

摘 要

由于语言是文化的重要组成部分,也是文化的载体,所以翻译的过程不仅涉及到语言的转换,也涉及到文化的转换。随着文化越来越多地融入到翻译研究当中。20年前,无论学者们采用的是何种翻译理论,都不过是把词、短语或者句子作为翻译的单位,但是现今翻译理论研究的最新趋势却是把文化作为翻译的研究单位。

立足于现今翻译理论的发展,将其研究的最新趋势—文化的研究,引入到隐喻的翻译研究中。以《红楼梦》两个英译本(杨宪益译本和霍克斯译本)为例,从文化角度分析文化因素对隐喻翻译的影响和制约,并探讨两译本中翻译隐喻的一些具体策略和两译者对原语文化的态度。

文化因素给隐喻翻译带来困难,并导致了两英译本隐喻翻译策略的不同。这些因素包括:生态文化、物质文化、社会文化、宗教文化语言文化。通过分析这些文化因素,可看出两译者采用了相同或不同的隐喻翻译策略—完全保留原语喻体,部分保留原语喻体,替换原语喻体和呈现喻底。

提到隐喻不同文化中可能相同或相近的文化内涵.这也是翻译成为可能的原因,这时,可用完全保留原语喻体,部分保留原语喻体两种翻译方法。

同一喻体在不同文化中可能有不同内涵。而有时,在一种文化中的喻体在另一个文化中却找不到相应的喻体。这时就需要找出它们之间相不同的地方,才能找到适当的翻译途径。概括地说,从文化角度翻译隐喻分两策略—异化和归化。这时所采用的具体策略可以是:替换原语喻体和呈现喻底。

为了更好地翻译隐喻,译者不仅需要了解两种语言,更需要了解的是两种文化。具备有效的文化背景知识是对译者的基本要求,才能让译者在翻译过程中选择合适的策略。

参 [52]

关键词:红楼梦的隐喻;文化因素;翻译策略

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Abstract

A new trend in translation study appeared in 1970s. Translation is defined again as intercultural communication. It focuses on transfers from linguistic exchange into cultural exchange. Culture has come to be the focus of translation studies and proved to have played a crucial role in it. 20 years ago, no matter what kind of theories scholars adopt, take nothing more than words or phrases or text as their research unit. But the new orientation in translation studies, growing in the past, has directly taken culture as their research unit.

This dissertation, taking a cultural perspective, deals with the translation of metaphors in *Honglongmeng*, which typically embodies Chinese culture and presents translation difficulties. Comparing the two English versions by the Yangs and David Hawkes, the author intends to analyze the underlying reasons for the differences of the two translators' metaphor translation, explore their different translation strategies and further discuss their attitude towards the culture behind source language.

Culture factors present difficulties to metaphor translation and have contributed to the differences of the two English versions in terms of metaphor translation. These factors are ecology culture, material culture, social culture, religion and linguistic culture. Taking culture into consideration, the two translators used similar or different translation strategies—wholly keeping original image, partially keeping the original image, substitution of original image and rendering the sense.

As to metaphor, different images in different cultures may hold the same or similar connotations. That's why translation becomes possible and such methods as keeping the original image wholly or keeping the original image partially can be used.

The same image in different cultures may hold different connotations. And sometimes in a culture there are no corresponding images as those in another culture. It is needed to dig out the similarities or contradictions to get correct understanding and translation. The general decision lies in the choice between translation strategies of domestication and foreignization. And the concrete strategies of use are: substituting the original image by a TL image and rendering just the sense.

To translate metaphors effectively, a translator needs to be not only bilingual but also, more important, bicultural. With efficient cultural background knowledge as the basic requirement to translators, they can make choices during their translation process.

There are many essences in Chinese culture. When translating Chinese works, especially Chinese classics into English, the translator need to pay particular attention to the things mentioned above, which can help to retain the flavor of Chinese culture, to show the essence of Chinese culture.

Bibliography [52]

Keywords: metaphors in *Honglouloumeng*, cultural factors, translation strategies

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Abbreviations

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

CSI: Culture Special Item

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Introduction

Honglouloumeng is one of the most popular books in Chinese literature. It is also the greatest masterpiece among the classical Chinese novels and one of the great contributions of Chinese to the world literature. This has been acknowledged by almost all the Chinese scholars. Mr. Li Jie said that *Honglouloumeng* has the same significance as that of the Bible in terms of literary popularity, and the richness of Shakespeare in terms of the theme (Li Jie, 1995). However, as Mr. Zhou Siyuan points out, very few foreigners, except some sinologists, really understand this masterpiece, though it has been spreading worldwide for more than a hundred years since the middle 19th century. *Honglouloumeng* still remains little influence in the world literature. Failure to be known by more people might be caused by translation to some extent.

A large quantity of research has been conducted in the past two decades, aiming to explore the potential methods to translate the work. Some researchers take a macroscopic view to probe into the interactive relationship between the translation of *Honglouloumeng* and history, politics, culture, and literary trend of thought, with historical description and explanation as the focus of scientific research. Such researchers include Chen Hongwei (2004) who writes *Unforgettable Course- Descriptive Research into the Translation Enterprise of Honglouloumeng*, Cui Yonglu (2004) who composes *Reflection on the Problem of Orientation in the Translation of Honglouloumeng* by Hawkes, and so on. Other researchers adopt a microscopic stand to deal with the problems in the level of culture and language. For example, Yu Dong and Liu Shicong (2004), in *The Information Transformation in Literary Translation*, and He Guangjun and Ke Wenli (2004), in *Probe into the Translation of Honglouloumeng From the Cultural Perspective*, and the like, try to evaluate the relationship between the original and the translation, and to judge the value in terms of aesthetics and other aspects.

Metaphor, as a figure of speech, plays an important role in the artistic achievement of *Honglouloumeng* and it is one of the most outstanding manifestations of culture, often constitutes obstacles to translation. But very few scholars have explored the potential methods of metaphor translation in *Honglouloumeng*, which is of great significance in the translation of the whole book.

A new trend in translation study appeared in 1970s as it is branded as communication theoretically and its focus transfers from linguistic exchange into cultural exchange, based on which translation is defined again as intercultural communication (Christiane Nord, 1991) or intercultural cooperation (Holz-Manttari 1994). R. Daniel Shaw even coins a new term for translation as “transculturation” (1988). Before the visualization of cultural translation studies, translation had been approached primarily from the perspective of the differences in language structures. Scholars, no matter what kind of theories they adopt, take nothing more than words or phrases or text as their research unit. But the new orientation in translation studies, coming forth in the past 20 years, directly takes culture as their research unit.

Inspired by the cultural-oriented approach, the dissertation intends to analyze metaphor translation of *Honglouloumeng* by comparing two English versions (the Yangs and David Hawkes). And it also wants to explore some concrete translation strategies of metaphor by comparing them.

This paper first focuses on the relationship among language, culture, and translation, then review the development of metaphor studies and Metaphor Translation. Through analyzing cultural factors of metaphor in *Honglouloumeng* by Nida’s classification of culture, the paper will present some examples which show culture conflicts in the translation of metaphors. Through analyzing different circumstances concerning culture, this paper will explore some concrete translation strategies of metaphor by comparing two English versions (the Yangs and David Hawkes).

Chapter 1 Language, Culture and Translation

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary language and pervasive in everyday life. It is not just in language but also in thought and action. When talking about translation studies concerning culture, we cannot ignore to discuss the relationship between language, culture and translation.

1.1 Relationship between language and culture

What is language? To this extremely familiar phenomenon, it is very difficult to give it a satisfactory definition. Today, it is generally accepted that language, as “a system of sounds, words, patterns, etc. used by humans to communicate thoughts and feelings” (Oxford Advanced Learner’s English-Chinese Dictionary 1997:878). If language is taken into account in the broad background of human society, it is found that it is a product of culture and also a carrier of culture, for language reflects and records a nation’s history, natural geographic conditions, economy, social system, religion, and folk customs and so on. According to Sapir —Whorf hypothesis, which in essence states that language is a guide to social reality, language is not simply a means of reporting experience but, more important, it is a way of defining (creating) experience.

What is culture? It is a hard task to give a definition to culture. Chinese chopsticks, Japanese way of greeting, Indian’s snake show and French way of drinking wine, all reflect certain culture. Culture is here not understood in the narrower sense of man’s advanced intellectual development as reflected in the arts, but in the broader anthropological sense to refer to all “socially conditioned aspects of human life” (Hymes, 1964). One of the oldest and most quoted definitions of culture was formulated by the English anthropologist Sir Edward Burnett Tylor in *Primitive Cultures* (1871) made the most classic as follows:

“The complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of the society” (quoted from Bock, 1979:13-14).

Culture is an extremely complex concept and an enormous subject. It almost embraces everything in the world, whether material or spiritual. Eugene Nida (1964:91)

insists on the essential relationship between language and culture and lists the cultural categories under which problems of translation occur: (1) ecology which includes seasons, plants, deserts, mountains, rivers, etc; (2) material culture which consists of tools and objects, etc; (3) social culture that covers social organizations, social control, class, caste, social practices and social implications of actions; (4) religious culture that includes titles and names of deities and the religious routine and beliefs; and (5) linguistic culture, which refers to the specific characteristics of the respective language and may be best treated under phonological, morphological, syntactic and lexical factors (Nida,1964:91).

Culture is everything one needs to know, master and feel in order to judge where people's behavior conforms to or deviates from what is expected from them in their social roles, and in order to make one's own behavior conform to the expectations of the society concerned-unless one is prepared to take the consequences of deviant behavior. (Snell-Homby, 2001: 40)

This definition covers a much broader area of human society than the first one, for there are three important points worthy of our attentions: firstly, the concept of culture as a totality of knowledge, proficiency and perception; secondly, its immediate connection with behavior (or action) and events, and thirdly, its dependence on expectations and norms, whether those of social behavior or those accepted in language usage. But there is a deficiency common to both definitions quoted above, that is, they are obviously only concerned with spiritual aspects of human beings, not with material aspects.

Another one proposed by Daniel Bates and Fred Plog is that culture is "a system of shared beliefs, values, customs, behaviors and artifacts that members of a society use to cope with their world and with one another and that are transmitted from generation to generation through learning" (Samovar & Porter, 2000:35). This definition covers the major territory of culture which scholars currently agree on, paying equal attention to spiritual and material aspects of culture. This definition correlates with the concept of culture now prevalent in translation theory, and is the one adopted in this thesis.

As for the relationship between language and culture, it was Wilhelm von Humboldt who made the vital connection between language and culture, language and behavior for the first time. For Humboldt language was something dynamic, an activity rather than a static inventory of items as the product of activity. At the same time, language is an

expression both of the culture and the individuality of the speaker, who perceived the world through language (1977: 19-46). A century later, these ideas were echoed in American ethno-linguistics by Sapir and Whorf, who put forth the Sapir-Whorf hypothesis or principle of linguistic relativity, which maintains that thought does not “precede” language, but on the contrary it is conditioned by language and that both are inextricably bound up with the individual culture of the community that speaks the language concerned (Snell-Hornby: 41). So language and culture are related closely, which is a widely recognized truth, just as Nida represents:

Both language and culture are intrinsically bound together. A culture can not function without language, nor can a culture be passed on from one generation to the next without language. Furthermore, the referents of all the words of a language are a part of the culture, defined as the totality of beliefs and practices of a society.

Accordingly, in order to understand a culture, one must do so by means of its language, and in order to comprehend the meanings of words, a person must look to the culture. Although language is a part of culture, it is also the most important and relevant set of symbols by which a culture reveals and expresses its underlying traditions and values. (Nida, 1999: IV)

These expatiations about the relationship between language and culture have far-reaching implications for translation. Here arises a question of translatability. As is known to all, what is peculiar to a language is resistant to translation, such as alliterations, jingles, puns and Chinese antithetical couplets etc. But the opinion that translation is impossible can hardly be convincing to the common reader. Are business contracts and diplomatic agreements in different versions not signed and acted upon every day? So the wide reading public believes that, as a rule, what is intelligible should be translatable.

It can be safe to say that while in a language most expressions are translatable, there are some that defy rendering. In addition, owing to the fact that language is intimately bound up with individual culture, the degree of translatability from one language into another is to a great extent determined by differences that separate the cultural backgrounds of SL and TL. In other words, the extent to which a text is translatable depends on the degree to which it is embedded in its own specific culture. For instance, a report on atomic reactors is fully translatable among languages of societies that participate

in modern technology, but it is far less translatable if a Chinese allusion “倾国” is rendered into English, for, if this Chinese allusion is rendered literally, then English-speaking readers will feel puzzled and confused about “overthrow the state” and have no idea of what it means, but if freely translated into “beauty” or “exceedingly beautiful woman”, then its specific cultural connotation is fully lost. So the awareness of the relationship between language and culture on the part of the translator helps us correctly recognize the problem of translatability.

Translation has traditionally been perceived as a comparative linguistic undertaking. Thus translation has been approached primarily from the perspective of the differences in language structures and equivalences in function. For instance, Catford declares “Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent material in another language. (TL)” (Nord 2001) Nida maintains, “Translation consists in reproducing in the reporter language the closest nature equivalence of the source language message” (ibid). These definitions reflect that linguistic approaches basically regard translation as a code-switching operation, in which lexical or stylistic equivalence plays the most important role

However, in translation process, the cultural aspects of translation should never be neglected. The culturally involved problems excessively outnumber pure language ones and tend to be more problematic. Nida, a famous American translation theorist, began to notice the cultural elements in communication in the 1960s. In his book *Toward a Science of Translating*, he points out that in fact, to a translator, the problems caused by cultural differences are larger in number and more complicated than those caused by the differences in linguistic structure. Here he touches the problem of cultural translation for the first time.

In the 1970s, more and more people began to be aware of the special relationship between language and culture, realizing that language and culture can't be separated from each other. Many of them began to propose studying translation in cultural context among whom Susan Bassnett may be the most influential.

In 1980, Susan Bassnett published her book *Translation Studies* in which she makes a famous analogy expounding the importance of putting translation studies into the broad context of culture. She says: “Language then is the heart within the body of culture, and it

is the interaction between the two that results in the continuation of life energy .In the same way that the surgeon operating on the heart, can't neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril (1984:14)."

In 1990, Andrew Lefevere and Susan Bassnett co-edited an anthology entitled *Translation, History and Culture*, which officially announces the cultural turn in translation studies. They redefine the object of translation study as "a text embedded in its network of both source and target cultural signs" and also argues that in this way translation studies have been able both to utilize the linguistic approach and to move out beyond it (Bassnett & Lefevere, 2001). Hence translation studies shift its focus from the linguistic perspective to the cultural perspective.

In recent years with the rising and popularity of cultural studies and increasing cultural exchanges between nations, more attention has been paid to the study on the essence of translation from cultural perspective. Holz-manttari uses "intercultural cooperation" to refer to translation; R Daniel Shaw coins the word "transculturation"; Andrew Lefevere views translation as "acculturation" (Guo Jianzhong, 2000).

In China many translators felt and realized the importance of culture in translating, especially in the 1990s when modern western translation theories were introduced to Chinese translation circle. A series of theoretical works pertaining to cultural translation appears in succession such as Wang Kefei's *Critical History of Cultranslation*, Xie Tianzhen's *Medio-Translatology and New Perspectives in Translation Studies*, Guo Jianzhong's *Culture and Translation*, They provide a fresh cultural perspective to view translation.

In his book *A Critical History of Cultranslation*, Wai Kefei responds to the culture-oriented translation studies in the west, introducing the concept of "cultural translation" into China. He states that cultural translation studies emphasize cultural transmission. Translation plays an important role in this linkup, as language is the most important carrier of culture. Therefore, translation is the product of cultural exchange, and translation activity can't do without culture. In Wang's view, cultural translation embraces three features: First, from the perspective of cultural translation, the truthfulness of a translation is not in direct proportion to its role in cultural exchange. Second, a translator's motives and cultural needs are of vital importance to translation undertakings. And third, cultural

translation studies emphasize the analysis and explanation of various translation phenomena and events from the view of cultural dissemination.

Researchers investigate and analysis translation act by means of employing contemporary cultural theories, such as hermeneutics, the deconstructionist thinking and poly-system theories. Therefore, the perspective of translation studies broadens and it presents us a brighter future.

From the above accounts of the cultural translation, we may draw the following conclusions:

1. The relationship among language, culture and translation is indispensable and thus translation should be studied and operated within a broader cultural context.
2. Translators are demanded to be bilingual and bicultural, and to take a serious consideration about the cultural factors in the process of translating.
3. Researchers tend to study the relationship between culture and translation from the angle of the impacts of cultural factors exerted on translation.

Metaphor, as a figure of speech, plays an important role in the artistic achievement of *Honglouloumeng* and it is one of the most outstanding manifestations of culture, often constitutes obstacles to translation. Inspired by the cultural-oriented approach, the dissertation intends to analyze metaphor translation of *Honglouloumeng* by comparing two English versions (the Yangs and David Hawkes).

1.2 Domestication and Foreignization

As shown in the previous chapter, approaches to the translation of metaphor can be generally divided into two orientations: TL culture-oriented and SL culture-oriented. The former is trying to produce functional equivalent in the target language, which seems familiar and easily acceptable to target readers but sacrifices the image of the source metaphor; the latter, however, is trying to maintain both the literal and metaphorical meanings of the source metaphor and introduce both the cultural features and cultural connotations from the source text to the target text. These two orientations are, in essence, two translation strategies,

Domestication and foreignization are a pair of important strategies in the study of cultural translation, so they are also applied to the study of metaphor's translation. The choice of domestication or foreignization is not made at random by a translator. On the contrary, it is determined by a variety of factors.

The terms of domestication and foreignization found their first expression in American translator L. Venuti's *The Translator's Invisibility* in 1995, to describe two different translation strategies. As a matter of fact, Venuti based his division of the two strategies on German Philosopher Schleiermacher's theory. Early in 1813, Schleiermacher made an address titled *On the Different Methods of Translating* to the Royal Academy of Sciences in Berlin. In the address, he mentioned that there are two approaches to translation: one is "the translator leaves the reader in peace as much as possible, and moves the author toward him." and the other is "the translator leaves the author in peace as much as possible, and moves the reader toward him." As we see today, these two methods are the earliest explanation of domestication and foreignization.

Domestication or foreignization, which strategy should be dominant in cultural translation? Scholars in the translation circle still cannot reach a consensus. Eugene A. Nida and Venuti are two representative figures supporting domestication and foreignization respectively.

Nida is very much in favor of the domesticating strategy. He put forward the concept of "closest natural equivalent", and on different occasions, he repeated his view that a translation should be the closest natural equivalent to the source-language messages. In *Toward A Science of Translating*, Nida stated a translation of dynamic equivalence (which later was modified as "functional equivalence") aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message.

From social-cultural perspective, Nida puts target readers first, and advocates a thorough analysis of the intention of the source message. He insists that translating means communicating. Judging the validity of a translation cannot stop with a comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. What is important is the extent to which receptors correctly understand and appreciate the

translated text. Accordingly, it is essential that functional equivalence be stated primarily in terms of a comparison of the way in which the original receptors understood and appreciate the text and the way in which receptors of the translated text understand and appreciate the translated text. What's more, Nida created "functional isomorphs" to achieve functional equivalence in different language and cultural systems. For example the Chinese equivalent of "to grow like mushrooms" can be translated as "雨后春笋", to convey the same metaphorical meaning that something grows very fast and arouse identical reader's response.

Venuti, the leading exponent of foreignizing strategy, has an opposite view toward the "imperialistic domestication". From the perspective of post-colonialism, Venuti believes domestication has a derogative meaning after finding most foreign materials are translated into English with source text cultures not being adequately reflected. In his view, domestication is identified with a policy common in dominant cultures which is "aggressively monolingual and unreceptive to the foreign", and which he describes as being accustomed to fluent translations that invisibly inscribe foreign text with (target language) values and provide readers with narcissistic experience of recognizing their own culture in a cultural other. Here, he coins the concept of "dominant culture" and believes that the aggressively monolingual and unreceptive nature of the dominant culture is the major cause of people choosing domesticating strategy. He advocates what he calls the resistant dissidence of "foreigning" translation.

Venuti has publicly stated that his aim is to develop a kind of translation theory and practice in order to fight against the trend of target language culture taking the leading position, at the same time, to stress the linguistic and cultural discrepancies between source language and target language. In this case, the translated version is no longer fluent, and no longer easily comprehensible to target readers. Some other translators supporting foreignizing strategy make no compromise to target readers and encourage them to experience and accept the uniqueness of an alien culture.

Chapter 2 Review of Metaphor and Its Translation

In both the West and the East, there have been many different approaches to metaphor. For a long time, however, metaphor has been regarded nothing more than a rhetorical vehicle, especially in poetry, which is peripheral to language. In describing an abstract object, metaphorical thinking helps us convert abstract to concrete so that we can get to know the unfamiliar objects through familiar objects by applying metaphor. In order to know exact metaphorical meaning of some utterances, we must have a clear idea about the definition of metaphor.

Generally speaking, the origin of the word “metaphor” can be traced back to the Greek word “metaphora”, in which “meta” means “across” and “phora” means “to carry” (Hawkes, 1990). Therefore, the whole word “metaphra” means, “to carry over”. Generally, metaphor means a movement or a transfer from this one to that one. It concerns a transition of meaning and is a special linguistic process through which people could associate different things together (Hawkes, 1990). In other words, it entitles a word to new meaning, or to convey a meaning that it does not originally have.

In China, as early as Warring States period (403-221BC), Mozi, an ancient Chinese philosopher, made the first definition about figures of speech: Figures of speech are that the object concerned is explained or elucidated by comparing to another. (“譬（譬）也者，举也（他）物而明之也。”）The definition given in *Ci Hai* (《辞海》) runs: Metaphor is one of figures of speech. Its relationship between tenor and vehicle is much closer than that of simile. Words like “be” or “become” are normally used between object and image. (隐喻：比喻的一种。本体和喻体的关系，比之明喻更为紧切。本体和喻体之间一般要用“是”、“成为”等比喻词。)

In the West it was Aristotle who firstly discussed what metaphor refers to. About 300 BC, Aristotle defined in *Rhetoric* and *Poetics* that “metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy (Lan Chun 2003)”. “Metaphor gives the thing a name that belongs to something else, and a good metaphor lies in an intuitive perception of the similarities in dissimilarities.” Metaphor is the application to one thing of a name belonging to another thing. From the definition we

can see that Aristotle viewed metaphor as a comparison between a metaphorical expression and a literal paraphrase based on underlying analogy or similarity. His definition was only limited in rhetorical field. Peter Newmark defined metaphor in such a way that his definition extends to “the transferred sense of a physical word, the personification of an abstraction, the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another (Newmark 2001).” The dimension of metaphor examined from the perspective of translation studies is much broader than that in the scope of the rhetoric, who stressed the resemblance of object and image to create a metaphor on a word or sentence level. So metaphor may occur at any discourse unit ranging from one word to a whole work. All metaphors to the point can perform at least two functions: one is cognitive, the second aesthetic. In a good metaphor, the two functions fuse like and are parallel with content and form (Newmark 2001). It suffices to say that Newmark’s expounding upon the definition and function of a metaphor provides a guideline for translation theory or practice.

Before we discuss metaphor translation, we should pay the definition of metaphor and its development process. We can distinguish two perspective: one is Traditional View and the other is Contemporary View.

2.1 Traditional View on metaphor: A Linguistic Perspective

As a matter of fact, historically, there were various explanations concerning metaphor, and the theoretical study of metaphor has processed from narrow sense to broad sense. Among the traditional views on metaphor, the most representative two are the Comparison Theory and the Substitution Theory.

1. The Comparison View

A serious study of metaphor started with the works of Aristotle. In his *Poetics* and *Rhetoric*, Aristotle discussed the construction and rhetorical function of metaphors, which greatly influenced other rhetoricians’ interpretation of this linguistic phenomenon in the following two thousand years. As to its use, he believed that metaphor was primarily ornamental. In other words, it was not necessary but just nice. That is, as a figure of speech, metaphor was applied mostly in poetic writing to achieve some novel aesthetic effect. His definition of metaphor goes as follows: Metaphor consists in giving the thing a name that belongs to something else, the transference being either from genus to species, or from

species to genus, or from species to species, or on the ground of analogy (Kjargaard, 1986).”

Aristotle’s notion of metaphor contained essentially three elements, which were later referred to by Richard as the topic, vehicle and grounds. The original idea or context was the topic; the borrowed idea or notion was the vehicle and the shared elements, the grounds. To sum up, in the traditional view, metaphor is a deviant form of language; it has no cognitive function and can only be used as a kind of rhetorical device to embellish language; it lacks clarity and should be avoided in speaking objectively. This view has exerted great influence on rhetoricians in their explanation of metaphor for over two thousand years.

2. The Substitution View

After Aristotle, in the first century, the famous ancient Roman rhetorician Marcus F. Quintilian, based on the comparison theory, put forward the theory of substitution, of which the comparison view is a special case according to Black (1962). This theory holds that a metaphor is a metaphorical expression used in place of some equivalent literal expression, thus it regards metaphor as a rhetorical substitution of a literal expression. For example, Tom is a fox, in which “fox” is used in place of its equivalent literal expression “a cunning man”. Generally, this view regards metaphor as a linguistic phenomenon working at the word rather than sentence level. Metaphor constitutes “deviant” uses of words, signaled by the use of words in contexts in which they do not properly apply. Thus “Tom is a fox” can be used to say something about Tom, e.g. that “he is cunning” even though Tom is not, in fact, a fox. The use of “fox” is deviant in the sense that its meaning deviates from its normal or literal meaning, but the metaphorical use can be said to say something true of Tom in so far as there are pre-existing similarities between Tom and a fox with respect to cunning. The requirement of pre-existing similarity implies that what can be said metaphorically can be said literally by invoking the similarities directly, perhaps by use of simile. Literal meaning is somehow basic, and metaphor somehow dispensable. Thus what is distinctive about the use of metaphor is its rhetorical force, rather than any cognitive content.

2.2 Contemporary View: A Cognitive Perspective

The classical rhetorical approach to metaphor dominated the western thought for over two thousand years. This treatment of metaphor at the level of lexical went unchallenged until the first half of the 20th century when the English poet and critic, I. A. Richards lifted metaphor to the level of sentences, or metaphorical statements. As to his position in the history of metaphor study, some researchers put him in the category of traditional rhetorical perspective, as can be seen in *Studies in Metaphor* by Shu Dingfang (2000) compared to other two perspectives, namely semantic perspective and interdisciplinary perspective. The cognitive turn of metaphorology is initiated by Richards, and developed by Black, though it is still in its infancy. The cognitive nature of metaphor was not further explored until the early 1980s when the Conceptual Metaphor Theory or the Mapping Theory was established by Lakoff and Johnson, and was not comparatively fully perfected until recent years when the Blending Theory was proposed by Fauconnier.

1. Interaction Theory

In 1930's, the publication of I. A. Richards' *The Philosophy of Rhetoric* broke through the traditional rhetoric study of metaphor. In this book, the interaction theory was put forward. Richard claimed that metaphor, rather than a divergence from the ordinary language, was "the omnipresent principle of all its free action" (Richards 1936). Richards also suggested that the simultaneous presence of the tenor and the vehicle and the interaction between them engender the metaphor. According to him, metaphorical meaning arises from interactions between the literal meaning of the lexical item and the concept it is metaphorically applied to. He took metaphor as a producing process of new sense, which is the result of the "interaction" between the implications of two so-called literal senses, those of a subject (or "primary subject") and predicate (or "secondary subject"). He regarded metaphor as "the omnipresent principal of language". He said, "We can not get through three sentences of ordinary fluid discourse without it" (Richards 1936) and metaphor was not the patented article of a few talented poets, instead, it was pervasive in human speech. Richards broke through the confinement of traditional rhetoric to lexical level by treating metaphor as a semantic phenomenon and studying it at sentence level, and first advanced the concepts of "tenor" and "vehicle" and the view of interaction (Richards 1936).

Richards suggests that metaphor is not just a verbal matter, a shifting and displacement of words; rather, it is the by-product of human thought process. "Fundamentally it (metaphor) is a borrowing between and intercourse of thoughts, a transaction between contexts. Thought is metaphoric, and proceeds by comparison, and the metaphors of language derive there from." (Richards 1936) One of the major contributions that Richards made to the study of metaphor is his invention of a set of explicit terminologies for describing and analyzing the structure of metaphor. Richards reserves the term "metaphor" for "the whole double unit", and uses "tenor" for the "underlying idea or principle subject", and "vehicle" for the figure or the word used figuratively, and "ground" for the "common characteristics" between tenor and vehicle. Another important contribution that Richards made is the idea of "interaction" which leads to the classic "Interaction Theory" of metaphor. "When we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a result of their interaction." (Richards 1936) What Richards emphasizes here is that the meaning of metaphor is generated through the interaction between tenor and vehicle. It marked the beginning of the cognitive turn of metaphorology.

2. Conceptual Metaphor Theory

In the late of 1970's, the scholars in Europe and in America, especially American ones, climaxed the study of metaphor. During this period, the most prominent researcher on metaphor is George Lakoff. He developed Richards' view of metaphor. In classical theories of language, metaphor is seen as a matter of language not thought. However, with the development of cognitive science and advances in cognitive linguistics, metaphor has been demonstrated to occupy a predominant place in our thought processes and life in general. Lakoff and Johnson have taken the lead in pointing out that metaphor is "pervasive in everyday life, not just in language but in thought and action." They also have studied the conceptual metaphors English people "live by". Lakoff and Johnson pointed out that metaphors have deep connections with the shaping of human cognitive system. They are "not just in language but in thought and action. Our ordinary conceptual system, in term of which we both think and act, is fundamentally metaphorical in nature" (Lakoff, Johnson 1980). As Lakoff and Johnson put it, "the essence of metaphor is understanding and experiencing one kind of thing in terms of another." It is not only involved in the

processing of metaphor, but that thought is itself structured metaphorically, and that the systematicity of metaphor on the surface of language merely reflects underlying conceptual structure in which something is understood, stored and processed in terms of something else (Lakoff 1987).

3) Blending Theory

Based on the conceptual metaphor theory, conceptual blending theory, proposed by Fauconnier and Turner (1994) offers a general model of meaning construction in which a small set of partially compositional processes operate in analogy, metaphor and many other semantic and pragmatic phenomena, providing a theoretical framework for exploring human information integration. Conceptual blending involves a set of operations for combining dynamic cognitive models in a network of mental spaces, which provides us with a four-mental-space or blending model (Fauconnier 1994). These networks consist of two or more input spaces structured by information from discrete cognitive domains; a generic space that contains structure common to all spaces in the network, and a blended space that contains selected aspects of structures from each input space, and frequently, emergent structure or its own. Blending involves the establishment of partial mapping between cognitive models in different spaces in the network, and the projection of conceptual structure from space to space. In other words, blending is a set of operations for combining cognitive models in a network of mental spaces. A mapping, or mental space connection, is the understanding that an object or element in one space corresponds to an object or element in another space. It is central to the process of conceptual blending and thus essential to the creation of novel metaphor.

The Blending Theory developed studies of metaphor, but also received criticisms from many experts. They hold that it is only applicable to some types of metaphors obvious in both source structure and target structure. So it cannot reach other types of metaphorical translation. However, Blended Space Theory is still contributing to metaphorical translation a lot.

2.3 Historical Review of Metaphor Translation

As we all know, metaphor has always been a focus of translation in the history. Peter Newmark once pointed out “While the central problem of translation is the overall choice of a translation method for a text, the most important particular problems are the metaphor translation”. (Newmark 2001) Thus he devoted a chapter of his pragmatically and linguistically oriented book *Approaches to Translation* to the issue—“the translation of metaphor” (Newmark 2001), in which several strategies for translating metaphor were put forward for our reference.

It is not known exactly when translation began. The beginning of translation was presumably related to the recognition that mankind was by nature destined to speak many different languages and that this situation was not to be remedied by either international conventions of language or by language policies. The heated discussions on different ways of translation involve the choice of words, which develop more or less as synonyms for the basic lexeme translation and serve as proof of the multidimensionality of translation procedures and the qualitative objectives underlying each of them. The difficulty in ancient times did not lie in the translation of the literal meaning but in the implicit connotation in the form of metaphor. Early translators could easily find the counterparts or synonyms in the two languages concerned, but had extreme difficulty getting equivalents for the corresponding metaphorical expressions while doing translation.

Nowadays, translation studies do not have one single underlying theory that all the scholars working in the field would accept. Instead, it comprises a large number of translation theories, which tend to have as their source quite divergent and “often more traditional” (Munday 2001) —with their different approaches and “conceptual requirements” (Venuti 1995), sometimes even within one discipline—and which often come to rather different conclusions about phenomena investigated. Perhaps the longest-standing one in translation studies is the one that involves the distinction between literal translation and free translation. John Dryden (1680, cited in Nida 1993:159) proposed a theory of translating based on three major types: metaphrase, paraphrase and imitation. By metaphrase, Dryden meant a literal, word-for-word rendering of a text, and by imitation he meant radical departures, including additions and reinterpretation. Accordingly, paraphrase

was designated to represent the logical compromise between the extremes. These approaches are by nature prescriptive; they wish to serve as “recipes” for producing good translation.

In China, among all those existing translation theories, Yan Fu’s three principles of translation, that is, “being faithful, smooth and elegant” have been held as a criteria for evaluating translated work for the longest period. However, different works needs different translation strategies. More new translation theories to explain the very complicated phenomenon are in need.

The words “translation” and “metaphor” share the same origin: “*metapherein*” (means “to transfer” in Greek). The traditional sense of translation as changing the position of an object can still be observed in modern English, i.e. “parallel translation” or “relative translation.” The sense is much likely to link translating to the mapping between different domains, which thus contributes to the assumption that translation is essentially a case of metaphor: the mapping from the source text to the target text; and the result of two cognitive domains. Since a concept can be moved or mapped from the source language to the target language, translation equivalence is not only acceptable but also desirable.

Basically, translation equivalence regards translation as a two-domain metaphorical process: mapping from the original text to the target text. Thus, it is easily linked to the mapping mechanism of metaphor. As a result, translation equivalence is much preferred in rendering metaphor. As Maalej (2001) argued that “the translation of metaphor will proceed by checking whether the source language metaphoric expression translates by an equivalent metaphoric expression (lexically speaking) in target language.” Some theorists even claim that translating is blending: source text is Input I, which includes the text itself and the cultural schema of original language; Input II includes only the language structure and cultural schema of the target language; generic space is the shared cultural schema; target text is the blend, as a result of optional mapping from both Input I and II. The optimality principles of blending leads to the competition among the elements in both Inputs, thus creating an emergent structure which is a dynamic reconstruction of the mapped elements (Wang Bin 2001). Since metaphor is blending rather than two-domain mapping, the controversy on translation equivalence would prove to be pointless. In his further paper, Wang attacked the translational blending; whereas, it is a pity, that Wang

still holds that equivalence is central to metaphor translation (Wang Bin 2002), much to his own contradiction.

For the status of metaphor translation in the translation history, Snell-Hornby has given us some comments, which could be considered as a general review for us:

Scholars agree that metaphor has been sadly neglected in translation theory. In the standard works of the linguistically oriented schools (Nida 1964a; Nida and Taber 1969; Reiss 1971; Wilss 1977; Koller 1979) the topic is barely discussed, and in Mouin's classic study (1967) it is not even mentioned. The project was taken up by Menachim Daught in 1976 in an essay entitled "Can Metaphor be Translated?", a further essay 'The Limits of Translatability Exemplified by Metaphor Translation' by Raymond van den Broeck appeared in 1981. While Newmark devoted a chapter of his pragmatically and linguistically oriented book *Approaches to Translation* (1981) to the issue "The translation of metaphor".

Metaphor, as a kind of rhetorical device, is closely related to the style of a text. On the other hand, it has a more inseparable relation with culture. George Lakoff and Mark Johnson stress this inseparable relation. They claim that: "Culture is encoded not only in the semantic structures of a language, but also in its idiomatic expressions that both reflect and direct the way we think. Different languages predispose their speakers to view reality in different ways through the different metaphors they use." (George Lakoff, Mark Johnson 1980:3) Therefore, as far as the transfer of cultural messages is concerned, it is indeed necessary to discuss the translation of metaphor, because it is closely related to culture.

As far as the translation of metaphor is concerned. some scholars provide some procedures.

According to Nida, "The correspondences involving semantically exocentric expressions, i.e. idioms, and figures of speech, are best classified in terms of types of necessary adaptations, e.g. metaphors to metaphors, metaphors to similes, metaphors to nonmetaphors, and nonmetaphors to metaphors."(Nida 1964:219)

Newmark even proposes several more detailed procedures of metaphor translation:

1. Reproducing the same image in the TL;
2. Replace the image in the SL with a standard TL image;

3. Translation of metaphor by simile;
4. Translation of metaphor (or simile) by simile plus sense;
5. Conversion of metaphor to sense;
6. Deletion;
7. Same metaphor combined with sense. Newmark. (2001:88~91)

In *English-Chinese Translation Course Book*, the most widely used translation textbook in China, Zhang Peiji and his co-compilers summarize the following three popular methods for metaphor translation:

1. Literal translation (similar to Nida's first approach and Newmark's first one);
2. Replacing the SL image with a standard TL image (similar to Newmark's second procedure);
3. Converting the metaphor to sense (similar to Nida's third procedure and the same as Newmark's fifth one). (Zhang Peiji 2002:160)

Chapter 3 Cultural Factors of Metaphor in *Honglouloumeng*

Judged as a whole, *Honglouloumeng* by Cao Xueqin can be regarded as a most successful classical Chinese novel. As a panorama of Chinese social life, in which almost every imaginable feature is submitted in turn to the reader, the novel is altogether without a rival. It was written in the latter half of the 18th century and represents the peak of development in the traditional Chinese realistic novel; it is also a masterwork of world literature.

As the title of the novel suggests, Hong Lou (红楼)—in old Chinese building with red-plastered outer walls is a sign of opulence and grandeur. Someone takes “Hong Lou” to refer to “young ladies quarters”, which fits the novel quite well; others see in the “red” a Buddhist drift about material glory and the world of mortals, and that also fits the novel quite well. “Meng (梦)” indicates the irretrievable decline of the aristocratic family fortunes and the vain of luxurious life like a pipe dream. In the tragic love stories of Jia Baoyu (贾宝玉) and his beautiful cousins Lin Daiyu (林黛玉) and Xue Baochai (薛宝钗) and the changing fortunes of the aristocratic Jia family, the novel depicts the corruption of the feudal system and its inevitable collapse, and is indeed the funeral song of this class. All of them are expressed through the artistic description, especially the use of the Chinese idioms with lucidity and vividness adds luster to the resourceful Chinese language.

According to our definition, metaphor may occur in a word or phrase, a sentence, text, and the entire story of *Honglouloumeng*. In *Honglouloumeng* metaphors are used most frequently in the dialogues between characters. Almost every character in the novel uses metaphor in their unique ways. Metaphors are often used in the description of characters and scenes. Metaphors are also used in poetry, in which metaphor is the basic device of expression. Lastly, in the story as a whole, metaphor is used as an allegory.

The occurrence of metaphors can be mainly found at a rhetorical level. Metaphor offers the advantage of being expressive, compact and vivid. The image of a metaphor is always drawn from our daily life experience, or well-known allusions, metaphor gives the impression of vividness.

Hawkes translated the former 80 chapters of *The Story of the Stone* and Minford translated the rest 40 chapters. Considering the intratextual coherence and the different

opinion exist in the rest 40 chapters, this paper take examples from the former 80 chapters. So the comparison of the two English versions is also the comparison between the Yangs and Hawkes.

Eugene Nida (1964:91) illustrated the essential relationship between language and culture and listed the cultural categories under which problems of translation occur: (1) ecology which includes seasons, plants, deserts, mountains, rivers, etc; (2) material culture which consists of tools and objects, etc; (3) social culture that covers social organizations, social control, class, caste, social practices and social implications of actions; (4) religious culture that includes titles and names of deities and the religious routine and beliefs; and (5) linguistic culture, which refers to the specific characteristics of the respective language and may be best treated under phonological, morphological, syntactic and lexical factors.

The following discussion of culture factors in *Honglouloumeng* will be carried on in five aspects according to Nida's classification.

3.1 Ecology Culture

The ecological culture denotes the culture related to the situated region, natural environment and geographical features of that given area. Different nations under their own living conditions have created their special culture systems. The certain geographical diversity and peculiarity result in the diversity and peculiarity of the ecological culture. When such diversity and peculiarity get reflected in the languages, the expressions will become diverse and peculiar. Even for the same natural phenomenon, different nations may invest it with different cognition, interpretations or aesthetic conceptions.

As for translation, the peculiarity of the ecological culture may result in lexical gap which gives rise to the translation of metaphors. In the case of *Honglouloumeng*, these ecological features are combined with the literary tradition, customs or ethical psychology, hence the translation problems become much more complicated.

Example(1): 游丝一断浑无力，莫向东风怨别离。（第 22 回）

Y: But when the silk cord breaks it drifts away,
Blame not the *east wind* for this separation.

H: My strength all goes when once the bond is parted,
And on *the wind* I drift off broken-hearted.

The Yangs put “东风” and “西风” literally into “the east wind” and “the west wind”, while Hawkes into “the soft summer breeze”, “the wind”, or “the autumn wind”, trying to avoid the words “east” and “west”. The difference between these versions can trace to the different geographical locations of China and England. China, situated in East Asia, faces the Pacific Ocean that brings warm, humid wind in spring. Chinese people associate the east wind with warmth, comfort and life. Such a geographical condition of China results in special psychological response and associative meaning of “东风” in Chinese. It is symbolic of spring, hope or aspiration. The west wind is often related to cold and desolate winter, thus creates sad and gloomy feelings in Chinese readers. This forms a sharp contrast with that of England: the piercing east wind from northern continental Europe can only bring England coldness and dampness; while the west wind is a warm and happy breeze which is looked on as the messenger of vigorous spring. That is, “the west wind” in English has different denotation from but the same connotation as “the east wind” in Chinese.

3.2 Material Culture

Material culture refers to material civilizations produced by man. All societies produce and exchange material goods so that people can feed, clothe, shelter and transport. So material culture covers the wide range from ways of production, exchange, distribution of goods to crafts and artifacts. As everyone knows, Chinese and English material cultures vary considerably.

Example (1): 巧媳妇做不出没米的粥来, 叫我怎么样呢? (第 24 回)

Y: *Even the cleverest housewife can't cook a meal without rice.*

H: *Even the cleverest housewife can't make bread without flour!*

“巧妇做不出没米的粥来”originates from the Chinese common saying “巧妇难为米之炊”. Different cooking cultures and dietary habits between the Chinese and English people find their reflections in languages. China is the land where the cultivation of rice flourish, so “米” is culture-specific in the Chinese language. Conversely, the main food crop in England is wheat, and bread is English people's principal food.

3.3 Social Culture

Social culture pertains to various forms of social organization—how people interact and organize themselves in groups. It includes social classes, kinship system, politics, the law, education, sports, entertainment, customs and so on.

Example (1): 清明涕送江边望，千里东风一梦遥。（第 5 回）

Y: Through tears she watches the stream

On the Clear and Bright Day;

A thousand li the east wind blows,

But her home in her dreams is far away.

H: *In spring* through tears at river's bank you gaze,

Borne by the wind a thousand miles away.

Example 2: 桂藹桐阴坐举觞，长安涎口盼重阳。（第 38 回）

Y: We sit, cups raised, in the shade of osmanthus and Wu-tong;

Mouths watering, for *the Double Ninth we pine;*

H: With winecups in hand, as *the autumn day ends,*

And with watering mouths, we await our small friends.

“清明”，“重阳”和“端阳” are all traditional Chinese festivals. This part touches on the different translation strategies and methods the translators have employed in dealing with translation problems arising from culture-specific festivals.

3.4 Religious Culture

Religion has played a part in every human culture. Buddhism and Taoism exercise profound influence on Chinese culture. They dominate Chinese thinking patterns, ethics, values and ideology. They are so influential to Chinese mode of thinking and everyday life that they are generally recognized as the two biggest religions in China. In *Honglouloumeng*, we can find a wide range of expressions branded with these religious beliefs. However, in the Western countries, Christianity, the main religion which forms the background and nucleus of Western culture, pervades people's lives in nearly every aspect with its deep

and latent impact on their ideas and behaviors. The Bible, the holy book of the Christians, is not only a religious classic, but also an important pillar of Western culture. It provides Western people not only with spiritual consolation, but also with abundant literary figures and stories. When translating *Honglouloumeng* into English, translators will encounter the translation problems resulting from the conflicts between these different religions.

Example (1): 谋事在人，成事在天。（第 6 回）

Y: *Man proposes, Heaven disposes.*

H: *Man proposes, God disposes.*

3.5 Linguistic Culture

English is a phonographic language in that each word is composed of several phonemes the combination of which stands for certain meaning, while Chinese is ideographic in that most of its characters are pictophonetic and composed of two parts: one part showing its sound, the other its meaning. Both languages have developed unique ways of employing homonym, polysemy, word and character composition to express two or more distinct meanings through one and the same phonological or ideographical form or expression. Differences between these two languages can lead to graphological and phonological untranslatability.

Example (1) 可叹停机德，堪怜咏絮才！玉带林中挂，金钗雪里埋。（第 5 回）

Y: Alas for her wifely virtue,

Her wit to sing of willow-down, poor maid!

Buried in snow the broken golden hairpin

And hanging in the wood the belt of jade.

H: One was a pattern of female virtue,

One a wit who made other wits seem slow.

The jade belt in belt greenwood hangs,

The gold pin is buried beneath the snow.

This is a poem which contains four lines, referring to Lin Daiyu(林黛玉)and Xue Baochai (薛宝钗) respectively in the latter two lines in which pun is used. In the poem, “玉带”, “林”, “金钗” and “薛” are concrete words and have their referents in the physical

world, that is to say, there are corresponding words in English. However, the above two English versions can only transfer the images as well as the surface meaning of the poem and totally leave the pun out, which spoil the artistic flavor to some degree.

Chapter 4 Cultural Translation Strategies

The division above absolutely proves that language is a part of culture. Culture, in return, socializes people's etiquette, expressions of politeness, shapes people's behavior and defines what is proper to write or speak to whom in what circumstance and sanctions norms of interactions and interpretations. All of these are culture's way of bringing order and predictability into people's use of language. At the same time changes in culture often give rise to new types of discourses and expressions in language. Nowadays more and more people come to think language is an essential part of culture and culture influences language by way of symbols and rules as well as our perceptions of the universe. At the same time, based on all of those definitions about culture, I conclude that each linguistic or national-linguistic community has at its disposal a series of particular habits, value judgments, classification systems, etc, which sometimes are clearly different and sometimes overlap. In this way, culture creates variable factors that are necessarily on affecting translators' understanding and choice-making when translating. And when it comes to metaphor translation we find: 1. Different culture provides different referential frame and ideation basis for the association of metaphor. For example 'red' is always associated with 'revolution' and 'excitement' in Chinese. So we have such expressions as '红军', '红色政权', '红色根据地' etc. But in English 'red' is always associated with 'danger' or 'anger', such as 'to catch someone red-handed', 'a red rag to a bull', 'to see the red light' and 'to be in red', and so on. To Chinese people 'plum' symbolizes a spirit against 'bitterness'; 'bamboo and orchid' stand for 'nobleness'. But to English people they are only general plants. As a result these substances together with their associations settle at the heart of a nation. The presence of such substance will necessarily remind people of a certain feeling or vision. Whereas when people have some feeling or vision, the correlative associated objects come to their mind. So culture gives birth to metaphor with different connotations and helps native people to understand them better. 2. Different culture bears different tastes on different images used in metaphors and provides different value judgment on their appreciation. For example: 'dragon' is canonized as embodiment of Chinese people. It signifies 'powerful, good and successful'. But in English 'dragon' is a fierce and cruel animal, which is used to present bad people and bad actions. 3. Different

cultures also bear similarities. That's why interlingual translation and understanding become possible. This applies to metaphor's understanding and translation.

As we see different culture holds different knowledge, experience and beliefs, etc, kind of transfer and communication of culture. Metaphor translation becomes especially difficult with the rich characteristics of CSI. Of course it is easy with metaphors holding the same images and connotations in concerned cultures. We call it cultural overlap. Such as pigs appear to be universally associated with uncleanness and stench. There is the same or similar image in both source language and target language so that the target language readers can easily find the corresponding image in target language when reading source language. Translators can just keep the image in the target language in translating the source language with too much inference, which is called image repetition.

Here a classification by image alone is to be proposed, as image keeping is the most important aspect in metaphor rendering among all others. By image keeping the methods are divided into four: (1) Wholly keeping original image (2) Partially keeping the original image, (3) Substitution of original image and (4) Rendering the sense.

Next I will have these methods as the captions to summarize the methods of metaphor rendering with samples selected from the translated versions of *Hongloumeng: The Story of the Stone* (translated by British David Hawkes) and *A dream of Red Mansions* (translated by Chinese Yang Xianyi and his wife Gladys Yang).

4.1 Wholly keeping original image

This covers three varieties:

1. Using exactly the original image

Example (1) “……此薛蟠即贾府之亲，老爷何不顺水行舟，作个整人情，将此案了结，日后也好见贾王二公的面。”(第4回)

Y: “... and this Xue is related to the Jias by marriage. So *why not sail with the stream and do them a good turn*, settling this case in such a way that you can face them in future?”

H: “... and this Xue Pan is related to the Jias by marriage. *Why not trim your sails to the wind in your handling of this case?* Why not make a virtue of

necessary by doing them a favor which will stand you in good stead next time you see them? (by David Hawkes)

In *Honglouloumeng* Chapter 4, upon Jia Yucun newly arrived at his post, he was expected to deal with a case of manslaughter. His usher suggested him a solution while saying this. Chinese idiom “顺水行舟”, a metaphor, refers to a slippery person dealing with affairs tactfully. “sail with the stream” in Yang’s and “trim your sails to the wind” in Hawkes’ both use the method of reproducing the same image in the target language, which makes no difficulty for the target readers to follow since they share the same characteristics of CSI both in the east and in the west.

Example (2) 天下竟有这等人物，如今看了我竟成了泥猪癞狗……可知绫锦纱罗也不过裹了我这枯株朽木，美酒羊羔只不过填了我这粪窟泥沟（第10回）。

Y: Imagine there being such people in the world!...Why, compared with him I’m no better than a filthy pig or many dog... I’m just a stump of rotten wood swathed in skills and satins, just a cell-poll or gutter filled with choice wines and meats...

H: Who would have believed there could be such perfection? Now that I have seen him I know that I am just a pig wallowing in the mud, a mangy dog...What use are my fine clothes but to cover up the dead and rotten wood beneath? What use the luxuries I eat and drink but to fill the cesspool and swell the stinking sewer of my insider?

It is not surprising that a large number of images are employed identically in English and Chinese. This in turn obviously increases the potentiality of literal translation. The following metaphors are all rendered in the TL to be almost identical to the original metaphors on terms of image.

Example (3) 平儿忙笑道：“那是他们瞅着大奶奶是个菩萨，姑娘又是个腼腆小姐，固然是托懒来混。”（第55回）

Y: Pinger replied: “They’re trying to take advantage, because Madam Zhu’s a real *Bodhisattva* and you’re such a gentle young lady.”

H: Patience said: “They think that because Mrs. Zhu is such a kind, saintly person and you are such a *quiet, shy young lady* they can get away with anything.”

“菩萨” (Bodhisattva) and “佛” (Buddha) are two Chinese religious images which represent kindness, so in the Chinese language there are “大慈大悲的菩萨” and “我佛慈悲”. In the example, the Yangs adopt the strategy of foreignization and preserve these two

religious images, which keeps the Chinese flavor and reflects the Chinese religious culture. Hawkes adopts different strategy-domestication. In the first example, he alters the metaphor into nonmetaphor and abandons the Chinese religious image “菩萨” and offers the implied meaning of “菩萨” — kindness.

Example (4) 凤姐听了，眼圈儿红了半日，半天方说道：“真是‘天有不测风云，人有旦夕祸福’。这个年纪，倘或就因这个病怎么样了，人还活着有甚么趣儿！”(第10回)

Y: Xifeng's eyes became moist. After a pause she exclaimed, "Truly, '*Storms gather without warning in nature, and bad luck befalls men overnight.*' But life is hardly worth living if such an illness can carry off one so young!"

H: Xi-feng's eyes became moist and for a moment she was too overcome to speak. "*I know 'the weather and human life are both unpredictable,'*" She said at last, "but he's only a child still. If anything should happen to her, as a result of this illness, I think all the fun would go out of life."

Here is a conversation between Xifeng and Madam You in which they talk about the illness of Qin Keqing. In the conversation, Xifeng quoted a Chinese common saying “天有不测风云，人有旦夕祸福”，and the Yangs and Hawkes render it differently. The Yangs adopt the strategy of foreignization and translate it literally “storms gather without warning in nature, and bad luck befalls men overnight”, which keeps the cultural images “天”(nature), “风云”(storms), as a result they spread Chinese culture, while Hawkes adopts the strategy of domestication and only renders the meaning of it “the weather and human life are both unpredictable”, in which the images of the Chinese common saying get lost, though his version is more fluent and natural.

2. Substituted by a simile

Example (1) 遂蜂涌至室内……(第16回)。

H: ...*Surged through like swarming bees* to the inner apartment.

To keep the original image wholly is consistent with literal translation. With the original image kept, not only faithfulness of the translated text to the original text can be guaranteed, but also cultural exchange can be benefited or promoted.

3. Translation of metaphor by simile plus sense

Example(1) 偏那薛蟠本是浮萍心性，今日爱东，明日爱西，……(第9回)

Y: But Hsueh Pan was *as fickle as waterweed* which drifts east today, west tomorrow.

Duckweed is plant floating on the surface of ponds which are usually used figuratively to refer to the uncertainty of a person's thoughts as well as whereabouts. Source readers can comprehend the metaphorical meaning easily but the target readers may be confused by the literal translation of "He has a duckweed temperament". By putting it into a simile plus its sense "fickle", the translator makes the metaphor quite clear.

Example (2) 一个是水中月，一个是镜中花。（第5回）

Y: One is *the moon reflected in the water*,
The other but *a flower in the mirror*.

H: All, insubstantial, doomed to pass,
As moonlight mirrored in the water
Or flowers reflected in the glass.

In the above example, Yang's translation is word for word and very true to the original. Hawkes converts metaphor to simile plus sense, or in other term, word addition, to summarize previous sentences and to identify the two vanity images of "moon in the water" and "flower in the mirror", showing his unique skill in translation practice.

From all above examples we can see:

Literal translation is certainly the first choice among all the translation methods. Only when this method does not work are other inferior ways or compromises resorted to.

The circumstance for application of literal translation are when:

- (1) No or almost no cultural conflict exists;
- (2) The translation is natural in the TL; or
- (3) Even if cultural conflict exists, the image is important because of its novelty or extended use in the original text.

4.2 Partially keeping the original image

Though human experience may be quite identical and language can cover all the experience, language divides the experience arbitrarily differently. So there can hardly be formal correspondence.

This methods has four varieties:

1. Using part of the original image.

Example (1) 比不着你拿着我的话当耳旁风(第 16 回)。

Y: I'm not like you, letting *what I say go in at one ear and out at the other*.

H: I'm not like you, treating *everything I say like so much wind*.

In this extract, the Yangs keeps part of the original image “耳旁风” wind at the ear, i.e., “耳” ear, and Hawkes keeps the other part “风” wind.

Example (2) 黛玉: “你们瞧, 孙行者来了!” (第 49 回)

Y: “Look, here comes *the Monkey King!*”

H: “Look, *monkey!*”

“孙行者” or “孙大圣” is a literary figure in the Chinese classical novel Journey to the West. It is used many times in *Honglouloumeng* to describe young and naughty boys and girls. “孙行者” in the example refers to Shi Xiangyun, a brave and naughty girl. Here Daiyu is making fun of Xiangyun because, on the one hand, Xiangyu's wearing of fur clothes makes her look like a monkey, on the other hand, her character. The Yangs remain the metaphor and preserve the image of “the Monkey King” in the literal translation. Hawkes changes the metaphor into nonmetaphor and gives up the culturally-loaded image “孙行者” and translates it into “monkey” as if a real monkey is coming.

Example (3) 他因仗着宝玉同他相好, 就目中无人 (第 10 回)。

Y: But on the strength of his friendship with Pao-yu, he *looks down on everyone else*.

H: And only because he is friends with Bao-yu that he can afford to *be so high and mighty*

2. Using a relevant image

你又干了这些事。干了吧了, 必定还要带出幌子来 (第 1 回)。

H: So you're up to those tricks again? You might at least refrain from advertising the fact!

Hawkes's looks better since the image employed by him is relevant to the same semantic field of the original image only that "advertising" is too modern a term. The Yangs' loses too much of the original image, so I think it will be much better if a relevant image is employed.

3. With explanation, mark or note

Many idioms originate from historical literary works. It is necessary to know these historical literary works to understand such idioms.

Example (1) 因又自叹道: “若真也葬花, 可谓东施效颦, 不但不为新特, 且史可厌了。”

(第 31 回)

Y: He wondered in some amusement. "If so, she's *Dong Shi imitating Xi Shi** which isn't original but rather tiresome."

*Note: *Xi Shi was a famous beauty in the ancient Kingdom of Yue. Dong Shi was an ugly girl who tried to imitate her way.*

The idiom “东施效颦”originated from a Chinese historical story in which two persons are involved—Xi Shi and Dong Shi. If the English readers don't know about the two persons, they will not understand the meaning of this famous Chinese idiom. The Yangs are considerate to provide a footnote to explain who they are and, consequently, help the readers better understand the idiom.

Example (2) 可叹停机德, 堪怜咏絮才!玉带林中挂, 金钗雪里埋。(第 5 回)

Y: Alas for her wifely virtue,

Her wit to sing of willow-down, poor maid!

Buried in snow the broken golden hairpin

And hanging in the wood the belt of jade.

H: One was a pattern of female virtue,

One a wit who made other wits seem slow.

The jade belt in belt greenwood hangs,

The gold pin is buried beneath the snow.

This is a poem which contains four lines, referring to Lin Daiyu (林黛玉) and Xue Baochai (薛宝钗) respectively in the latter two lines in which pun is used. “玉带林” is the sound of Lin daiyu’s name in a reverse order. “金钗” is synonymous with “钗” (sounds bao chai) in Chinese, “雪” sounds “xue”, so it refers to Xue Baochai. In the poem, “玉带”, “林”, “金钗” and “薛” are concrete words and have their referents in the physical world, that is to say, there are corresponding words in English. However, the above two English versions can only transfer the images as well as the surface meaning of the poem and totally leave the pun out, which spoil the artistic flavor to some degree and as a result, the aesthetic value decreases. Anyhow in this case, untranslatability exists relatively but translatability prevails in that one of the meanings is capable of being rendered into the target language. However, foreign readers may find it hard to understand. In this respect, Hawkes appears more considerate by providing a note. He explains at the end of volume I, “The picture is a simple rebus. Two trees make up the Chinese character for ‘Lin’, whilst ‘jade belt’ is an inversion of ‘Daiyu’: The ‘Dai’ of Daiyu’s name really means ‘eye-black’, but it sounds the same as the word for ‘belt’, and yu means ‘jade’. The pile of snow is a rebus for Baochai’s surname Xue, ‘gold hairpin’ is her name Baochai, which means ‘precious hairpin’. The ‘greenwood’ in line three of the poem is Daiyu’s surname again (lin means ‘forest’).”

There may be two causes for this method: either the vehicle is hard, or unnecessary to keep.

That the vehicle is hard to keep is owing mainly to cultural conflict. If the vehicle is kept, the reader may be either at a loss or in misunderstanding.

English readers need more background knowledge than Chinese readers. In Chinese culture, there are many excellent distillate. When we translate these CSI, the translator needs to pay particular attention to these things. That is the way which can help to retain the flavor of Chinese culture.

4.3 Substitution of original image

This method has the following varieties:

1. Using an existing metaphor in the TL.

Example (1) (下该冯紫英……唱道:) “你是个可人, 你是个多情, 你是个刁钻古怪鬼精灵, 你是个神仙也不灵, 我说的话你全不信, 只叫你去背地里细打听, 才知道我疼你不疼。” (第 28 回)

H:

“You’re so exciting,
And so inviting;
You’re my *Mary Contrary*;
You’re a crazy, mad thing.

You’re my goddess, but oh! You’re deaf to my praying;

Why won’t you listen to what I am saying?

If you don’t believe me, make a small investigation;

You will soon find out the true depth of my admiration.”

The setting is that young people are making verses while drinking. Source language readers of *Hongloumeng* may have no idea about what *Mary Contrary* is if they are not informed a British nursery rhyme of the 18th century, which goes:

Mary, Mary, quite contrary.
How does your garden grow?
With silver bells and cockle shells,
And pretty maids all in a row.

To most people, *Mary Contrary* is Queen of Scots who is a Catholic ruler. Queen Mary was leading a totally different life from common customs, which contradicted Christians. All her views and ideas were contrary to those of others. Therefore, “*Mary Contrary*” is used in the translation version to describe the person who is called “刁钻古怪鬼精灵” in the Chinese verse to show her peculiarity.

Example (2)刘姥姥道: “这倒不然。谋事在人, 成事在天。咱们谋到了, 看菩萨的保佑, 有些机会, 也未可知。” (第 6 回)

Y: “Don’t be so sure,” said Granny Liu. “*Man proposes, Heaven disposes*. Work out a plan, trust to Buddha, and something may come of it for all you know.”

H: “I wouldn’t say that,” said Granny Liu. “*Man proposes, God disposes*. It’s up to us to think of something. We must leave it to the good Lord to decide whether He’ll help us or not. Who knows, He might give us the opportunity we are looking for.”

This idiom concerns a Chinese religion-Buddhism. The Yangs take advantage of the English idiom "Man proposes, God disposes" and substitute the more proper "Heaven" for "God", which well preserves the Chinese religious flavor, while Hawker quotes the ready English idiom with the image of "God", which may cause misunderstanding. He converts a Chinese who believes in Buddhism into a person who believes in Christianity. The English readers may think people in the feudal society in China believe in God, too.

In Western countries, Bible and Greek legends act as embodiments of some special qualities or meanings. From them we can get many expressions containing a certain metaphorical connotation. For example: The old Adam (原罪) The mark of Cain (罪恶的污点, 不端行为) The kiss of Judas (口蜜腹剑) Pandora's box (带来灾难的礼物) Achilles' heel (唯一致命的弱点) But in China it is Buddhism and Daoism that are embodied in almost everyone's mind. So we have such religious expressions as: "临时抱佛脚", "道高一尺, 魔高一丈", "作一天和尚, 撞一天钟".

Example (3) 北静王向贾政说道: "令郎真乃龙驹凤雏, 非小王在世翁面前唐突, 将来 '雏凤清于老凤声', 未可量也。" (第 15 回)

Y: The clarity and fluency of Bao-yu's answers made the prince turn to observe to Jia Zheng, "Your son is truly *a dragon's colt or young phoenix*. May I venture to predict that in time to come this young phoenix may even surpass the old one?"

H: Delighted that everything Bao-yu said was so clear and to the point, the prince observed to Jia Zheng that '*het young phoenix* was worthy of his sire.'

'I trust I shall not offend you by saying so to your face,' he said, 'but I venture to prophesy that this fledgling of yours will one day "sing sweeter than the parent bird".'

In Yang's translation, especially when culture elements are involved, reproducing same image can be seen easily. As is seen here, he put "龙驹凤雏" into "a dragon's colt or young phoenix", put "雏凤清于老凤声" into "this young phoenix may even surpass the old one", which is an exact reoccurrence of Chinese image. So in this sense, he uses

foreignization to the target readers and thus original Chinese culture can be conveyed more to them though it depends whether or not it can be appreciated by them. Whereas Hawke's translation, we can see, is different to Yang's to some degree. Because different culture bears different tastes on different images used in metaphors and provides different value judgment on their appreciation. For example: "dragon" is canonized as embodiment of Chinese people. It signifies "powerful, good and successful". So we have good descriptions about it, such as: "龙颜"; "龙驹凤雏"; "龙凤呈祥"; "龙飞凤舞"; "望子成龙" etc. But in English "dragon" is a fierce and cruel animal, which is used to present bad people and bad actions.

2. Using a new image.

Example (1) 但观其事迹原委，亦可消愁破闷，至于几首歪诗，亦可以喷饭下酒（第1回）。

Y: ...yet their stories may serve to dispel boredom and care while the few doggerels I have inserted may *raise a laugh and add zest to wine*.

H: I am only say that the contemplation of their actions and motives may prove a more effective antidote to boredom and melancholy. And even the inelegant verses with which my story is interlarded could serve to entertain and amuse on those convivial occasions *when rhymes and riddles are in demand*.

3. Translation of metaphor by simile, retaining the image

Example (1) （原来薛蟠）……因此也假说来上学，不过是“三日打鱼，两日晒网”，（第9回）

Y: ...So he enrolled as a student. But he was *like the fisherman who fishes for three days and then suns his net for two*.

Simile is more explicit than metaphor, as shown in the above example, especially when the source language image is not very familiar to the target readers, so obviously it is good to put it into simile retaining the image (vehicle), "fisherman" here.

This method is applicable to three circumstances: when

- (1) A TL image is available which can fairly correspond to the original image;
- (2) A new image can convey the meaning better despite that it is seldom used;
- (3) The SL image is hard to keep because of cultural conflict.

4.4 Rendering the sense

Since metaphor plays a vital part in the artistic achievement of *Hongloumeng*, reducing metaphor to sense means a damage to this masterpiece to a certain degree. However when there is no close match in target language, the translator has to give up the effect of metaphor and render only the meaning conveying with it.

Example (1) 咱们也算是同病相怜，你也是个明白人，何必作司马牛之叹？（第45回）

Y: Fellow-suffers can sympathize with each other, why should an intelligent girl like you lament your lack of a brother?

H: In other respects we have enough in common to think of ourselves as fellow-sufferers. If you can see this - as with your intelligence I am sure you must - you have no cause to *go echoing Si-ma Niu's complaint*: "*All men have brothers, only I have none.*"

The metaphor Sima Niu's complaint for Daiyu's lamenting lack of a brother is an allusion. Sima Niu was one of the Confucian disciples, who once lamented the lack of a brother who could help him. His classmate consoled him with some sensible words. This metaphorical allusion used by Xue Baochai has a special significance in terms of the social function of metaphor. Lin Daiyu was so sensitive that Xue Baochai did not what to mention her lack of brother directly. Furthermore, the use of allusion increases the psychological identity among them as intelligent ladies who have read a lot. The translation by reducing metaphor to sense in Yang's version is the result of the translator's assessment that the target reader may know nothing about this allusion. But we cannot deny the loss of the painstaking effort of the author in using this metaphor. While in Hawkes' version, we can see this allusion is tactfully conveyed to the readers by adding the content of Si-ma Niu's complaint which better transmits the author's effort.

During the long process of history, the Chinese have developed their own literary art

All kinds of arts, from the national arts to cultural phenomena, have their own historical origins. The precious historical cultural heritage exerts tremendous influence on the generation of simile and metaphor. The vehicles of Chinese simile and metaphor are usually picked up from historical documents, ancient myths or fables, thus having a strong flavor of historical culture.

Example (1) 凤丫头就是楚霸王，也得这两只膀子举千金鼎，他不是这丫头，就得这么周到了？（第39回）

Y: As for Xifeng, why, even if she had the strength of the Conqueror of Chu who would lift a tripod a thousand catties, how could she handle everything without Pinger here?

H: Even though she is a regular Tyrant King, she still needs her Patience in order to be so efficient; just as much as the real Tyrant King needed his two strong arms in order to be able to lift up those hundred weight tripods.

When the Chinese readers read the original sentence, they will naturally connect “楚霸王” with “项羽” (Xiang Yu) because “楚霸王” is not only a literary figure but also a real hero in the Chinese history. “楚霸王” is famous for his strength of arms. We say he is a literary figure because there was a Chinese play (霸王别姬), we say he is a real hero because there was a real king who ruled the Chu (楚) state and there was also “楚汉之争” in the Chinese history. Through the metaphor, the Chinese readers can see clearly the relation between Xifeng and Pinger (Patience) is just like that between the Conqueror of Chu and his two arms. The Yangs adopt the strategy of foreignization, which keeps the Chinese literary image “the Conqueror of Chu”, thus Pinger’s importance and intelligence is vividly demonstrated. The problem is whether the English readers can understand the cultural messages expressed by this literal translation if they lack such literary and historical knowledge. The safest way is to add a footnote to indicate the figure of “楚霸王” and the related story briefly. Hawkes changes the image into a generalized one—the Tyrant King which carries no Chinese color.

4.5 Summary

Through the analysis of two English versions of *Honglouloumeng* and the analysis of Nida’s five culture categories in metaphor of *Honglouloumeng*, we can see different cultures do bear similarities. We call it cultural overlap. As to metaphor, different images in different cultures may hold the same connotations. That’s why translation becomes possible. We can use such methods as (1) Keep the original image wholly, (2) Keep the original image partially to translate metaphor. The same image in different cultures may hold different connotations. And sometimes in a culture there are no corresponding images to those in another culture. We need to do is to dig out the similarities or contradictions to get correct understanding and translation. The general decision lies in the choice between translation strategies of domestication and foreignization. And the concrete strategies we may use are: (3) Substituting the original image by a TL image, (4) Rendering just the

sense. To achieve this purpose, a translator needs to be not only bilingual but also, more important, bicultural.

All the above examples reveal us from perspective cultural translation methods adopted by Yang Xianyi and Hawkes in translating *Honglouloumeng*. The reasons of their employing different translation strategies lie in the fact that firstly they understand the original text differently and secondly they hold different attitudes towards Chinese culture heritage. Yang is to transmit as more as possible Chinese culture to westerners, so foreignization is used more frequently; whereas Hawkes is to make it more readable to westerners, so domestication is employed to a large extent. No matter what method they use, it cannot deny that they are in attempt to convey more of the original text to the target language readers. In this sense, both of them are very successful.

Bearing different translation skopos and translation briefs in mind, the translators of *Honglouloumeng*, the Yangs and Hawkes, resort to different translation strategies in their translational actions. The Yangs' translation skopos and translation brief require them to retain and spread Chinese cultural heritage. They make every effort to transmit and preserve the cultural information in the TT. Thus they mainly adopt foreignization translation strategy. The Yangs intend their translation as a vehicle to introduce the SL culture to the targeted readership who wish to learn more about Chinese culture. And the concrete strategies which he used mainly kept the original image in the TL. Their version is characterized as faithfulness, because their first and foremost purpose is to maintain the cultural ingredients of the original in the transference. A source culture oriented attitude which pays great attention to the intertextual coherence is underlying their way of handling culture-specific elements of metaphor in *Honglouloumeng*.

By contrast, Hawkes wants his readers to share the pleasure that the ST has given him and his version is intended to entertain the common English readers. By resorting to the domestication translation strategy and the concrete strategies he used mainly are "substitute the original image by a TL image".

His approach is mostly a target culture oriented one, which aims to enhance readability for the fun of his targeted readers. Hawkes obviously puts more emphasis on the intratextual coherence of a natural, smooth TT.

Hawkes's version convey the original's theme successfully, but there is a obvious attitude in his version, and this attitude not only exists in Hawkes's translation, but also in almost all the west translators, when they translate the works of weak culture nation.

谋事在人，成事在天。 (第6回)

Y: "*Man proposes, Heaven disposes.*"

H: "*Man proposes, God disposes.*"

The Yangs take advantage of the English idiom "Man proposes, God disposes" and substitute the more proper "Heaven" for "God", which well preserves the Chinese religious flavor, while Hawker quotes the ready English idiom with the image of "God", which may cause misunderstanding. He converts a Chinese who believes in Buddhism into a person who believes in Christianity. The English readers may think people in the feudal society in China believe in God, too. Buddhism and Confucianism are the two pillars of Chinese culture. Buddhism and Confucianism are the two pillars of Chinese culture. Hawkes's translation replaced it with a Western uniform belief that the Christian God to solve the problem. Where is the position of Chinese culture?

However, most Chinese translators will introduce the foreign culture faithfully. For example, *Ulysses*, one is Jin Ti, another is Xiaoqian couple. Both of them are Chinese, and translate the works into their mother language, just as Hawkes. But what is their strategies towards foreign culture? For the difficulties of western culture, which Chinese people may not understand thoroughly, two versions accounted for a large portion of the notes. This shows very respectful attitude towards western culture. From this point on, it became stark contrast to *A Dream of Red Mansion* translated by Hawkes.

What cause this phenomenon? Perhaps Hawkes also aware of the damages caused by this. It should be said that the cultural exchange as a result of the inequality, the inequality trend as a result of a long-term extension.

In the course of cultural exchanges we often get culture conflicts. Such conflicts will be reflected in the process of translation which is also called cross-cultural communication.

Strong cultural and vulnerable cultural exist such rights. Venuti has criticized the translation of the colonial era are unfair to colonial culture and literary works, advocate for Retranslating. At the same time, he also pointed that a number of translators proficient in the use foreignization, deny the original colonial culture.

Since China opened the door, Chinese people have realized their backward, so they concentrated their attention on western countries to find a flourishing way. In this process, translation, take the important mission. In order to better learning from the West, the translator stressed asked to “faithfulness” to the original as possible to retain the original flavor. After the reform and opening up, the sense of learning from the West further has been strengthened. Therefore, this practice has extended to the present, and *Ulysses*, is a typical representative of foreignization translation.

However, western treat the other cultures contrarily, particularly to the colonial culture. The dynamic translation theory which is put forward by Nida, to some extent, is a summary of the whole Western translation theory. And in the final analysis, it is an domestication translation theory.

From the cultural perspective, foreignization translation can create opportunities for the reader to understand and absorb foreign culture, and this is one of the purposes of translation. When translation without foreignization, people would fail to taste the original flavor of foreign culture, and say nothing of cultural integration, assimilation, and strengthen cultural exchanges. Finally, the purpose of cultural exchange would be defeated.

Human history has proven that multi-cultural has its superiority. Difficult culture would compete with each other and learn from each other, then jointly promote the progress of human civilization. Different cultures will clash integrate each other. But if the translators can't introduce foreign culture faithfully, how can these cultures absorb and integrate each other? We are confident that English readers need more background knowledge than Chinese readers.

In Chinese culture, there are many essences. When we translate Chinese works, especially Chinese classics into English, the translator need to pay particular attention to these things. That is the only way which can help to retain the flavor of Chinese culture, to show the essence of Chinese culture.

Conclusion

Translation involves language as well as culture. A translator should know foreign culture as well as the culture of his own people. Moreover, a translator should make continuous comparison between the two cultures, because translation equivalence should be matched in meaning, function, scopes and feelings in the two cultures.

For one thing, the analysis of two English versions of *Honglouloumeng* and Nida's five culture categories in metaphor of *Honglouloumeng* shows that different images in different cultures may hold the same connotations. That's why translation becomes possible. Such methods as wholly keeping the original image, partially keeping the original image can be employed.

On the other hand, the same image in different cultures may hold different connotations. And sometimes in a culture there are no corresponding images to those in another culture. It is needed to dig out the similarities or contradictions to get correct understanding and translation. The general decision lies in the choice between two translation strategies, i.e. domestication and foreignization. The concrete strategies contain substituting the original image by a TL image and rendering the sense.

To achieve this purpose, a translator needs to be not only bilingual but also, more important, bicultural. With efficient cultural background knowledge as the basic requirement for the translator, translators also need to make choices during the translation process.

Although we discussed in this paper the metaphors only in the story *Honglouloumeng*, the conditions of the translating metaphor have the universal significance.

Since there are many essences in Chinese culture, when translate Chinese works, especially Chinese classics into English, the translator needs to pay particular attention to these things. That is the only way which can help to retain the flavor of Chinese culture, to show the essence of Chinese culture.

Finally, I want to confess that translation is ultimately on intuition, as choice can never avoid using intuition. So there is nothing absolute in translation. After all, metaphor is a very controversial matter. Thus if what I have done has provided any inspiration of new idea or any help for any translator or any scholar, I will feel content in my heart.

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