Your Nose is as Sleek as Goose Fat: The Standard of Chinese Beauty in the English Tongue

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ABSTRACT

In Hong Lou Meng, the straightforward description of the appearances of young women characters is highly prevalent; Cao used rhetorical devices of metaphors and similes to present abstract beauty into something visual. As English and Chinese culture and the norms of works of literature do not share the same standard of beauty and the choice of images, the translation, on one hand, runs into the dilemma of keeping the image of the original and thus compromises its reader's understanding; yet on the other hand, abandoning the image of the original loses the image of beauty depicted in the source text. This paper concentrates on translation into English of the metaphors utilised in describing the beauty of females in Hong Lou Meng, by Yang Xianyi and Gladys Yang (1978) and by David Hawkes and John Minford (1973). Linguistic metaphors are categorised based on Dagut's (1976) notion of shared cultural experiences and semantic association whilst the main aim is to find out the extent to which the original image could be retained. The findings show that retention of images in translating beauty-related metaphors is acceptable in shared metaphors and half-shared metaphors. As for non-shared metaphors, the retention of images is acceptable with some additional 'help' by adding sense. Meanwhile, the usage of standard TL image, be it added with sense or made more explicit through the usage of simile, should be avoided as far as possible in canonised texts.

Keywords: metaphor; Hong Lou Meng; beauty; translation; image

INTRODUCTION

Metaphor is an important element in language, as people use it profusely during their daily lives. The British rhetorician Richards (1936) asserted that one metaphor might appear in almost every three sentences in daily conversations. By using frequency analysis, many scholars found that people utilised 1.80 new metaphors and 2.08 old metaphors in every minute of speech communication. That means, if a person speaks two hours in a day, then in 60 years of their career, they may create approximately 4,700,000 new metaphors and employ 21,140,000 old metaphors (Gibbs, 1994).

Metaphors are not dead. Writers create new metaphors as is deemed fit. Readers, on the other hand, will try their level best to interpret the metaphors. The successful interpretation of these new metaphors depends on the shared worldview. Nonetheless, even if there was no shared worldview, readers, who are exposed to globalisation and ever open to the adaption of new cultural norms, will try their level best to interpret new metaphors and perhaps even enjoy reading literature that uses authentic and 'bizarre' metaphors. Research done by Liu (2017) on reception aesthetics found that the readers' preference has a negative correlation with comprehensibility while having a positive correlation with adequacy. This showed that readers prefer the retention of the source image in literary texts, in line with the advocacy of foreignisation by Venuti (1995), and in line with the promotion of overt translation by House (1997). Venuti (1995) believes that the domestication of fluent translations weakens the

differences between cultures and imposes the contemporary values of mainstream culture on the ST, which makes translations unlike translation work. Venuti (1995) states that the aim of translation is not to eliminate language and cultural differences in translation, but to express such differences through foreignisation strategy. This idea is supported by House (1997) who claimed that literary texts by famous authors or canonised texts should follow the overt translation method where no cultural filter should be used. In other words, a literary text should be translated using foreignisation, overt translation, and retention of an image.

"Your nose is as sleek as goose fat", the Chinese metaphor related to oriental beauty taken from *Hong Lou Meng* (红楼梦, henceforth abbreviated as *HLM*) will, however, never hit the right note with its readers from the West as the image of "goose fat" is regarded as a kind of food which will never be something associated with beauty for Western readers. As stated by Jiang (2016), metaphors of different cultural backgrounds may embody some special cultural connotations, and such metaphors, as Shi (2018) also noticed, carry cultural characters that need special attention. Therefore, the study aims to research into the translation of metaphors related to beauty in *HLM* and to examine the extent to which retention of the image is accepted in the translation into English in the two translated versions, *A Dream of Red Mansions* by Yang Xianyi and Gladys Yang (1978) (henceforth abbreviated as YY) and *The Story of the Stone* by the British sinologists, David Hawkes and John Minford (1973) (henceforth abbreviated as DH), which are the two best-known masterpieces (Feng, 2012). The linguistic metaphors chosen are categorised into shared, half-shared, and non-shared categories based on Dagut's (1976) notion of shared cultural experiences and semantic association. Furthermore, Newmark's (1988) translation procedures of metaphors will be used to identify the techniques utilised by the two groups of translators. Subsequently, the extent to which retention of the image is accepted will be explored. In the following section, the reasons for the utilisation of linguistic metaphors over conceptual metaphors in this research will be expounded.

UTILISATION OF LINGUISTIC METAPHORS OVER CONCEPTUAL METAPHORS

The linguistic approach to metaphor looks at metaphors as a figurative language that compares two things for a stylistic purpose (Larson, 1984; Newmark, 1988). The things compared are named 'object' and 'image' respectively (Newmark, 1988). In the sentence "He is a lion", 'he' is the object while 'lion' is the image; while the meaning shared between them is called 'sense', in this case, 'bravery'.

From the cognitive approach to metaphor, Lakoff and Johnson (1980, p. 12) state that "to live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality" which could simply mean that metaphors govern the way in which we perceive the world. They believe that underlying the linguistic metaphor, or what conceptual linguists term as 'metaphorical expression', is the conceptual metaphor that maps the 'source domain', which is more familiar to the reader, to a 'target domain', which is more abstract for the reader. For example, for the conceptual metaphor, 'love is journey', the structural components of the base schema (Schäffner, 2004) of 'journey' are transferred to 'love' and could have a set of correspondences like 'lovers correspond to traveler', 'the relationship corresponds to a car', etc. thus giving rise to metaphorical expressions like "the relationship isn't going anywhere" and "our relationship is off the track" (Lakoff, 1993, p. 206). One of the many research on metaphors that use the conceptual metaphor is a study by Zahra et al. (2014) which looked into the emotional temperament of anger as manifested in conceptual metaphor food-related. It is found that food associated with a society or culture can be used metaphorically to represent the emotions of the

speaker. Panahbar et al. (2016) worked on the aesthetic aspect concerning conceptual metaphors and cultural models using Similar Mapping Conditions and Different Mapping Conditions by Mandelblit (1995)'s cognitive translation hypothesis. In Different Mapping Condition, the translator changed the cultural models to those that are more familiar to the SL; while in Similar Mapping Conditions, it does not post any problems to translation.

The metaphors considered in *HLM* are more straightforward, like the sentence, 'she is a rose'. Thus, conceptual metaphors like 'a girl is a flower, a feature is a fruit, a girl is another historical character, movement is like an animal, etc' will not be under the purview of this study. For the analysis of the type of metaphors related to beauty, only the linguistic level, namely linguistic metaphors, will be scrutinised.

Many scholars have prescribed different translation procedures. Newmark (1988, p. 88), from the perspective of linguistic metaphor, suggested 7 translation procedures that are widely used in research to translate metaphors. The procedures are stated below:

1. Reproducing the same image in the Target Language (henceforth abbreviated as TL).
   [This means retaining the Source Text (henceforth abbreviated as ST) image.]
2. Replacing the image in the Source Language (henceforth abbreviated as SL) with a standard TL image that does not clash with the TL culture.
   [This means using the TL image.]
3. Translation of metaphor by simile, retaining the image.
4. Translation of metaphor (or simile) by simile plus sense.
5. Conversion of an image to sense.
   [This is where metaphor, similes, or images are dropped.]
6. Deletion.
   [The translator can choose to delete the SL image along with its sense if it seems redundant in the TL.]
7. Same metaphor combined with sense.
   [This means retention to retain ST image with the addition of sense.]

Schäffner (2004, p. 1267), on the other hand, observed some cases of translation procedures from a cognitive perspective but warned that they are not all-inclusive as they are only observational data.

1. A conceptual metaphor is identical in ST and TT (Target Text) at the macro-level without having each individual manifestation accounted for at the micro-level.
   [The conceptual metaphor is similar in ST and TT, but the linguistic metaphor is different.]
2. Structural components of the base conceptual schema in the ST are replaced in the TT by expressions that make entailments explicit.
   [The conceptual metaphor is similar in ST and TT, but the structural components of the base conceptual schema in ST (or the sense) are lexicalised to make entailments more obvious to the readers.]
3. A metaphor is more elaborate in the TT.
   [The conceptual metaphor is similar in ST and TT, but the linguistic metaphor is more elaborate in TT.]
4. ST and TT employ different metaphorical expressions which can be combined under a more abstract conceptual metaphor.
   [The conceptual metaphor is different at a specific level, but similar at an abstract level.]
5. The expression in the TT reflects a different aspect of the conceptual metaphor
   [The conceptual metaphor is different in ST and TT, so are their linguistic metaphors.]

However, from our observations, the introduction of conceptual metaphor in the study of metaphors may have its drawback and can be complicated as:

1. A linguistic metaphor can have more than one conceptual metaphor.
2. The same linguistic metaphor does not mean having the same conceptual metaphor.
3. The same conceptual metaphor does not mean having the same linguistic metaphor.
4. Conceptual metaphors may have abstract and specific levels. Or in other words, they could have different sets of correspondences.

As stated earlier, the metaphors under scrutiny are linguistic metaphors that are more straightforward and hence, a cognitive exploration would not be necessary. Thus, this research has utilised Newmark's straightforward yet all-encompassing translation procedures as they very plainly state the procedures of translating metaphors.

RESEARCH ON TRANSLATABILITY OF BEAUTY AND METAPHOR

In 2010, Wang researched on the translation of metaphors in *HLM*. He analysed general metaphors in the novel and the English versions of YY and DH. He believed that the key to translating metaphors was the relationship between image and sense. In addition, with this relationship of image and sense, he grouped the metaphors into four groups: full image full sense (in which the image exists in the TL together with the same sense), full image part sense (in which the image exists in the TL with partial sense), full image no sense (in which the image exists in the TL but does not share the same sense as the SL) and no image (in which the image does not exist in the TL). Ultimately, Wang (2010) took a more liberal stance on keeping the image in translation. It is proposed that if the image causes misunderstanding, the image could be deleted, as the highest goal in the translation of metaphors is to achieve aesthetical equivalence. Similarly, for Schäffner (2004, p. 1264), "it has been argued that if a metaphor activates different associations in the two cultures, one should avoid a literal translation and opt either for a corresponding TL-metaphor or for a paraphrase."

Liang (2008) studied the translation of portrait description in *HLM*. The literature was mainly focused on the translation of portrait and dress descriptions in the English version of YY. The analysis of dresses focused on the color, material, and design, and that of appearance, and revolved around three main characters: Jia Baoyu, Lin Daiyu, and Xue Baochai. After many summaries of the features of portrait and dress descriptions of the ST as well as the deep analysis of the translation of the TT, the literature concluded that YY preserved the culture-bound images to keep the information culture-based. However, to let TL readers have a better understanding of the ST, YY translated concepts that were not so typically Chinese into recognisable ones in the English culture. Similar to Liang (2008)'s study, Schäffner (2004, p. 1264) states, "if, however, the culture-specificity of the ST is to be stressed, then it would be better to reproduce the SL-metaphor and add an explanation, either in a footnote or by means of annotations".

In the research carried out by Wang (2010) and Liang (2008), the former worked on metaphors but not on beauty while the latter researched on beauty but not solely on metaphors. Nonetheless, both were concerned with the preservation of the image of the SL. Wang (2010) proposed that image could be deleted if it causes misunderstanding while Liang (2008) advocated that images that were not so fundamentally related to Chinese culture could be changed into more familiar English images. This research is a hybridity of both pieces of research where metaphors are categorised into shared, half-shared, and non-shared, similar to Wang (2010)'s study. This is also in line with Dagut (1976, p. 28) who claims that "what

determines the translatability of an SL metaphor is not its 'boldness' or 'originality,' but rather the extent to which the cultural experience and semantic associations on which it draws are shared by speakers of the particular TL." With that, this study has categorised the metaphors into shared, half-shared, and non-shared metaphors. Furthermore, in the non-shared category, the typicality of the metaphor to the source culture is also singled out, similar to Liang (2008)'s research. However, the point of departure was that this research would additionally explore the extent to which, in a classic novel of such stature, the images of those metaphors related to beauty that are not shared could be retained.

DATA

Hong Lou Meng (*HLM*), which depicts a group of aristocratic women living together and having very contented lives but subsequently met with a tragic ending, is widely regarded as a masterpiece of Chinese literature. It encompasses 120 chapters, where the first 80 chapters were written by Cao Xueqin in the mid-18th century. In the ten years of the creation of *HLM*, Cao revised it no less than 5 times, and there are some versions with added comments by Cao's companions (Wu & Natalia, 2017). So far, 12 different manuscript versions have been unearthed (Wu & Natalia, 2017). Currently, the most authoritative version is published by People's Literature Publishing House which was collated based on the Geng Chen version (庚辰本, revised in 1760), and is considered as the closest to Cao Xueqin's original work. It was first published in March 1982 and later republished in 2005. The reprint copy of 2005 was selected as the ST in this study.

Until now, two completed English versions of *HLM* were established: one was completed by David Hawkes and John Minford (DH), firstly published in 1973; and the other completed by Yang Xianyi and Gladys Yang (YY), initially published in 1978 (Shen, 2009). On the selection of the translated version of the original manuscript, YY's was translated based on the Geng Chen version, while DH used the Cheng Yi version (printed in 1792) (Li, 2017). Even though the sources used are different, according to Li (2017), the difference between the 2 sources is only in the plot. Therefore, there is a high probability that the descriptions of beauty are still intact. Incidentally, the whole volume of the translation of *HLM* was published at different times. For example, YY has 3 volumes on *HLM*, in which, volume 1 and volume 2 were published in 1978, while volume 3 was published in 1980; while DH in total had 5 volumes, which were published in 1973, 1977, 1980, 1982, and 1986 respectively. Thus, to make the reference consistent and clear, the earliest publication date is adopted in the citation.

YY's translation is said to be author-based, whilst on the other hand, DH's is reader-based. YY strived to obtain the original style and features, while DH adopted and infused western style and flavor. Since the main object of this study is how the two versions translated the different images used in describing the beauty of women, so the choice of vocabulary by the two TTs is of great importance. The translators of the two versions happened to come from different languages and cultures. In the YY translation, Yang Xianyi was a native speaker of Chinese, and he was proficient in the Chinese language and culture. Although his wife Gladys Yang was an English native speaker, Yang Xianyi completed the first draft of the translation of *HLM*, and most of the vocabularies were determined by him (Yu, 2009). The other version was done by the British translators David Hawkes and John Minford, whose mother languages were English, and the first 80 chapters of the novel were translated by Hawkes and the last 40 chapters by Minford (Li, 2017). As such, the comparison of vocabulary selection in translating different images of two TTs is a comparison between a native Chinese speaker, Yang Xianyi, and a native English speaker, Hawkes. Based on these differences, it is of significance to observe how a Chinese translator uses his translation skills to introduce this great story and

represent the Chinese female's beauty in Qing Dynasty to English readers. At the same time, it is interesting that the English translators have overcome the cultural differences to understand the Chinese novel and transfer their understanding into their mother language.

In *HLM*, there are a total of 975 characters, of which 480 of them are female (Xu, 1982). Cao made full use of the essence of the Chinese literary tradition and also tapped into his unique talent and imagination to depict the young female characters as beautiful as possible and to picture the beauty of each girl as unique as the language could portray. Many new phrases and expressions were created in the novel, and more than thirty types of rhetoric devices were employed to paint the panoramic view of *HLM*, among which, metaphor and simile were the most commonly utilised to describe different types of 'female beauty' (Feng, 2012). Utilizing metaphor and simile, Cao made the abstract beauty of the characters into something visually captivating.

The context of linguistic metaphors related to the portrait descriptions (face features, posture, and disposition) of all the young girls was selected as the scope of this research. Metaphors were identified according to the definition and classification proposed by Shu (2000) who categorised the metaphor (隐喻, *yǐn yù*) into two types: dominant metaphor (显性隐喻, *xiǎn xìng yǐn yù*) and recessive metaphor (隐性隐喻, *yǐn xìng yǐn yù*); and she also included 'compound phrase' as a metaphor. Dominant metaphor refers to an explicit comparison between two dissimilar entities: A like B (Shu, 2000). It is called 'simile' in English. Recessive metaphor is the 'metaphor' based on the English definition: A is (becomes) B. According to Shu (2000), the difference between dominant metaphor and recessive metaphor is the presence of comparative words. However, there were also sentences such as '眉不画而翠 (*méi bù huà ér cuì*, eyebrows not painted but appear as 'jade (green)')'. Even though there were no words like '是 (shì, is)', it was still considered as a recessive metaphor, as *HLM* is a novel written during the Qing Dynasty and the language used was not the same as today's Mandarin language. Sometimes words like '是 (*shì*, is)' might be omitted in poems, couplets, or descriptions. 'Compound phrases' are considered as metaphors because objects and images, e.g. 'almond eyes', are evident in English. Shu did not provide a specific term for this kind of metaphor; however, Wang (2007) used the term '隐喻词 (*yǐn yù cí*)' or 'compound phrase' to describe it. In addition, idioms and allusions containing metaphors, like '花容月貌 (*huā róng yuè mào*, flower face moon face)', '冰清玉润 (*bīng qīng yù rùn*, ice clear jade smooth)', '香培玉琢 (*xiāng péi yù zhuó*, fragrant made jade carving)', are also determined as metaphors because they consist of two compound metaphors. Therefore, metaphors of the following three types will be identified according to the definitions: a) Dominant metaphor, b) Recessive metaphor, and c) Compound phrase.

ANALYSIS

In this analysis, the samples chosen are categorised based on the relationship between the images and senses of the East and the West concerning shared, half-shared and non-shared metaphors. The types of metaphor are identified and the description of images and senses in the ST will be examined. Subsequently, the translation procedures used by YY and DH in interpreting the metaphors are identified and the procedures used concerning the source images and senses are compared. In the end, the extent to which the image of the source metaphor could be retained is expounded.

METAPHORS SHARED BETWEEN THE EAST AND THE WEST

Beauty images and senses that are universally shared between the East and West are not many: only one is found in the usage of the 'rose' metaphor. The example is shown below:

1）ST: 三姑娘的浑名是**玫瑰花**
Phonetic alphabet: *sān gū niáng de hún míng shì méi guī huā*
Back translation: the third girl's nickname is *the rose flower*.
YY: The third has the nickname *Rose*.
DH: The third - Master Bao's younger sister - we call "*The Rose*"

In this recessive metaphor, the object is the female character named Jia Tanchun, and the image is '玫瑰 *(méi guī)*' which is 'rose' in English. We can say that both YY and DH reproduce the same SL image in TT as 'rose' (Newmark's 1st translation procedure). This is allowed as there is no clash of image and sense with the TL culture. The TL culture has the same image and sense, so much so that we can conclude that the translator replaces the image in the SL with a standard TL image (Newmark's 2nd translation procedure). It is not fair to categorise the above phenomenon into either of Newmark's translation procedures since if we choose the former, we run the risk of thinking that the image belongs to SL; whereas if we choose the latter, we may erroneously consider that the image belongs to the TL. Thus, this research proposes a new name for this kind of translation procedure: "using the same image shared between SL and TL". As it has been shown in this novel, the character of Jia Tanchun is depicted as beautiful and clever but strict to the servants. Similarly, the image "roses" are beautiful flowers, but they come with thorns; people who pick them might be pricked by those thorns. Thus, this shared metaphor does not lead to any problem in the translation process.

METAPHORS HALF-SHARED BETWEEN THE EAST AND THE WEST

Some metaphors use images related to beauty and senses that are half shared between the East and the West. The example is as below:

2）ST: 唇绽**樱颗兮**
Phonetic alphabet: *chún zhàn yīn kē xī*
Back translation: lip *bloomy cherry*
YY: Her lips are *cherries*
DH: And she reveals, through parted *cherry* lips

In '唇绽樱颗兮 (*chún zhàn yīn kē xī*, lip bloomy cherry)' which is a recessive metaphor, it describes the female character, Xue Baochai, by stating that her mouth is small and pinkish-red. The image of 'cherry' is retained in YY's and DH's translation (Newmark's 1st translation procedure). The image of 'cherry' in the ST refers to 'Chinese cherry', which is usually small in shape and light red while the western cherry is bigger and has a darker red colour. In ancient China, one of the standards of women beauty is 'cherry small mouth (樱桃小嘴, *yīng táo xiǎo zuǐ*)', referring to the pouty mouth of a woman and the lips are light red like cherries. In the British National Corpus or BNC (BNC, 2007), there were 4 entries for the word 'cherry'. One refers to the title of a song, another refers to the colour of yarn and two others have a sexual connotative meaning. A song by Lana Del Rey with the title Black Beauty uses the 'cherry' metaphor as colour: "I keep my lips red, They seem like cherries in the spring". Here, the red is rather intense. While in the lyrics of the song title Cherry Lips by the singer Garbage, it uses the 'cherry' metaphor with sexual connotation: "With your cherry lips and golden curls, you could make grown men gasp". Hence, the image of 'cherry' is considered half shared in terms of sense between the East and the West as both use it with reference to lips, albeit one on the shape and light red, while the other stresses on the intense colour and may have sexual

connotations depending on the context (and in this context, there is no sexual connotation). Both groups of translators use the same image shared, or half-shared, between SL and TL (the newly coined procedure), though the image produces a slightly different sense in the two cultures. In terms of the translation of metaphor related to beauty, as long as the image retained in the translation does not clash with the TL culture, in the way that the sense is related to beauty (although there appears a slight difference in senses), we believe that the translation of metaphor is acceptable.

Another example of such is the metaphor 'snow' as in example 3 below:

3) ST: 一痕雪脯
   Phonetic alphabet: *yì hén xuě pǔ*
   Back translation: one mark *snow* chest
   YY: *snow-white* skin
   DH: *snow-white* flesh beneath

'一痕雪脯 (*yì hén xuě pǔ*, one mark snow chest)', which is a compound phrase, is translated by YY and DH as "snow-white skin" and "snow-white flesh beneath" respectively. Like the previous 2 examples, they both use an image that is shared which is 'snow' but both also added part of the sense which is "white". The word 'snow-white' is both shared in SL and TL culture. However, when it comes to the image of '雪 *(xuě*, snow)', it refers to the white color of skin in Chinese. For both ancient and modern China, fairer skin is perceived as more beautiful. There is a folk saying, '一白遮三丑 (*yī bái zhē sān chǒu*)', which means that "when the skin is white, you can cover many other facial defects". On the other hand, in BNC (2007), this entry often refers to the fable of Snow White or is used to describe 'white' colour as in "by the time the old boy got home, his hair had gone snow-white", and "his teeth are even a snow-white in colour", and it has nothing related to sense of beauty in English culture and it is usually not related to skin colour. For the West, however, tanned skin colour is much more desired (Germano, 2013). Both groups of translators use the same image half-shared between SL and TL (newly coined procedure in example 2) even though the translation of 'snow-white' may only invoke the sense of colour but not beauty. Again, the translation result is acceptable as long as the sense invoked by the image does not have serious clashes with the TL culture and the sense has only a slight difference across cultures.

METAPHORS NON-SHARED BETWEEN THE EAST AND THE WEST

For metaphors that are not shared between the East and the West, they have been classified based on the samples found in our research into 3 categories. The first category is where the SL image is very significant in Chinese culture. The second and third categories are images that are less significant whereby one has a set standard TL image while the other has an SL image that clashes with the target reader's perception.

METAPHORS NON-SHARED BETWEEN THE EAST AND THE WEST: BUT THE SL IMAGE IS VERY SIGNIFICANT IN THE CHINESE CULTURE

For some images which are unique to the Chinese culture, these SL images should be retained. This is because, firstly, these images will not have any clashes with the TL culture. After all, in the first place, these images do not exist in the TL culture. Secondly, the retention of these images is important to give an SL flavor to the TT reader. There are certain instances where the translator retained the SL image and added sense to bring in the meaning.

In Chinese culture, a few historical figures renowned for their beauty are used as a metaphor. One of which is '西施 (*xī shī*)', who is also known by her honorific '西子 (*xī zǐ*)'.

When this historical figure is first mentioned in the text, she was called '西子 (*xī zǐ*)', as in the example below:

> 4) ST: 病如**西子**胜三分
> Phonetic alphabet: *bìn rú xī zǐ sheng sān fēn*
> Back translation: sick like *Xi Zi* win three points
> YY: more delicate than *Xi Shi*[2].
> (Footnote: 2. A famous beauty of the ancient Kingdom of Yueh)
> DH: And suffered a tithe more pain in it than the beautiful *Xi Shi*.

In '病如西子胜三分 *(bìn rú xī zǐ sheng sān fēn*, sick like Xi Zi win three points)' which is a dominant metaphor, both YY and DH use the more well-known name to translate the same figure, i.e. 'Xi Shi'; and YY added a footnote as the addition of sense since this is the first mention, the footnote says "a famous beauty of the ancient Kingdom of Yueh"; while DH added an adjective to make it 'the beautiful Xi Shi'. '西子' which is another name for '西施' but '西施' is more well known by people. In the ST, when the same historical figure is presented several times, both names are used interchangeably. The reason is to avoid repetition, also, using the individual's name and honorific designation to address people was a habit in ancient China. This reproducing of the same SL image (one could consider this as the same SL image even though one is more an honorific) in the TL plus sense (Newmark's 7th procedure) is commendable because the image is vital for retaining the culture of ST and the sense will give some added information on the character to the target reader.

Next, '凤 (*fèng*, phoenix)' and '龙 *(lóng*, dragon)' are two mythical animals and totems in ancient China, and they are regarded as the supreme power and also symbolised Chinese culture. When images of the phoenix and dragon are used together, they are regarded as couples, in which phoenix refers to the powerful female symbolising the queen while the dragon is the symbol of the king, as shown in the example below:

> 5) ST: 美彼之态度兮，**凤**翯**龙**翔
> Phonetic alphabet: *méi bǐ zhī tài dù xī fèng zhù lóng xiáng*
> Back translation: beautiful her deportment *phoenix* fly *dragon* fly
> YY: she bears herself like a *phoenix* or *dragon* in flight
> DH: and I admire her queenly gait, like stately dance of *Simurgh with his mate*.

The phrase above is a recessive metaphor. The TTs translated the '凤 (*fèng*, phoenix)' and '龙 (*lóng*, dragon)' differently. YY translated the metaphor by simile retaining the SL image (Newmark's 3rd procedure) while DH replaced the SL image with a standard TL image that does not clash with the TL culture (Newmark's 2nd procedure) as "Simurgh with his mate." plus simile. The 'Simurgh' is a mythical bird in Persian, but more familiar among TL readers. Since the 'phoenix' and the 'dragon' symbolised the Chinese culture, in this respect the image should be retained as these images are important and are very much related to the source culture, and the addition of the adverb 'like' could better signal to the reader that it is figurative language. Unlike the image of example 4 where the source image needs more explanation, the images of example 5 do not need much explanation. Although one would contend that 'dragons' of the East and the West are not the same, however, this term could be generalised. As for DH who uses Newmark's second procedure, this, unfortunately, clashes with the SL culture since the Persian bird appearing in the Chinese land will cause cultural misrepresentation in the reader's mind. It is noteworthy that images that are significant in the SL texts, albeit only used metaphorically, should not be deculturised to TL norms as this will taint the ST's stories with foreign elements.

METAPHORS NON-SHARED BETWEEN THE EAST AND THE WEST: BUT THERE ARE SOMEWHAT EQUIVALENT
STANDARD TL IMAGES

For metaphors that are related to beauty that is not shared between the East and the West, but have somewhat equivalent standard TL images, it is proposed that for ST of such importance and based on works by Liu (2017), Venuti (1995), and House (1997), the standard TL image should not be used, but the ST image should be retained so that the reader will learn of the SL culture. To assist with understanding, a sense can be added (Newmark's 7th procedure) or the translation of metaphor is by simile plus sense (Newmark's 4th procedure). An illustration is evident in Example 6 below:

6）ST: 眼如水杏
Phonetic alphabet: *yǎn rú shǔi xìn*
Back translation: eyes like *apricot*
YY: her eyes *almonds swimming in water*
DH: - (omitted)

YY: her eyes were *lustrous and almond-shaped*
DH: those eyes like *sloes*;

'眼如水杏 (*yǎn rú shǔi xìn*, eyes like apricot, or literally 'water almond')' is a dominant metaphor that was used to describe the eyes of Xue Baochai who was presented twice in different chapters. '水杏 (*shǔi xìn*)' is a kind of round, yellow fruit, so the corresponding meaning in English is 'apricot'. In ST, Cao used this image to describe the eyes of the main character named Xue Baochai which were big, round, and gentle. YY translated it using the 'almond' image plus 'swimming in the water' sense, thus the procedures used is "replacing the image in the SL with a standard TL image that does not clash with the TL culture plus sense" and this could be an extended procedure derived from Newmark; while DH did not translate it in the first instance (Newmark's 6th translation procedure) and changed the metaphor into a simile and used the TL image 'sloes' (this could also be Newmark's extended procedure as "translation of metaphor by simile, replacing the image in the SL with a standard TL image that does not clash with the TL culture") in the second instance. 'Almond-eyed' and 'sloe-eyed' are standard TL images. 'Almond-eyed' is defined by Collins Online English Dictionary (n.d.) as "narrow oval eyes"; while 'sloe-eyed' means "having dark slanted almond-shaped eyes". Thus, both images give the sense of having narrow, oval-shaped eyes with a pointed end like an almond. Both terms are standard TL images that do not clash with the TL culture. However, the sense of shape given by these two translated images does not fit the SL description. It is only based on what the West perceived as beauty in an oriental person, but some Eastern people may prefer big and round eyes. Furthermore, YY added sense to the TL image: "swimming in water" and "lustrous". The first addition of sense could be wrong perhaps due to the translator misinterpreting the phrase '水杏 (*shǔi xìn*)' which could mean 'apricot' or 'water almond'. The second addition of sense is, however, legitimate as it gives the sense of the SL metaphor. Thus, it is suggested that one translates the dominant metaphor (which is itself a simile) as "her eyes were lustrous and big like apricot" or "those big eyes like apricot" with the addition of senses (Newmark's 7 procedure).

Another example is shown in Example 7 below:

7）ST: 如今来了这们一个神仙似的妹妹也没有
Phonetic alphabet: *rú jīn lái lē zhè me yí gè shén xiān sì de mèi mèi yě méi yǒu*
Back translation: now now come this one *spirit like* sister also don't have
YY: Even this newly arrived cousin who's *lovely as a fairy* hasn't got one either.
DH: And now this new cousin comes here who is *as beautiful as an angel* and she hasn't got one either;

In the example above, '神仙似的 (*shén xiān sì de*, spirit like)', a dominant metaphor, is translated by YY as "lovely as a fairy" which is a "translation of metaphor by simile using the same image shared between SL and TL plus sense" (new); and by DH as "as beautiful as an angel" using by "replacing the image in the SL with a standard TL image that does not clash with the TL culture plus sense". In this metaphor, the object is Lin Daiyu and the image is '神仙 (*shén xiān*, supernatural being)'. The image of '神仙 (*shén xiān*, supernatural being)' only exists in tales of Chinese belief and are considered as supernatural beings who are omnipotent, immortal, and extraordinarily beautiful. There is no equivalent in the TL. Conversely, from the Western perspective, 'a fairy' is "an imaginary creature with magical powers" (Collins Online English Dictionary, n.d.); while 'angels' "are spiritual beings that some people believe are God's servants in heaven…if you describe someone as an angel, you mean that they seem to be very kind and good" (Collins Online English Dictionary, n.d.). Both selected images of TT have positive connotations and they have both added senses like "lovely as" and "as beautiful as" to bring forth the sense. Both images could be used to connote beauty in the TL culture. However, just like example 5 where a foreign image 'Simurgh' was introduced to convey an oriental story, the translated 'angel' will introduce an inaccurate western or Christian worldview to the target readers who are reading a Chinese text. Thus, this is not encouraged. However, just like the word 'dragon' introduced in example 5, 'fairy' is quite a generalised word that could justify the word '神仙 (*shén xiān*, supernatural being)'. Hence, this is acceptable.

METAPHORS NON-SHARED BETWEEN THE EAST AND THE WEST: BUT THE RETENTION OF SL IMAGE CLASHES WITH THE TARGET READER PERCEPTION

When an SL image used in the target language is not related to beauty, it is extremely hard for people to conjure up the sense, thus distorting meaning-making for the target reader. This is shown in example 8 below:

8) ST: 鼻腻鹅脂
Phonetic alphabet: *bí nì é zhī*
Back translation: nose *oily goose fat*
YY: her nose *as sleek as goose fat*.
DH: a nose *as white and shiny as soap made from the white goose-fat*.

In this example '鼻腻鹅脂 (*bí nì é zhī*, nose oily goose fat)' which is a recessive metaphor, the object is '鼻 (*bí*, nose)', and the image is '鹅脂 (*é zhī*, goose fat)'. In Chinese, '鹅脂 (*é zhī*, goose fat)' refers to the solidified oil of goose, its color is usually white and the texture is smooth, referring to the good texture of nose that is smooth and exquisite. In translation, both YY and DH adopted the procedure of translation of metaphor by simile plus sense (Newmark's 4th translation procedure) into "her nose as sleek as goose fat" and "a nose as white and shiny as soap made from the white goose-fat", thus retaining the SL image. For DH's translation, we notice that the translator added another image of 'soap'. In terms of image, the word 'goose fat' appeared four times in BNC (2007). However, it refers to "a kind of food" that is in no way connected to beauty. Furthermore, 'fat' is not always a positive connotative word in English (BNC, 2007). Thus, the different connotations of this image will cause the reader of the TT to feel perplexed although they are trying to be open and creative in interpreting the culture from another language. On the aspect of adding sense, 'sleek' does not usually collocate with the nose. As for the addition of sense and new image by DH, "as white and shiny as soap made from", it is not acceptable as a nose which is 'shiny' is not beautiful and the addition of 'soap' does not reflect the SL culture. It is suggested that the above could be translated as "her/a nose as white and smooth as goose fat" (Newmark's 4th translation

procedure). The addition of sense and the change from recessive metaphor to dominant metaphor through the addition of the adverb "like" is to mitigate the bizarre effect that is evident when the image is retained.

Another example of such peculiar differences in culture is in example 9 below:

9）ST: **榴齿含香**
　　Phonetic alphabet: *liú chǐ hán xiāng*
　　Back translation: *pomegranate* teeth contain fragrant
　　YY: sweet the breath from her *pomegranate* teeth
　　DH: Teeth *like pomegranate pips*.

'榴齿 (*liú chǐ*, pomegranate teeth)' is a compound phrase which was translated by YY as "pomegranate teeth" while retaining the SL image (Newmark's 1st translation procedure) and by DT as "teeth like pomegranate pips" using the translation of metaphor by simile plus sense procedure where the word 'pips' is added (Newmark's 4th translation procedure). '榴齿 (*liú chǐ*, pomegranate teeth)' in ST refers to neat white teeth. The retention of SL image in the TT needs great imagination from the reader to envision the aesthetic as a pomegranate is a rather big fruit with red pips. A suggestion would be to translate the metaphor by simile plus sense (Newmark's 4th translation procedure) like "sweet the breath from her teeth as neat as rows of pomegranate pips" or "teeth as neat as rows of pomegranate pips", which may tone down the bizarre translation.

CONCLUSION

Based on the samples obtained from the metaphors related to beauty in *HLM*, they have been categorised into the shared, half-shared and non-shared categories. From the observation on metaphors related to beauty that is shared between the East and the West, the retention of the same image is acceptable, thus "using the same image shared between SL and TL", a newly added procedure, was employed for this research. On metaphors related to beauty that is half-shared between the East and the West, the retention of the same image is also acceptable as long as the image does not clash with the TL culture, even though there may be some slight differences in the senses but the differences are negligible. Thus, the procedure of "using the same image shared between SL and TL" is used. As for metaphors related to beauty that are not shared between the East and the West, the researchers divided the samples into 3 categories: (a) where SL image is very significant in the Chinese culture; (b) where there are somewhat equivalent standard TL images; and (c) where the retention of SL image clashes with the target reader perception. For category (a), because the SL culture is very significant, SL image can be retained (Newmark's 1st procedure), and/or sense may be added (Newmark's 7th procedure), and/or may be changed into simile (Newmark's 3rd procedure). This research also suggests the retention of an SL image by translation of metaphor by simile plus sense (Newmark's 4th procedure). The senses may be added in terms of a footnote or just a simple adjective. The use of TL image (Newmark's 2nd procedure) is not advised as it will undermine the significance of the source culture.

As for category (b), even though the source metaphors have the standard TL images, the standard TL image should not be accepted if (i) the standard TL image gives a different sense or (ii) the introduction of the TL image clashes with the SL culture. Some possible translation procedures for this category are the retention of SL image with sense (Newmark's 7th procedure) and translation of metaphor by simile using the same image shared between SL and TL plus sense (newly found procedure). As for category (c), the retention of a non-shared image will cause the reader a bizarre feeling as the image does not conjure up beauty. Thus, in

this situation, "translation of metaphor by simile retaining the image plus sense" (Newmark's 4th procedure) is important as it has been established earlier that the SL image is important to inform the reader about the true culture of the SL.

All in all, in translating metaphors related to beauty in canonised texts, here are the procedures proposed:

1. Using the same image shared/half-shared between SL and TL (refined from Newmark's 1st procedure);
2. Translation of metaphor by simile, retaining the image (Newmark 3rd procedure);
3. Translation of metaphor (or simile) by simile plus sense (Newmark 4th procedure);
4. Combining the same metaphor with sense (Newmark 7th procedure); and
5. Translation of metaphor by simile, retaining the image plus sense (added by the writers).

Meanwhile, the usage of standard TL image, be it added with sense or made more explicit through the usage of simile, should be avoided as far as possible.

As one moves towards globalisation, the intricacies of a culture need to be protected. The diversity of a language and culture should not be sacrificed for the sake of convenience. This is slowly noticed by readers who are constantly seeking books that could closely depict the culture of another 'world'. Therefore, for texts which are culturally bound, significant, or canonised and which could depict the culture of a people well, it is suggested that it is time to retain the SL culture, irrespective of who the coloniser and the colonized are, or which is a major or minor language during the translating process. One needs to avoid the supremacy of one culture over another by deculturation of the SL culture while uplifting the ascendency of the TL culture. Instead, the SL culture needs to be elevated. Simply put, respect for one's culture is needed and it starts with translation.

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