybody see there is a almond flower

YY: Under the picture of an apricot-blossom

DH: The picture was of a spray of almond blossom

Example 44:

ST: 画着 一枝 老梅

Phonetic alphabet: huà zhē yìzhī lǎo méi

Back translation: painting an old plum flower

YY: They saw the picture of an old plum-tree

DH: The picture was of a winter-flowering plum

Example 45:

ST: 一面画着一枝海棠,

Phonetic alphabet: yí miàn huà zhē yì zhī hǎi táng

Back translation: one side painting a cherry-apple blossom

YY: a picture of crab-apple-blossom

DH: It was a picture of crab-apple blossom

Example 46:

ST: 袭人便伸手取了一支出来,却是一枝桃花,

Phonetic alphabet: xí rén biàn shēn shǒu qǔlè yìzhī chū lái què shì yìzhī táo huā

Back translation: Xiren then stretched hand get one out however a peach blossom

YY: Xiren drew a picture of peach-blossom

DH: The picture on it was of a spray of peach-blossom

In the above examples, Cao uses different flowers like: “牡丹, mu dan, peony”

(Example 42), “杏花, xing hua, almond blossom” (Example 43), “老梅, lao mei, plum

blossom” (Example 44), “海棠, hai tang, cherry-apple blossom” (Example 45), and “桃

花, tao hua, peach blossom” (Example 46) to describe different kinds of beauty for different females. For instance, the image of “牡丹, mu dan, peony” (Example 42) is called the king of flowers. Generally, these flowers have big leaves and large flowers, which bring a meaning of plump, wealthy and graceful in the Chinese culture. This is similar to the character named “薛宝钗, Xue Baochai”, as she has a characteristic of full-figure and once she was compared with the historical figure of “杨玉环, Yang Yuhuan (famous, plump and beautiful)”. Besides, “杏花, xing hua, almond blossom” (Example 43) refers to the beauty of the main character named Jia Tanchun; “老梅, lao mei, plum blossom” (Example 44) refers to the beauty of Li Wan; “海棠, hai tang, cherry-apple blossom” (Example 45) refers to Xiangyun; “桃花, tao hua, peach blossom” (Example 46) stands for Xiren. These flowers exist in English language, but they have no cultural meaning compared to Chinese culture, hence, YY and DH retained the image to keep the sense of culture.

Furthermore, in ST, there are images of plants, flowers or natural phenomenon under certain natural environment, and these images are associated with the form of phrases, as listed in Table 4.5:

Table 4. 5: The translation of images with the form of phrases

No	ST	Back translation	YY	DH
1	闲静时如姣 花照水	quiet time like <u>lovely</u> <u>flower</u> mirror water	In repose <u>she</u> was like a <u>lovely flower mirrored in</u> <u>the water;</u>	In stillness <u>she</u> made one think of a <u>graceful flower</u> <u>reflected in the water;</u>
2	行动处似弱 柳扶风	action time like <u>weak</u> <u>willow</u> help wind	in motion, a <u>pliant willow</u> swaying in the wind	In motion <u>she</u> called to mind <u>tender willow</u> shoots caressed by the wind.
3	其素若何, 春梅绽雪	her white like what <u>spring plum bloomy</u> <u>snow</u>	Her whiteness? <u>Spring</u> <u>plum-blossom glimpsed</u> <u>through snow.</u>	Her purity I can best show <u>In plum-trees</u> <u>flowering in the snow;</u>
4	其静若何, 松生空谷.	her quite like what <u>pine born empty</u> <u>valley</u>	Her tranquility? <u>A pine in</u> <u>a lonely valley</u>	Her tranquil nature will prevail, Constant as lone <u>pine in an empty vale;</u>
5	其艳若何, 霞映澄塘	her beauty like what <u>sunset reflect clear</u> <u>pool</u>	Her beauty? <u>Sunset</u> <u>mirrored in a limpid pool.</u>	Her loveliness as dazzled make As <u>sunset gilding a</u> <u>pellucid lake;</u>
6	其神若何, 月射寒江	Her spirit like what <u>moon shine cold</u> <u>river</u>	Her spirit? <u>Moonlight on</u> <u>a frosty flyer</u>	Her dreamy soulfulness most seems <u>Like wintry</u> <u>waters in the moon's cold</u> <u>beams</u>
7	荷出碧波	<u>lotus out green wave</u>	<u>the charm of 'a lotus</u> <u>rising from green water</u>	<u>Like a lotus flower</u> <u>emerging from the green</u> <u>water,</u>
8	日映朝霞	<u>sun mirror morning</u> <u>glow</u>	<u>sun shining through</u> <u>morning mist.'</u>	<u>Like the morning sun</u> <u>rising above the mist-</u> <u>bank...</u>

These phrases were used to describe the images under certain conditions or at a special moment to portray the extreme beauty. For example, in describing the main female character named Lin Daiyu, “姣花照水, jiao hua zhaos hui” (Example 1) and “弱柳扶风, ruo liu fu feng” (Example 2) were used to describe her beauty and disposition. “姣

花, jiao hua” (Example 1) means “lovely flower” and it at the first place refers to beauty, but the author Cao used “照水, zhao shui”, which means “mirroring in the water” to describe the quiet status and delicateness of the flower, and also to set off by contrasting the elegance and gentleness of Lin Daiyu. “弱柳, ruo liu” (Example 2), is literally translated as “weak willow”. In Chinese culture, the image of willow is associated with soft or weak, as the branches and leaves of willow are usually curvy, and easily move with the wind, thus, it has been used to refer to people who are thin and weak. In ST, in order to describe the weak sense of Lin Daiyu, Cao used “弱, ruo”, “weak” in English and “扶风, fu feng”, with meaning of too thin or weak as if to go with the wind. In translation, YY and DH literally translated it into “in motion, a pliant willow swaying in the wind” and “she called to mind tender willow shoots caressed by the wind” respectively. From these forms of phrases, images of “柳, liu, willow”, “梅, mei, plum blossom”, “月, yue, moon”, “松, song, pine” etc. also exist in English language, but they have no cultural meaning in contrast to Chinese culture, as a consequence, TL readers might find it demanding to understand it. However, in translation of all these images, both YY and DH adopted the procedure of literal translation. As these images were either created by author Cao or was conventional in Chinese culture, in order to retain the artistry of the ST into TT, also to introduce the Chinese culture to TL readers, both translators used the strategy of foreignization.

Fourthly, both YY and DH adopted the strategy of foreignization in translating images that only exist in Chinese, like the images of historical figures as follows:

Example 47:

ST: 心较比干多一窍

Phonetic alphabet: xīn jiào bǐgān duō yí qiào

Back translation: heart compare Bi Gan more one aperture

YY: She looked more sensitive than Bi Gan¹,

(1. A prince noted for his great intelligence th the end of the Shang Dynasty)

DH: She had more chambers in her heart than the martyred Bi Gan;

Example 48:

ST: 病如西子胜三分

Phonetic alphabet: bìng rú xī zǐ sheng sān fēn

Back translation: sick like Xi Zi win three points

YY: more delicate than Xi Shi¹,

(1. A prince noted for his great intelligence the end of the Shang Dynasty)

DH: And suffered a tithre more pain in it than the beautiful Xi Shi.

Example 49:

ST: 怪不得他们拿姐姐比杨妃

Phonetic alphabet: guài bù dé tā mēn ná jiě jiě bǐ yang fēi

Back translation: no wonder they put elder sister compare Yang fei

YY: "No wonder they compare you to Lady Yang¹,

(1. Lady Yang, favorite of Emperor Ming-huang of the Tang Dynasty, was supposed to be rather plump.)

DH: No wonder they compare you to Yang Gui-fei,

From three mentioned above examples, “比干, Bi Gan” (Example 47) is a man who has nothing to do with beauty in appearance but famous for his cleverness and sensitivity. “西子, Xi Zi” (Example 48) and “杨妃, Yang Fei” (Example 49) are also known as “西施, Xi Shi” and “杨玉环, Yang Yuhuan” who are two of the “four most beautiful women” in China. The Chinese character “子, zi” in Example 48 is the respected name of the ancients for men in China, for example, the founder of Confucian culture, one of the famous educator in Han Dynasty “孔丘, Kong Qiu” is called “孔子, kong zi, Confucius” as respect. Later, “子, zi” can be used for respected names for both men and women. At this point, “西子, xi zi” (Example 48) is the respected name of “西施, Xi Shi”, one of the four most famous beauties in ancient China. Between the two names, “西施, Xi Shi” is more well-known. The Chinese character “妃, fei” in “杨妃, Yang Fei” (Example 49) refers to one of concubines of the king in ancient China, and “杨, yang” is the family name. “杨妃, Yang Fei” (Example 49) in ST refers to “杨玉环, Yang Yuhuan”. In translation, YY and DH kept the image to retain the culture sense, at the same time, either footnotes or paraphrases were used to introduce the background of these images.

Besides, images of animals that only exist in Chinese culture were found and they were as stated below:

Example 50:

ST: 翩若惊鸿,

Phonetic alphabet: piān ruò jīng hóng

Back translation: fly like shock swan goose

YY: For though made of clay it really had the grace of ‘a startled swan of drifting dragon’

DH: Fluttering like the wing-beats of a startled swan,

Example 51:

ST: 婉若游龙

Phonetic alphabet: wǎn ruò yóu lóng

Back translation: graceful like swimming dragon

YY: For though made of clay it really had the grace of ‘a startled swan of drifting dragon’

DH: Swaying with the lissome curves of a water-dragon...

Example 52:

ST: 一双丹凤三角眼

Phonetic alphabet: yì shuāng dān fèng sān jiǎo yǎn

Back translation: a pair of red phoenix triangle eyes

YY: the almond-shaped eyes of a phoenix,

DH: eyes like a painted phoenix,

Example 53:

ST: 目横丹凤,神凝三角.

Phonetic alphabet: mù héng dān fèng shén níng sānjiǎo

Back translation: Eyes across red phoenix spirit congeal triangle

YY: her almond eyes were as bright as those of a phoenix;

DH: And trigon phoenix-eyes, slant, hard and bright.

In the examples above, the images of animal by the author Cao Xueqin: “鸿, hong, swan goose” (Example 50), “龙, long, dragon” (Example 51) and “凤, feng, phoenix” (Example 52 and Example 53) resembled feminine beauty. These images are of cultural elements and only exist in China; as a result, if the readers have no knowledge about the culture, they hardly know their implicit meaning. Take the images of animal “鸿, hong” as an example. “鸿, hong” (Example 50) refers to a kind of swan goose which lives in China, commonly used in literary work which bring a meaning of homesick and sorrow. Moreover, it refers to the letters from lovers or the feeling of waiting for the lovers; this meaning is derived from the allusion of “鸿雁传书, hong yan chuan shu, swan goose”. In Example 50, “鸿, hong” is used to be compared with the graceful movement of the beauty. However, it is uncommon to observe it in English, as it does not share the same meaning in Chinese. In order to retain the culture sense in TT, YY and DH retained the images, and adopted the strategy of foreignization.

However, as the translation strategy of foreignization is classified into literal translation, literal translation plus paraphrase, literal translation plus footnote (Cui, 2012), even in the situation that both translators adopting the strategy of foreignization, there are differences in terms of selection of procedure. By statistics, in the strategy of foreignization, the procedure of literal translation is the most used by both YY and DH, at 52.3% (58/111*100) and 50.5% (56/111*100), respectively. As compared with DH, YY tended to provide additional explanations while retaining images related to beauty,

at 9% (10/111*100) of literal translation plus paraphrase and 3.6% (4/111*100) of literal translation plus footnotes; whereas DH only performed 5.4% (6/111*100) of literal translation plus paraphrase and none of literal translation plus footnotes. For instance, in translating images of “moon” and “flower” in particular season like “中秋之月, zhong qiu zhi yue, mid-autumn moon” and “春晓之花, chun xiao zhi hua, flower in dawn of spring”, even though YY and DH adopted the strategy of foreignization at the same time, they chose different sub-strategies in translation. For example, “中秋, zhong qiu, mid-autumn” is the 15th day of Chinese lunar calendar, usually the moon in round shape in this day. Also, in translation, YY kept the image at the same time by using the words like “as radiant as” to explain the meaning of the moon in mid-autumn, while DH literally translated it without further explanations. Besides, in translating the historical figures of “比干, Bi Gan”, “西子, Xi Zi or Xi Shi” and “杨妃, Yang Fei, Yang Yuhuan”, which are unique in Chinese culture, YY literal translated the name of these figures by using the form of phonetic alphabet, together with footnotes; “A prince noted for his great intelligence the end of the Shang Dynasty” for Bi Gan, “A famous beauty of the ancient Kingdom of Yueh” for Xi Shi and “A famous beauty in the Han Dynasty” for Yang Yuhuan explained the meaning. DH also literally translated the named, but instead of using footnotes, he paraphrased “sensitive” for Bi Gan and “beautiful” for Xi Shi to explain it further. As for Yang Yuhuan, DH just literally translated the name without using any paraphrase or footnote.

4.2.1.2 Domestication Strategy by Both YY and DH

Both translators used similar strategy with a total number of 82. Out of this number, 28 examples of both YY and DH adopting strategy of foreignization were found, at 34.6% (28/81*100). As compared with both translators using the foreignization strategy, the proportion is reduced. The occasions that both translators adopting the strategy of domestication were concluded as follows:

Firstly, if the images existed in English which are uncommon among TL readers and have no meaning, both YY and DH abandoned the image in translation. For instance, in translating images of plants like “水葱, shui cong, water spring onion”, “水杏, shui xing, apricot”, “辣子, la zi, chili pepper”, YY and DH shifted these images into other resemblances which were more recognizable among TL readers:

Example 54:

ST: 调理的水葱儿似的,

Phonetic alphabet: tiá lǐ dē shuǐ conger shìde

Back translation: training water spring onion like

YY: If you bring one up as fresh as a sprig of young parsley,

DH: When you've brought up a beautiful young bulrush like Faithful,

Example 55:

ST: 眼 如 水 杏

Phonetic alphabet: yǎn rú shuǐ xìn

Back translation: eyes like apricot

YY: her eyes her eyes were lustrous and almond-shaped

DH: DH: those eyes like sloes;

Example 56:

ST: 南省俗谓作辣子';

Phonetic alphabet: nán sheng sù wèi zuò là zi

Back translation: south province common call chili pepper

YY: In the south they'd call her Hot Pepper.

DH: What we used to call in Nanking a "peppercorn".

Let's take the image of “水葱, shui cong, spring onion” in Example 54 as an example.

In Chinese, “葱, cong, spring onion” is a common vegetable used as seasoning in cuisines. People also use “葱, cong” to refer to beautiful hands, for example: 指如削葱根, zhi ru xiao cong gen, fingers like the cut spring onion”. In translation, both translators adopted the procedure of transformation. YY transformed the image into “parsley”, DH transformed it into “bulrush”. Both “parsley” and “bulrush” are also vegetables, used as seasoning in western food, which are more identifiable among TL readers. Even though these two vegetables have nothing to do with beauty in English, however, they are more general among readers compared with “葱, cong”. In Example 55, “水杏, shui xing” is a kind of fruit comes in round shape and yellow color, the corresponding conceptual meaning in English is “apricot”. In ST, Cao used this image to describe the eyes of the main character named Xue Baochai which were big, round and gentle. In translation, YY and DH abandoned the image but transformed it into another image specifically “almond” in YY and “sloes” in DH. “Sloes” is a kind of fruit in contrast to “apricot” in terms of shape and color while “almond” is a kind of nuts,

also contrast to “apricot” in terms of shape. When back translating “almond eyes” into Chinese, the corresponding expression is “杏核眼, xing he yan, almond eyes”, while the shape and beauty is different from the “水杏眼, shui xing yan, apricot eyes” in ST. The image of “辣子, la zi, chili pepper” in Example 56 is a common seasoning item in Chinese cuisine. The flavor of chili pepper is spicy. It is believed that chili is good for health for people from humid climate. For its characteristics of hot and spicy, chili pepper was used to refer to people who are hot temper: “性子辣, xing zi la, character hot”. In addition, it was used to resemble cruelty: “狠辣, hen la, malicious”, etc. In source text, Cao used chili pepper to describe the character named Wang Xifeng, the reasons were: 1. as a master of Daganyuan, Wang is skillful and pungent in management; 2. Wang is a powerful woman, she even performed better than men; and 3. Wang is clever but unique. In translation, both YY and DH abandoned the image: YY paraphrased the characteristics of “chili pepper” into “fairy” and DH transformed the “chili pepper” into “peppercorn”. This is because as same as the use of chili pepper in Chinese, peppercorn is the most common seasoning ingredient in English cuisine. Both chili pepper and peppercorn shared the same characteristic of spiciness, and in order to let the TL readers have a better understanding of the character of Wang, DH used the peppercorn instead of chili pepper.

Also, under the situation that images exist in English but have no meaning, there are also images of specific objects that reflect the colors. As it is tough to understand

through literal meaning, YY and DH used the strategy of domestication by either paraphrasing or deleting the images in order to smooth the translation process.

Example 57:

ST: 眉不画而翠

Phonetic alphabet: méi bú huà ér cù

Back translation: eyebrows not painting but black

YY: her blue-black eyebrows no brush;

DH: None

Example 58:

ST: 檀口点丹砂.

Phonetic alphabet: Tán kǒu diǎn dānshā

Back translation: sandalwood mouth spot cinnabar

YY: her fragrant lips glowed red as cinnabar

DH: lips incarnadine the lamplight lent an added softness and brightness;

Example 59:

ST: 丹唇未起笑先闻

Phonetic alphabet: dānchún wèi qǐ xiào xiān wén

Back translation: cinnabar lip not open smile before hear

YY: And before her crimson lips parted, her laughter rang out.

DH: the ever-bubbling laughter started almost before the lips were parted.

Example 60:

ST: 乌油头发 ,

Phonetic alphabet: wū yóu tóu fà

Back translation: dark oil hair

YY: glossy black hair

DH: the lustrous, raven-black hair,

The images of a specific object such as “翠, cui” (Example 57) refers to two different images; one refers to a type of jade: “翡翠, fei cui, jadeite”, which has a color of green, and usually has been used as the painting materials in ancient China, gradually, “翠, cui” has become the meaning of green color; the another one refers to the color of kingfisher: kingfisher's (翠鸟, cui niao) feather is used to describe the glossy black color of hair. Black and glossy hair is the beauty standard for woman in China. As early as Warring States Period, litterateur Song Yu wrote in his poem “眉如翠羽, 肤白如雪” meaning “the color of the eyebrows is black as the feather of a kingfisher, and the skin is white as snow”. In ST, the image of “翠, cui” came out twice; both YY and DH domesticated the image two times, as it would be hard for TL readers to understand the intended meaning. Similarly, metaphors that contain the images of object like “檀口, tan kou, red lips” (Example 58), “丹唇, dan chun, red lips” (Example 59), and “乌油头发, wu you tou fa, black glossy hair” (Example 60) are also found in ST. “丹, dan, cinnabar”, “檀, tan, sandalwood” and “乌油, wu you, tallow oil” were used to represent specific colors: “丹, dan” refers to “red”, “檀, tan” refers to light red, and “乌油, wu you, tallow oil” refers to black. For example, the meaning of “丹, dan” is a type of red mineral called “丹砂, dan sha, cinnabar”, which was used as a painting material in ancient China. Gradually, it was conventionalized as the color red. In ancient China, women even use

it as cosmetics by applying it on the lips. Thus, people use “丹唇, dan chun” to describe the red and small shape of lips, it was even considered as one of the “beauty standard” during that time. In translation, YY and DH abandoned the image of “丹, dan, cinnabar”.

Secondly, when the images existed in TL but have different meaning in English that made it tricky for readers to connect it with beauty, both YY and DH abandoned the images and adopted the strategy of domestication. For instance, images of animal like “鸭蛋, ya dan, duck egg”, “雀, que, sparrow” were found in ST:

Example 61:

ST: 鸭蛋脸面,

Phonetic alphabet: yā dàn liǎn miàn

Back translation: duck egg face

YY: an oval face

DH: the oval face,

Example 62:

ST: 两边腮上微微的几点雀斑

Phonetic alphabet: wài jù huā liǔ zhī zī

Back translation: Two sides cheeks several points of sparrow freckle

YY: while her cheeks were slightly freckled. This close inspection embarrassed and puzzled her.

DH: the cheeks slightly spotted with a few tiny moles

The image of “duck egg” in Example 61 represented white color and oval shape, and has been conventionally used to refer to the standard beauty of face shape. The image of “duck” is a common poultry; it is correlated with positive meaning and enjoys popularity among ancient Chinese. As duck has the image of pastoral life, it is a symbol of retreating from the countryside. It is often used by the hermits to express that they are noble and do not admire high position and great wealth. Moreover, duck is sensitive to the environment and will perceive subtle signs of change. Great poet Su Shi in Tang Dynasty wrote “春江水暖鸭先知, chun jiang shui nuan ya xian zhi”, meaning “it is ducks who first notice the warmth of the spring water”. While in English, duck has a negative relationship with beauty, for example it refers to deception (Dai, 2014, p158). Therefore, both YY and DH abandoned the image of “duck” in TT. In case of image of “sparrow” in Example 62, it refers to something “tiny” in Chinese. For example, the idiom of “雀小脏全, que xiao zang quan”, meaning “though the sparrow is small complete. As well, in Chinese, “雀, que ban, sparrow freckle” refers to the tiny and light in color freckles. However, sparrow refers to “lust” in English, which has a negative meaning and has nothing to do with beauty (Dai, 2014, p158). Therefore, both YY and DH abandoned this image in TT. In translation, YY used “slightly freckled” to explain, though the image of sparrow is deleted, the beauty is retained. However, YY transformed the image into “moles”, which are dark in color and do not regarded as beauty in Chinese culture.

Under this situation, there was another image of plants particularly “willow”, found in

ST:

Example 63:

ST: 外具花柳之姿

Phonetic alphabet: wài jù huā liǔ zhī zī

Back translation: out have flower willow AUX beauty

YY: In appearance pretty as a flower, at heart she was a termagant.

DH: The exterior she presented to the world made one think of the flowers in spring;

In contrary to the metaphor “柳叶眉, liu ye mei, willow-leaf eyebrows” that uses the shape of “willow leaves” to resemble eyebrows, “willow” refers to beauty for its culture relation. Willow is a very important image in Chinese classical poetry; it is a symbol of “leaving”, “missing” and “sorrow”. Ancient Chinese people preferred to use homophonic expressions to express emotions. “柳, liu, willow” and “留, liu, residence” are equivalent. Gradually “赠柳, zen liu” means sending willow as a present, and “折柳, zhe liu” means breaking willow by family members or friends and relatives has been a custom to express disappointment with the parting. For example, in the poem titled *The Book of Songs* (诗经) “昔我往矣, 杨柳依依, xi wo wang yi, yang liu yi yi”, meaning “when I left my hometown, the willow leaves float with wind”, it expressed the feeling of “sorrow” when parting with family and “missing” hometown. In terms of texture and image, the material of the willow is loose and the branches are soft. The wicker looks graceful when it is swaying in the wind; it is very similar to the beautiful

woman. Therefore, willow is a symbol of a beautiful girl. Moreover, willow is the symbol of spring, especially when it was used together with “花, hua, flower”. Thus, the young beautiful girls are called “花柳之姿, hua liu zhi zi, the beauty of flower and willow” or “鲜花嫩柳, xian hua nen liu, fresh flower tender willow” in Chinese literature, as well as in ST. However, in English, willow is the symbol of “be crossed in love”. For example, William Shakespeare wrote in his literature titled *King Henry IV*, “Tell him, in hope he’ll prove a widower shortly, I’ll wear the willow garland his sake”. The image willow in English has nothing to do with beauty and different in terms of culture relation in Chinese. Therefore, YY and DH abandoned the image in translation.

Thirdly, in translation of the images of flowers which have no corresponding expressions in English, YY and DH were likely to employ another image which was more common among TL readers.

Example 64:

ST: 这面上一枝茶藤花

Phonetic alphabet: zhè miàn shàng yì zhī tú mí huā

Back translation: this side one “Rosa rubus”

YY: hey saw a rose with the motto ‘Flower of final splendour’

DH: The card she drew portrayed a rose under the caption ‘Summer’s Crowning Glory’.

Example 65:

ST: 香菱便掣了一根并蒂花,

Phonetic alphabet: Xiāng líng biān qínle yìgēn bìn dì huā

Back translation: Xiangling then get one “two blooming-together flower”

YY: She drew a picture of two flowers on one stem with the motto ‘Double beauty linked with good fortune’

DH: The flower she drew was a purple skullcap with the caption ‘Three Springs Harbinger’.

Example 66:

ST: 只见上面画着一枝芙蓉,

Phonetic alphabet: zhǐ jiàn shàng miàn huà zhē yì zhī fú róng

Back translation: only see there painting one hibiscus flower

YY: It showed a hibiscus flower

DH: It was a hibiscus flower.

Similar to the translation of images like “牡丹, peony”, “桃花, peach blossom”, etc., which were discussed in Section 4.2.1.1, there above mentioned examples of images like “芙蓉, fu rong” (Example 66), “荼蘼花, tu mi hua, rosa rubus” (Example 64) and “并蒂花, bing di hua, two blooming-together flowers” (Example 65) were also selected from Chapter 63 in ST, while the translation strategies in this context were different. Take the image of “芙蓉, fu rong” (Example 66) as an example, “芙蓉, fu rong” refers to two kinds of flowers in Chinese: “木芙蓉, mu fu rong”, meaning “cotton rose hibiscus”; and “水芙蓉, shui fu rong”, meaning “lotus flower”. In HLM, “芙蓉, fu rong” means “lotus flower” according to the context and the explanation of Redology; this is

not easy to be familiar with if one has no knowledge about Chinese culture. “Lotus flower” is the symbol of noble in Chinese culture, confirmed through a poem written by Zhou Dunyi in North Song Dynasty: “莲出淤泥而不染, lian chu yu ni er bu ran”, meaning “lotus was grown from mud but not imbrued”. It means beautiful, noble and unsullied when referring to people. Consequently, it might be difficult for TL readers to understand the intended meaning. In translation, both translators transformed the image into “hibiscus flower”, which was totally different from “lotus” and has no metaphorical meaning in Chinese. As for “荼蘼花, tu mi hua, rosa rubus”, which is often related with the feeling of “loneliness” and “regret” by people in Chinese culture, YY and DH shifted the image into “rose”, which has been related to beauty in English. As no corresponding expressions of the image of “并蒂花, bing di hua”, YY and DH used the strategy of domestication by either explaining the meaning of the image or replacing with another image in TT. In addition, in translation of images of culture elements like “神仙, shen xian, spirit”, two translated versions adopted domestication and transformed this image into “fairy” and “angel” respectively. As it is a religious image in Chinese culture, it might puzzle TL readers as they have different religion background. Thus, another image with the same function or sense, substituted it which is more acceptable to the TL readers.

There are also situations witnessing both YY and DH adopting same translation strategies of domestication, but choosing different procedures of transformation, transformation translation plus addition, paraphrase and omission (Cui, 2012). In the

strategy of domestication, YY mostly adopted the procedure of paraphrase in three strategies under the classification of domestication, with the percentage of 16.2% ($18/111*100$); followed by transformation translation at 8.1% ($9/111*100$) and 7.2% ($8/111*100$) of omission translation; while at 2.7% ($3/111*100$) when it came to using transformation translation plus addition. However, DH has a propensity to use procedure of omission translation at up to 16.2% ($18/111*100$), but least paraphrase translation and the transformation translation plus addition, with the average proportion of 8.1% ($9/111*100$) for both strategies. For example, in translating images of specific object that refers to certain color like “翠, cui”, “丹, dan”, “乌油, wu you” and “檀, tan”, YY and DH adopted domestication strategy but selected different procedures. “翠, cui” is jade with dark green color; “丹, dan” referring to cinnabar with the color of red; “乌油, wu you” refers to tallow oil with color in black; and “檀, tan” refers of sandalwood with the color of light red. It is complicated to understand the intended meaning if one has no knowledge about the culture. As one of native Chinese speakers, YY is familiar with the intended meaning, thus, he uses the procedure of paraphrase in translating all these images to make it easier to be understood by TL readers, while DH uses different strategies of omission translation and transformation translation.

4.2.2 Translation of metaphor differently by YY and DH

The situations that YY and DH adopted different strategies of foreignization and domestication in translating the same metaphor, among others “YY adopted the strategy of foreignization while DH used the strategy of domestication” and DH adopted the

strategy of foreignization but YY used the strategy of domestication. As a comparison on similarities between YY and DH, the proportion of differences was low, at 27% ($30/111*100$), in which 18% ($20/111*100$) of YY translations used foreignization while DH adopted domestication and 9% ($10/111*100$) of YY translations adopted domestication while DH applied foreignization.

4.2.2.1 Foreignization Strategy by YY and Domestication Strategy by DH

In the situation that YY adopted the strategy of foreignization while DH used the strategy of domestication, a total of 20 examples were found, out of 30 examples of differences, at up to 66.7% ($20/30*100$). The occasions that YY adopted the strategy of foreignization, conversely, it was concluded that DH used the strategy of domestication.

Firstly, in translating images that exist in English but with different culture relation, YY was more ST oriented, on the other hand, DH was more TT oriented in translating these metaphors. For example, images of animals like: “蛾眉, e mei, moth-eyebrows” (Example 67), “鹅黄, e huang, goose yellow” (Example 68), “蜂腰, feng yao, wasp waist” (Example 69) were found in ST:

Example 67:

ST: 蛾眉颦笑兮

Phonetic alphabet: é méi pín xiào xī

Back translation: moth eyebrow knit smile

YY: Her mothlike eyebrows are knit yet there lurks a smile,

DH: A half-incipient look of pique Says she would speak, yet would not speak;

Example 68:

ST: 满额鹅黄

Phonetic alphabet: mǎn é é huáng

Back translation: full forehead goose yellow

YY: gosling-gold the painted design on her fore-head

DH: her painted forehead's golden hue.

Example 69:

ST: 蜂腰削背

Phonetic alphabet: fēng yāo xiāo bèi

Back translation: bee waist peel back

YY: She had a supple wasp-waist, slender shoulders,

DH: Lady Xing observed the slender waist and elegantly sloping shoulders,

The image of “蛾, e, moth” (Example 67) refers to silkworm moth in particular. “蛾眉, e mei, moth eyebrows” is a type of eyebrows that slender and curvy like the cirrus of silkworm moth. The use of the image of “蛾, e, moth” for eyebrows is related to the worship of silkworm moths in the matriarchal clan society in ancient China. According to the wooden figurines unearthed from Chu Tomb in Xinyang, Henan province, the earlier “蛾眉, e mei, moth eyebrows” even need to point a few dots under the eyebrow, which symbolizes the silkworm eggs, also indicating the identity of women. Gradually, this kind of eyebrows became the symbol of beauty, for example, there is a poem “螭首蛾眉, zhen shou e mei” written in *The Book of Songs* (诗经), which means beauty

with “wide forehead as cicada and curved eyebrows like silkworm moth”. However, in English, moth has nothing to do with beauty, and it is complex to imagine the shape of this kind of eyebrows. Therefore, as one of the Chinese speakers, YY literally translated the image in order to retain the beauty and culture relation to TT, while DH who is an English speaker omitted the image. The image goose in Example 68 refers to beauty in Chinese, which has been discussed in Section 4.1.1.2. However, it also refers to the negative meaning of “fool” and “overconfident” (Dai, 2014, P157). For the image of “蜂, feng” in Example 69, it usually refers to “蜜蜂, mi feng, bee” or “黄蜂, huang feng wasp in ST, as both are similar in appearance and share the same characteristic of “蜂, feng”. In Chinese, bees are regarded as hard working animals which resemble positive meaning. In English context, bees refer to “industry” related matters and they have nothing to do with beauty. Therefore, as a Chinese speaker, YY literally translated it into “wasp” while DH used the adjective of “slender” to describe the tenor “waist” in translation.

Secondly, in translating images that has culture relation in Chinese culture but not in English culture, YY and DH have a tendency to use different translation strategies.

Example 70:

ST: 眼如秋水还清.

Phonetic alphabet: Yǎn rú qiū shuǐ huán qīng

Back translation: eyes like autumn water more clear

YY: her eyes clearer than water in autumn.

DH: the limpid brightness of her eyes shown to greater advantage.

Example 71:

ST: 一双 秋水 眼

Phonetic alphabet: yìshuāng qiū shuǐ yǎn

Back translation: a pair of autumn water eyes

YY: and her eyes, bright as autumn pools,

DH: and the wine she had drunk gave her eyes,

Example 72:

ST: 目若秋波.

Phonetic alphabet: mu ruo qiu bo

Back translation: eyes like autumn ripple

YY: his eyes bright as autumn ripples.

DH: and eyes clear as limpid pools

Both images of “秋水, qiu shui, autumn water” (Example 70 and Example 71) and “秋波, qiu bo, autumn ripple” (Example 72) refer to beautiful eyes. As mentioned in Section 4.1.1.1, water refers to beauty, as it has characteristics of “净, jing, clean”, “柔, rou, soft”, “善, shan, kind”. When “water” is used together with the image of “秋, qiu, autumn”, it refers the “bright and tender looks” of women in particular. For example, there is an idiom “望穿秋水, wang chuan qiu shui, look through autumn water”, meaning “longing to have someone back” or “looking forward with impatient expectancy”. However, there have no such usage been found in English. TL readers will find it intricate to recognize the beauty if they do not have cultural background.

Thus, in translation, YY kept the image in order to introduce the culture sense, while DH used domestication.

Thirdly, in translating the images of historical figures that only existed in Chinese, YY foreignized the image while DH adopted the strategies of domestication.

Example 73 :

ST: 应惭西子

Phonetic alphabet: yīn cán xī zǐ

Back translation: should shame Xi Zi

YY: She would put Xi Shi to shame

DH: The beauties of days gone by her beauty are all abashed.

Example 74:

ST: 实愧王嫱

Phonetic alphabet: shí kuì wáng qiáng

Back translation: actually shame Wang Qiang

YY: make Wang Qiang'² blush

(2. A famous beauty in the Han Dynasty)

DH: The beauties of days gone by her beauty are all abashed.

Different from the translation of same image of “西子, xi zi” that has been discussed in Section 4.2.1.1, both YY and DH used different strategies in translating the images of “西子, xi zi” (Example 73) in this section. As the image of “西子, xi zi” presented twice, both YY and DH kept the image and added extra information to explain the

image for the first presence in Example 48. For its second presence in Example 73, YY literal translated the image but deleted the footnotes to avoid repetition; DH abandoned the image and paraphrased it into “her beauty”. “王嫱, Wang Qiang” (Example 74) in ST is a famous beauty in Han Dynasty, she has another name that is well known by people: “王昭君, Wang Zhaojun”. For people who have two different names in ancient China, one is a given name “名, ming, name”, and another one is the character “字, zi, character”, the “字, zi, character” is the explanation and supplanting of “名, ming, name”. Legend has it that she “昭君出塞, zhao jun chu sai, Zhaojun departs the frontier”. Different from the similar images like “西施, Xi Shi” “比干, Bi Gan” that has been introduced in Section 4.2.1.1, “西子, xi zi” and “王嫱, Wang Qiang” is more problematic to understand as it requires not only knowledge of Chinese culture, but also basic information about those historical figures. Therefore, in translation, in order to make it easier for TL readers to understand it, DH used the strategy by either paraphrasing or omission. Conversely, as one of the Chinese natives, YY is clear with culture background, thus, the image representing the beauty is retained.

Besides, in translating the images of animal that only exist in China, YY and DH adopted different strategies.

Example 75:

ST: 美彼之态度兮, 凤翥龙翔

Phonetic alphabet: méi bǐ zhī tài dù xī fèng zhù lóng xiáng

Back translation: beautiful her deportment phoenix fly dragon fly

YY: she bears herself like a phoenix or dragon in flight.

DH: And I admire her queenly gait, Like stately dance of simurgh with his mate.

Example 76:

ST: 美彼之态度兮，凤翥龙翔

Phonetic alphabet: méi bǐ zhī tài dù xī fèng zhù lóng xiáng

Back translation: beautiful her deportment phoenix fly dragon fly

YY: she bears herself like a phoenix or dragon in flight.

DH: And I admire her queenly gait, Like stately dance of simurgh with his mate

“凤, feng” (Example 75) and “龙, long” (Example 76) are two mythical animals and totems in ancient China. “凤, feng” is translated into “phoenix” and “龙, long” is translated into “dragon” in English; they are regarded as the supreme power. When the images of phoenix and dragon used together, they are regarded as couples, in which phoenix refers to powerful female; it is the symbol of queen and dragon is the symbol of king. For example, the clothes of king are usually embroidered with the pattern of dragon and the costumes of queen are generally embroidered with the pattern of phoenix in ancient China. Instead of using the strategy of foreignization by both translators in translating same images in other examples, i.e. “宛若游龙, wan ruo you long, graceful as swimming dragon” and “丹凤眼, dan feng yan, red phoenix eyes”, which has been discussed in Section 4.2.1.1, DH transformed the images into another image of “simurgh with his mate”, as “simurgh” is also a mythical bird in Persian, but more distinguished among TL readers; while YY chose to keep the image to retain its culture sense.

4.2.2.2 Domestication Strategy by YY and Foreignization Strategy by DH

In the total of 30 examples that both translators used different strategies, there were only 10 examples of domestication strategy adopted by YY while DH used the strategy of foreignization, with the percentage of 33.3% (10/30*100). After analysis on the translation of beauty related metaphors, it has been found that in translating the images existing in English but not common, it is awkward to imagine it by its literal meaning, thus, YY tended to abandon the images while DH preferred to keep them. For instance, images of natural phenomenon “春山, chun shan, spring hill” (Example 77) and “乌云, wu yun, black cloud” (Example 78) were found in ST:

Example 77:

ST: 眉蹙春山

Phonetic alphabet: méi cù chūn shān

Back translation: eyebrows frown spring mountain

YY: With her finely arched eyebrows

DH: brows like hills in spring

Example 78:

ST: 散挽乌云

Phonetic alphabet: sǎn wǎn wū yún

Back translation: loose hang black cloud

YY: With her hair hanging loose,

DH: with her fashionable coiffure shaken out into billowing black clouds

In fact, it would be challenging for readers to literally understand intended meaning of these images. For example, “春山, chun shan” (example 77) is mountain but refers to certain shape of curvy eyebrows like hill and “乌云, wu yun” (Example 78) refers to the dark color hair instead of “cloud”, “云, yun, cloud” in this case is used to describe volume of hair. As a native Chinese speaker, YY knows the meaning of these metaphors very well; consequently, in order to make them understandable for targeted language readers, he either paraphrased or omitted the images. DH retained the image in targeted text, even though the culture sense was preserved, but it compromised in terms readers’ understanding.

Besides, in translating the image of animals like “水蛇, shui she, snack” (Example 79) and specific object such as “水晶, shui jing, crystal” (Example 80), “玻璃, bo li ren, glass” (Example 81) that exists in English which also have no connection with beauty, YY used domestication while DH used the strategy of foreignization.

Example 79:

ST: 有一个 水蛇腰,

Phonetic alphabet: yǒu yí gè shuǐ shé yāo

Back translation: have one water snack waist

YY: I noticed a girl with a willowy waist,

DH: a snaky-waisted girl

Example 80:

ST: 真真你是个水晶心肝玻璃人。”

Phonetic alphabet: Zhēn zhēn nǐ shìgè shuǐjīng xīngān bōlǐ rén

Back translation: You are really a crystal heart glass made person

YY: ‘There’s true perspicacity for you!’ cried Li Wan.

DH: ‘A heart of crystal in a body of glass. You can see through everything!’

Example 81:

ST: 真真你是个水晶心肝玻璃人. ”

Phonetic alphabet: Zhēn zhēn nǐ shìgè shuǐjīng xīngān bōlǐ rén

Back translation: You are really a crystal heart glass made person

YY: ‘There’s true perspicacity for you!’ cried Li Wan.

DH: ‘A heart of crystal in a body of glass. You can see through everything!’

The animal such as “snack” (Example 79) is flexible and slim in figure, thus, it has been used to describe the waist of a female in the ST; “水晶, shui jing, crystal” (Example 80) has the characteristics of shining and transparent, when it was used to describe heart, it meant that the person was clever; “玻璃, bo li ren, glass” (Example 81) has the characteristics of fragile, accordingly, when it was used to describe a person, it referred to sensitive people. Even though they have no such usage in English context, however, DH domesticated, while YY foreignized them.

4.2.3 Different Strategy in Translating Same Image

In the process of analyzing, it was found that there were occasions that in translating the same image in different metaphors, different strategies were adopted by YY and DH.

4.2.3.1 Different Strategy in Translating Same Image by YY

In translating the image of animals “蛾眉, e mei, moth eyebrows” which was presented twice in the ST, YY used different strategies. For instance:

Example 82:

ST: 蛾眉颦笑兮

Phonetic alphabet: é méi pín xiào xī

Back translation: moth eyebrow knit smile

YY: Her mothlike eyebrows are knit yet there lurks a smile,

DH: A half-incipient look of pique Says she would speak, yet would not speak;

Example 83:

ST: 蛾眉倒蹙

Phonetic alphabet: é méi dào cù

Back translation: moth eyebrows topple knit

YY: eyebrows had shot up

DH: Her eyebrows flew up

In example 82, YY literal translated the image of “蛾, e” into “mothlike”, while in translating Example 83, the image was omitted to avoid repetition.

Besides, in translating the image of plants such as “水葱, shui cong” which appeared twice in different places, YY used different translation strategies:

Example 84:

ST: 调理的水葱儿似的,

Phonetic alphabet: tiá lǐ dē shuǐ cōng er shì de

Back-translation: training water spring onion like

YY: If you bring one up as fresh as a sprig of young parsley,

DH: When you've brought up a beautiful young bulrush like Faithful,

Example 85:

ST:倒象一把子四根水葱儿.

Phonetic alphabet: Dào xiàng yì bǎ zǐ sì gēn shuǐ cōng er

Back-translation: just like a bunch of four water spring onions

YY: as pretty as four fresh young shallots,

DH: four such beautiful bul-rushes together!

In Example 84, the image of “水葱, shui cong, spring onion” was transformed to an image of “parsley”, at the same time, extra information such as “as fresh as” was provided to explain it further; while in Example 85, the image was translated literally into “shallots”.

4.2.3.2 Different Strategy in Translating Same Image by DH

In ST HLM, some images were repeated when describing the same characteristics of the character especially when it came to similar look, in order to avoid repetitions, YY and DH adopted different strategies. Examples were listed below:

Example 86:

ST: 脸若银盆

Phonetic alphabet: Liǎn ruò yín pén

Back-translation: face like silver basin

YY: her face seemed a silver disk,

DH: None

Example 87:

ST: 脸若银盆

Phonetic alphabet: Liǎn ruò yín pén

Back-translation: face like silver basin

YY: her face seemed a silver disk,

DH: that face like the full moon's argent bowl;

Example 88:

ST: 眼如水杏

Phonetic alphabet: yǎn rú shuǐ xìn

Back translation: eyes like water almond

YY: her eyes almonds swimming in water.

DH: None.

Example 89:

ST: 眼如水杏

Phonetic alphabet: yǎn rú shuǐ xìn

Back translation: eyes like water almond

YY: her eyes were lustrous and almond-shaped

DH: those eyes like sloes;

In ST HLM, images of “银盆, yin pen” (Example 86 and Example 87) and “水杏, shui xing” (Example 88 and Example 89) were used to describe the same characteristics of Xue Baochai, but they presented twice in different chapters. In translation, the strategies adopted by DH were diverse. In translating the image of a specific object like “银盆, yin pen” in Example 86, the image was omitted by DH, but it was transferred into an image of “bowl” in Example 87, at the same time, extra information of “full moon” was used to describe the image. In the translation on image of plants such as “水杏, shui xing”, omission translation was used in Example 88 but transformation was adopted in Example 89. Besides, in translating the same image of historical figure like “西子, Xi Zi”, DH adopted the procedure of literal translation plus paraphrase, but to avoid repetition and to make the TT flow fluently, the image was abandoned during the second time.

4.2.3.3 Different Strategy in Translating Same Image by both YY and DH

In translating the image of plants such as “柳叶, willow”:

Example 90:

ST: 两弯柳叶吊梢眉

Phonetic alphabet: liǎngwān liǔ yè diào shāo méi

Back translation: two arched willow leaves hang tip eyebrow

YY: slanting eyebrows as long and drooping as willow leaves.

DH: eyebrows like willow-eaves,

Example 91:

ST: 柳眉笼翠雾

Phonetic alphabet: liǔ méi long cuì wù

Back translation: willow eyebrows envelop green foggy

YY: Under the lamplight her willowy eyebrows curved enticingly.

DH: To her brow's dusky crown

In Example 90 and Example 91, both “柳叶眉, liu ye mei, willow leaf eyebrows” and “柳眉, liu mei, willow leaf eyebrows” were compound metaphor with the meaning of willow leaf eyebrows, but in translation, YY and DH literal translated the image in Example 92, but abandoned the image in Example 91, that YY paraphrased the image and DH omitted it. Besides, in the context of image of phoenix such as “丹凤眼, dan feng yan, eyes of phoenix” and “凤眼, feng yan, eyes of phoenix”, YY and DH literal translated the image at the first presence but omitted the image at the second presence.

Moreover, in translating the idioms that contain two different images like “花容月貌, hua rong yue mao, flower face moon face”, and “花颜月貌, hua yan yue mao, flower face moon face”, in order to avoid repetition, either literal translation or omission translation was used by YY and DH.

CHAPTER 5: CONCLUSION

5.0 Introduction

This chapter firstly summarized the major findings of this research (Section 5.1). Afterwards, it presented limitation of this research and stated suggestions for further studies (Section 5.2).

5.1 Summary of Major Findings

Firstly, even though previous scholars conducted researches on the translation strategies of two English versions of HLM from different aspects, however, most of them found that YY has higher tendency to be ST-oriented which tended to use more strategies of foreignization, on the other hand, DH was acknowledged as TT-oriented, as supported by Guo, (1998), Feng, (2006), Yu, (2009), Wu, (2008) and Zhou (2012). This fact could be due to the differences in purposes of translating and the cultural background (Yu, 2009). Meanwhile, in this research, after a thorough investigation on the translation of metaphors related to “feminine beauty”, the results demonstrated that YY generally employed the strategy of foreignization by adopting 64.9% of foreignization, which was similar to his performance in translation of other data types of HLM. Despite DH having a reputation of using foreignization in translating culture loaded words (Wu, 2008) and character names of HLM (Zhou, 2012), this research found that when it came to the translation of beauty related metaphors, DH have higher

tendency to employ foreignization, with a percentage up to 55.9%, which is higher than the translation in other data types. At the same time, both YY and DH exhibited a good combination of domestication at 34.2% in YY and 43.2% in DH. As a whole, YY mostly adopted strategy of foreignization, while DH and DH preferred to employ strategy of domestication, unlike YY. Furthermore, in ST, there were images shared by both cultures, thus, they were neither domestication nor foreignization. In other words, they were called “neutral strategy” except when applying the strategies of domestication and foreignization as merely 1 neutral strategy was adopted by YY and DH.

Secondly, it was found that both YY and DH tended to use foreignization in translating dominant and recessive metaphors, but both of them tended to use the domestication strategy in compound metaphor. This was due the fact that there was a symbol connective word “like” in dominant metaphor, thus, the translators paid more attention to the culture sense in ST. However, when it comes to the translation of compound metaphor, commonly used in Chinese but it is strange for English readers, the two translators used tended to employ domestication to make the translations smooth and comprehensible.

Thirdly, in translation of beauty related metaphors, YY and DH showed more similarities, with the proposition of similarities up to 73%. Simply put, there are 46.8% of YY and DH adopting the same strategy of foreignization, 26.1% of both of them

using the strategy of domestication, and 0.9% ($1/111*100$) of them using neutral. As compared with the similarities by YY and DH, proportion of differences was rather small, with the total percentage of 27%, in which 18% ($20/111*100$) of YY used foreignization while DH adopted domestication, and 9% ($10/111*100$) of YY adopted domestication while DH applied foreignization.

In addition, it was found that the adoption of specific translation strategies (literal translation, literal translation plus paraphrase or footnotes, paraphrase, transformation, transformation translation plus addition, omission) not only related to the different metaphor types, but also the relationship between image and TL. Firstly, if the image of ST existed in TL, and both SL and TL shared the same sense and have similar usage, then the translation strategy of literal translation was adopted, for example: “玫瑰, mei gui” to “rose”. Secondly, if the image existed in English, it was related to beauty and the cultural association was partly similar, both YY and DH adopted the strategy of foreignization, for example: “花, hua, flower” and “月, yue, moon”. Thirdly, if the image of ST existed in TL but has no meaning, then it has two occasions: 1) the image was common to TL readers and it can be related to beauty by imagination; 2) the image was not common and it was difficult to relate to beauty. The former was literally translated, with examples of “冰, bing, ice” and “水, shui, water”. The rest was usually transformed into another image that was more familiar to the TL readers, with examples of “辣子, la zi, chili pepper” to “peppercorn”, “春, chun, spring” to “summer”. Fourthly, if the image existed in English but with different meaning, usually they were abandoned,

for example: “柳之姿, the beauty of willow”. However, if the image only existed in SL, and it cannot be understood if the TL readers have no knowledge about the SL culture background, as a result, the literal translation strategy was adopted to retain the cultural image, as well as combining it with paraphrasing or footnotes for further explanation, for example, “西施, Xi Shi”, “比干, BiGan”, etc. Additionally, it was either transformed or paraphrased to make the translation more understandable. Therefore, according to the relationship between image and target language, the translation strategy was concluded as follows:

1) Image of ST existed in TL and it has the same usage and cultural sense:

Literal translation, neutral;

2) Image of ST existed in TL and it has the same usage, but partially similar in culture sense:

Literal translation, foreignization;

3) Image of ST existed in TL, but has no meaning:

a) The image was common and it can be understood by imagination: Literal translation plus paraphrasing, foreignization;

b) The image was not common and it has no meaning, thus, difficult to understand: transformation, transformation plus paraphrase, domestication;

4) Image existed in TL, but has different meanings:

Omission translation, domestication;

5) Image of ST did not exist in TL:

Literal translation plus paraphrasing/footnotes, foreignization; paraphrasing, domestication; transformation, domestication.

5.2 Discussion

A linguist Guo (1998) proved that the Yangs' version was mainly "source-language-culture-oriented" while Hawkes' version was "target-language-culture-oriented". He also analyzed the translators' intention and concluded that the Yangs endeavored to promote Chinese culture to western readers, while Hawkes intended to stimulate the interest of the target readers (Yu, 2009, p16). This has been supported by many other researchers. For example, Wu (2008) proved that YY tended to adopt foreignization while DH was likely to use domestication in translation of the total of 401 culture-loaded words of HLM, in which YY used 65.4% of foreignization and 34.6% of domestication; while DH adopted 79% of domestication and only 21% of foreignization. Feng (2006) also proposed that in translating the chapter titles of HLM, YY was recognized as "author-based", as the Yangs paid more attention to the retaining of culture of ST; while DH was acknowledged as "reader-based" because attention was majorly put on customary expressions of TL readers. Zhou (2012) proposed that YY used strategy of foreignization more intensively while DH adopted strategy of domestication in translation the characters' name of HLM. Also, Shen (2009) proposed that YY heavily used strategy of foreignization than domestication, while DH used strategy of domestication more than foreignization after analyzing the translation

strategies of clothing and ornaments in HLM. Even though researches have been done on the translation strategies of YY and DH from different aspects, and they agreed that YY tended to use foreignization while DH employed domestication, however, it was still essential to investigate how two selected TTs performed in regards to translating beauty related metaphors.

5.3 Suggestions for Further Research

After analyzing the translation of beauty related metaphors, it was found that images of specific objects (jade, ice), natural phenomenon (moon, glow of sunset), plants (willow leaves, cherry), flowers (peony, peach blossom), animals (snake, bee) and historical figures (Xi Shi, Bi Gan) were portrayed frequently. These images are either commonly observed in daily life or written in poems and Chinese literature.

There are similarities in the use of image in metaphors but the differences are more significant especially between Chinese and English lifestyles, religions, customs, and cultural background. Take an image of animal as an example, in Chinese, people use poultry animals such as “duck”, ruminants like “sheep”, “horse”; totem animals such as “dragon”, “phoenix”, “turtle” and other animals as metaphors. On the one hand, the typical image of animal metaphor in Chinese was related to livestock animals, as China has been a big agricultural country since ancient times, especially when agriculture was very underdeveloped. Poultry animals are closely related to people, in daily life (Bu,

2016, p95). The Chinese people live together day and night, their habits are also the most familiar for people, and people give them rich cultural connotations. Therefore, the metaphor of poultry animals as a metaphor emerges endlessly. For example, metaphor with image of poultry animal “鹅, goose” and “鸭, duck” are used to describe female portraits in the ST.

Animal metaphors in Chinese also provide some different cultural connotations from other ethnic groups. In ancient China, due to underdeveloped technology, people could not explain many natural phenomena reasonably. Therefore, many ordinary people are superstitious and dabble in divination. They place their many wishes on certain animals, deify them, worship them, and hope that they bring good luck. This is known as totem worship (Bu, 2016, p96). Images of totem animals like “phoenix” and “dragon” are used in the ST to describe beauty. While in English, there are many metaphors related to marine animals and dogs. On the one hand, due to the influence of the natural living environment, many British people live by the sea. Thus, they are closely associated with marine animals (Dai, 2014). Therefore, in daily life, they like to use marine animals such as “fish” and “shark” as a metaphor. Such as “a poor fish” for “a pitiful creature”, “fish in the air” which also means “make vain efforts”, “loan shark” representing “give a loan at a usurious rate of interest” (Bu, 2016, p96).

Therefore, in describing the same phenomenon, different images may be adopted by different nations as they have different cognitions of the particular images. The

differences in cognition influenced the strategy of translation, and as a result, the translation affected the understanding of metaphor meaning. Nevertheless, this research simply paid attention to the metaphors related to beauty, in the ST HLM, metaphor with different types of images were used in other forms of data, for example the idioms, folk adage, poems, they also appeared in paintings and even embroidered on clothes. Moreover, this research investigates the translation of beauty related metaphor through the perspective of figure of speech. Hence, investigations on translation of metaphors can be done through the perspective of cognitive linguistic for the future studies.

5.4 Limitation of the Present Study

Though the study was of significance, there were also some limitations. Due to time constraints, the data solitary focused on the portrait description of dominant metaphor, recessive metaphor and compound metaphor, although the writer may describe the beauty via other linguistic realizations.

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