

A Comparative Analysis of Chinese-English Translation of Conceptual Metaphors in *Song of a Pipa Player*

LU Zhaoxia*

Cangzhou Jiaotong College, Hebei, China

luzx86@163.com

WANG Yuanyuan

Cangzhou Jiaotong College, Hebei, China

REN Liyuan

Wanquan District Health Bureau, Zhangjiakou City, Hebei, China

Abstract: In this paper, the Chinese to English Translation of conceptual metaphors in *Song of a Pipa Player*, a famous Chinese poem, is analyzed with references to the two English versions of Yang Xianyi & Gladys Yang and Xu Yuanchong. After a review of the translation of metaphors, this paper adopts a cognitive approach to metaphor translation analysis. The three types of conceptual metaphors confined by Lakoff and Johnson¹ are applied in the article. Finally, it was observed that three major translation methods are mainly employed in the two versions: retaining the source domain, replacing the original metaphor and deleting the metaphor.

Keywords: Conceptual Metaphor; Translation Studies; *Song of a Pipa Player*

1. Introduction

Metaphor is often seen as a rhetorical device to find similarities, and is commonly employed by poets to add literary charm in the East and the West. However, in 1980, Lakoff and Johnson applied cognitive approaches to metaphor and proposed the Conceptual Metaphor Theory (CMT), which confines metaphor as a cognitive mechanism of the human mind, later developed by many scholars in the field of cognitive linguistics. The theory considers that metaphor is a systematic mapping from a concrete conceptual domain (the source domain) to an abstract one (the target domain), serving as a way of thinking and cognition that can be reflected in language. In other words, metaphors help people understand abstract ideas by connecting them to things they already know.

Translating metaphors in poetry from one specific language into the other is challenging as metaphors in the source language often use linguistically, culturally and cognitively specific references and may not have an equivalent expression in the target language. Translators must preserve the intended meaning and make the language accessible to readers in the target language while considering the cultural and aesthetic qualities of the original text. The proposal of conceptual metaphor provides a new research approach for metaphor translation in poetry. The application of CMT in poetry translation allows translators to approach metaphors as cognitive mechanisms that shape our understanding of the world, as well as delving deeper into the conceptual mappings involved in the metaphors and finding creative solutions for translation.

Song of a Pipa Player is a long narrative poem by Bai Juyi, a renowned poet of the Tang Dynasty in China. In the poem, by describing the female Pipa player's superb playing skills and her unfortunate experience, the poet employed many metaphorical images to implicitly express his deep appreciation and sympathy for the Pipa player, and his depression of being banished from the court. There are many English translations of *Song of a Pipa Player*, among which the two well-known ones are translated by Yang Xianyi & Gladys Yang and Xu Yuanchong.

In view of this, by comparing the strategies of translating conceptual metaphors in the two English versions of *Song of a Pipa Player*, this study provides specific examples and analysis from the aspects of linguistics, culture, and cognition. The findings are to help target language readers better understand the true essence of the poetry and contribute to cross-cultural understanding and appreciation of the conceptual metaphors in *Song of a Pipa Player*.

* Corresponding Author

2. Literature Review

In the studies of metaphor translation, three issues have been commonly posed: the translatability of metaphor, the translation strategies of metaphor, and the translation related to the cognitive mechanism of metaphor.

At the early stage, the studies of metaphor translation emphasized the translatability of metaphor. M. B. Dagut² believed that metaphor is untranslatable because of “the complex of cultural and linguistic factors involved in each case”. According to Fernández,³ Dagut’s view is with proponents such as Vinay, Darbelnet and Nida. Mason⁴ proposed that the translation of metaphor depends on the degree of the overlap of the cultural and semantic contexts that the metaphor has in the source language and the target language. Thus, the translatability of metaphor is conditional. His proposal is with Newmark⁵ and Toury.⁶ However, some scholars insist that metaphor can be fully translated, which is supported by Kloepfer,⁷ Zhao Yanchun,⁸ and Reiss.⁹

Along with the discussions on the translatability of metaphor, the research on translation strategies has mainly been done from two different orientations: the source-oriented approaches and the target-oriented approaches. Regarding the source-oriented approaches, the representatives are Raymond Breock and Peter Newmark. Breock¹⁰ proposed three modes of metaphor translation: (1) translation “sensu stricto”-transferring both source language (SL) tenor and vehicle into target language (TL), (2) substitution, and (3) paraphrase. Meanwhile, Newmark¹¹ proposed seven main procedures for translating metaphor, namely, reproducing the metaphor in the TL, replacing the image in the SL with a standard TL image, using simile to retain the image, simile plus sense, conversion of metaphor to sense, deletion, and same metaphor combined with sense. In terms of the target-oriented approaches, Toury¹² summarized four categories of metaphor translation: (1) metaphor into the “same” metaphor; (2) metaphor into “different” metaphor; (3) metaphor into non-metaphor; (4) metaphor into zero. These studies are all confined to the assumption that metaphor translation is only an interlingual phenomenon.

Since the conceptual metaphor theory was put forward by Lakoff and Johnson, it has provided new insights into the study of metaphor translation. Christina Schäffner¹³ proposes that metaphor is not only a rhetorical component but also a cognitive process. She provided five cases for translation metaphor: translation at the micro-level, to make entailment explicit, to elaborate the metaphor, to translate the metaphor under a more abstract conceptual metaphor, and to reflect different aspects of the metaphor. In “Translation Studies and the Cognitive Theory of Metaphor”, Eva Samaniego Fernandez¹⁴ challenges the conventional methods used in research on metaphor translation, arguing that they rely too heavily on limited data and corpora and studies need to delve deeper into the essence of metaphor. Besides, many scholars have implemented the studies under the mechanism of source domain, target domain and mapping. In 1995, Mandelblit¹⁵ proposed “the cognitive translation hypothesis”, in which two translation schemes are considered: (1) Similar mapping conditions which will be obtained if no conceptual shift occurs between the metaphors of the two languages; (2) Different mapping conditions which will be obtained in case a conceptual shift takes place with the metaphors of two languages in presence. Based on the two schemes, five primary translation techniques are discussed, including rendering the SL metaphor through choosing a TL simile, paraphrase, footnote, explanation, and omission. Later, Al-Hasnawi further developed Mandelblit’s two schemes and delved into metaphor translation from the perspective of cultural differences between the SL and TL. He added one more scheme to Mandelblit’s: “metaphors having similar mapping conditions but lexically implemented differently.”¹⁶ In recent years, more studies on metaphor translation have been implemented from Conceptual Metaphor Theory and more attention has been added to the different case studies.¹⁷⁻²¹

To summarize, scholars have explored the translatability of metaphor, the different strategies for metaphor translation, and the cognitive mechanisms involved in metaphor translation. Meanwhile, it also draws great attention to analyzing the cognitive flow and the deep cultural cognition roots of metaphors to better understand translation strategies in specific texts. Hence, drawing upon prior research, the present study undertakes an analysis of the translation strategies employed by Yang Xianyi & Gladys Yang and Xu Yuanchong in translating *Song of a Pipa Player* for diverse categories of conceptual metaphors. This investigation, built upon earlier scholarship, is aimed to advance the understanding of C-E translation

strategies of metaphors in poetry.

3. Translating Conceptual Metaphor in *Song of a Pipa Player*

This section explores the three types of conceptual metaphors in *Song of a Pipa Player* by analyzing their distinct cultural features, original meanings, and metaphorical meanings. More importantly, a comparative and analytical investigation of the translation of Xu Yuanchong and Yang Xianyi & Gladys Yang is conducted with reference to specific instances.

3.1 Translating Ontological Metaphor

The ontological metaphor refers to using tangible objects or materials to comprehend the human experience, whereby they are referenced, categorized, quantified, and metaphorically inferred. According to Lakoff and Johnson,¹ ontological metaphor is a significant basis for people to comprehend objects in reality by experience. The ontological metaphor can be further divided into three types: (1) entity and substance metaphor, (2) container metaphor, and (3) personification.

(1) Musical Instruments Mapping the Music

In *Song of a Pipa Player*, the musical instruments are referred metaphorically to the music, which are distinguished by the melodious sounds produced separately. By connecting abstract music to tangible instruments, the function of music is projected onto the characteristics of instruments in the cognitive system. Thereby, the understanding of one intangible experience is constructed by the tangible entity within a conceptual system.

The two examples related to the type of musical instrument mapping the music and their English versions are presented as follows.

Example 1:

ST: 主人下马客在船，举酒欲饮无管弦。（白居易，琵琶行）

TT1: The host alights from his horse, the guest is aboard,

They raise their cups to drink but have no *music*.²²

TT2: My friend and I dismounted and came into the boat,

We wished to drink but there was no *music* afloat.²³

Example 2:

ST: 浔阳地僻无音乐，终岁不闻丝竹声。（白居易《琵琶行》）

TT1: Xunyang is a paltry place without any music,

For one year I heard no *wind instruments, no strings*.²²

TT2: The city's too remote to know melodious song,

So I have never heard *music* all the year long.²³

In the source text, “管弦” and “丝竹” are two compounds which consist of two morphemes as well as two words. “管”“弦”“丝”“竹” are literally different kinds of traditional Chinese musical instruments. “管” and “竹” are referred to the pipe or wind instruments, while “弦” and “丝” are referred to the string instruments. The poet, Bai Juyi, metaphors them as the music played by the musical instruments as a whole. Therefore, The ontological metaphors “管”“弦”“丝”“竹” build up a specific mapping from a concrete conceptual domain (the musical instruments) to a larger and more abstract conceptual domain (the music). By recognizing the characteristics of these musical instruments, the readers can understand the attributes of music.

In Example 1, Xu and Yangs both translated “管弦” into “the music”. In other words, both creatively utilized the target domain to interpret the source domain. Or, they adopted a method of translating a metaphor in ST into no metaphor in TT. Hence, they avoided a cultural gap between the source language and the target language and rendered the figurative implications of the phrase explicitly to the reader. In Example 2, the translators adopted different translation methods. Xu translated “丝竹” into “the music”

(translating a metaphor in ST into no metaphor in TT), but Yangs literally translated the phrase into “wind instruments” and “strings”. It is a translation of maintaining the metaphor in ST. Yangs’ version managed to retain the source domain of the phrase “*丝竹*”, but they used the verb “*heard*” to imply that it is the music played by the respective musical instruments. It perfectly conserves the original image in the source culture, but also increases the reader’s difficulties in understanding the implied meaning or the target domain of “*丝竹*” indicated by the use of metonymy.

(2) Voice of People Mapping the Music

In the original poem, the music played by Pipa is compared to the talk, the cry and the murmur of a person. The poet employed personification or mapped the human features (the source domain) to describe the characteristics of the non-human sound of Pipa (the target domain). In this way, the music of Pipa is endowed with a human’s emotions, which can evoke the familiarity and empathy of the reader.

Three examples are listed as followings.

Example 3:

ST: 弦弦掩抑声声思，似诉平生不得志。(白居易《琵琶行》)

TT1: Each chord strikes a *pensive* note,

As if *voicing* the disillusion of a life time.²²

TT2: Each string she plucked, each note she struck with *pathos strong*,

All seemed to *say* she’s missed her dreams all her life long.²³

Example 4:

ST: 大弦嘈嘈如急雨，小弦切切如私语。(白居易《琵琶行》)

TT1: The high notes wail like pelting rain,

*The low notes whisper like soft confidences.*²²

TT2: The thick strings loudly thrummed like the petting rain,

*The fine strings softly tinkled in a murmuring strain.*²³

Example 5:

ST: 凄凄不似向前声，满座重闻皆掩泣。(白居易《琵琶行》)

TT1: Music *sadder* far than the first melody,

And at the sound not a man of us has dry eyes.²²

TT2: *So sad, so drear*, so different, it moved us deep,

Those who heard it hid the face and began to weep.²³

In the source text, the music of Pipa is personified as the voice of people. In Example 1, “*掩抑*” can be used to describe the low sound of the Pipa as well as a sad feeling of a person. “*思*” is a verb in Chinese, which is “to miss”. “*诉*” is “to tell or complain” in Chinese. In Example 2, in the line “*小弦切切如私语*”, “*切切*” is an onomatopoeia of the light sound of Pipa. “*私语*” is the murmur or whisper of a person. “*如*” is a preposition “like”, and the word builds up a direct mapping from the conceptual sound of the Pipa (the target domain) to the voice of a person (the source domain). In Example 3, “*凄凄*” is used both as the onomatopoeia of the light sad sound of Pipa and the sound of a person’s sobbing. From the three examples, it can be concluded that the music sound of Pipa is conceptually metaphored as different voices of a person, or the conceptual metaphor “the pipa is a person” and “the music is the voice” are established, which personifies the music of Pipa and embodies it with the feelings of a person.

In the two English versions, Xu and Yangs both employed the English words to reflect the personification in the source text. “*掩抑*” was translated as “*pensive*” and “*pathos strong*” separately to indicate the sadness. “*诉*” was translated into “*voicing*” and “*say*”, and “*私语*” was translated into “*whisper*” and “*murmuring*”. “*凄凄*” was translated into “*sadder*” and “*sad*” to show the emotions expressed by the music. In terms of the translation methods, both versions convert the conceptual metaphor (personification) in ST directly into

the conceptual metaphor in TT. In other words, the conceptual metaphors “*The Pipa is a person*” and “*the music is the voice*” are present both in the ST and the TT. Even though the translators adopted different translation skills, for instance, “*凄凄*” was converted into a verb by Yangs but an adjective by Xu, both took the source domain to interpret the emotions delivered by the music of Pipa, which makes the lines familiar and straightforward for the reader.

3.2 Translating Structural Metaphor

Structural metaphor enables people to utilize the expression that is used to describe a particular concept through another concept, “quantify them...they allow us... to use one highly structured and clearly delineated concept to structure another.”²¹ The cognitive domains of these concepts are different, but their structures remain consistent, with corresponding components exhibiting regular relationships. The source domain of a structural metaphor provides an abundance of knowledge structure for the target concept. Therefore, the cognitive function of these metaphors is to utilize the structure of the source domain to understand the target domain, which is achieved through mapping.

(1) Sound of Other Objects Mapping the Music

The poet Bai Juyi described the music of the Pipa with the sound of other objects. Structural metaphors such as “*银瓶乍破水浆迸*”, “*铁骑突出刀枪鸣*”, “*四弦一声如裂帛*” and “*大珠小珠落玉盘*” use the form of noun and verb collocation to present a magnificent picture, further showcasing the extraordinary capabilities of the pipa player. The music of Pipa is structured by the concept of the visible smashed silver bottle, the splashed water, the audible sudden clashing sound of swords and the falling of pearls on the jade plate, the touchable tearing of silk and cloth. These structures are concise yet rich in meaning, and their employment of rhetorical devices is highly astute. When translating these structural metaphors, translators need to consider how to accurately and concisely translate overlapping words. The translation of two examples related to the structural metaphor is presented as follows:

Example 6:

ST: 嘈嘈切切错杂弹, *大珠小珠落玉盘*。(白居易《琵琶行》)

TT1: Wailing and Whispering interweave,

*Like pearl large and small cascading on a plate of jade.*²²

TT2: When mingling loud and soft notes were together played,

*You heard large and small pearls cascade on plate of jade.*²³

Example 7:

ST: *银瓶乍破水浆迸*, *铁骑突出刀枪鸣*。(白居易《琵琶行》)

TT1: *Then a silver bottle is smashed, out gushes the water,*

*Armoured riders charge, their swords and lances clang.*²²

TT2: *Suddenly we heard water burst a silver jar,*

*And the clash of spears and sabres come from afar.*²³

Example 8:

ST: 曲终收拨当心画, *四弦一声如裂帛*。(白居易《琵琶行》)

TT1: when the tune ends, she draws her pick full across,

*And the four strings give a sound like the tearing of a silk.*²²

TT2: She made a central sweep when the music was ending,

*The four strings made one sound, as of silk one was rending.*²³

In the three examples, the music of Pipa is compared to the sound of some concrete objects, such as the sound of falling pearls on the plate of jade, the explosive sound of a silver jar, the clang of the spears, the tearing of a silk. All the sounds are full of imagination and bring the reader into the scene of enjoying

the music. Therefore, “the music is the sound of an act.” When translating these words, the translator must understand the metaphorical cognitive process of the source language to effectively convey information and complete the cross-cultural communication act of translation.

When translating the lines above in this section, both Xu and Yangs managed to preserve the source domain in the target text. However, compared to Yangs’ version, Xu tended to enhance the readability and acceptability by adding some words, such as “You heard”, “we heard” to lead the reader to get close to the target domain or to understand what the sound is about. Compared to Xu, Yangs maintained the liberated meaning of the original text to the greatest extent, which, to some degree, increases the difficulties of the reader in understanding the connection between the source domain and the target domain.

(2) Journey Mapping Love

In the following example, love is compared to the journey, which is an outstanding example of structural metaphor.

Example 9:

ST: 商人重利轻别离，前月浮梁买茶去。（白居易《琵琶行》）

TT 1: The merchant thought only of profit: to seek it *he leaves her*,

Two months ago he went to Fuliang to buy tea.²²

TT 2: The merchant *cared for money much more than for me*,

One month ago he went away to purchase tea.²³

In the original poem, the author used “商人重利轻别离，前月浮梁买茶去” to describe that the lonely pipa player, who, despite being wedded, is neglected by her spouse and is left to fend for herself in a desolate chamber whenever he tends to his business affairs. From a cultural perspective, “别离” originally referred to parting during a journey, but here it symbolizes the estrangement between husband and wife, implying that the pipa girl must endure the anguish of yearning brought about by separation.

Yangs rendered the original line as “The merchant thought only of profit: to seek it he leaves her”, Xu translated it as “The merchant cared for money much more than for me”. Yangs’ translation preserves more the source domain and they literally translated “别离” into “leave”. However, Xu crossed the source domain to the target domain, and translated it into “cared... more than”. The use of “cared” showed the emotion in love and rendered the translation more accessible for the target language readers. Therefore, Of the two translations, Xu’s was more straightforward in expressing the poet’s intent.

3.3 Translating Orientational Metaphor

The orientational metaphor refers to the formation of metaphorical expressions related to spatial orientation, such as up and down, inside and outside, front and back, deep and shallow, and central and peripheral. It is a form of metaphor that views objects, activities, emotions, and ideas as having a spatial orientation.¹ These metaphors arise from bodily interactions and experiences with the physical spatial environment. In other words, the conceptual experiences of humans can be compared to the spatial metaphorical expression.

This paper collects five instances of orientational metaphors which map spatial orientation to human action and time in *Song of a Pipa Player*. Linguistically, they are composed of two words and the collocation of the words impacts their meaning.

(1) Spatial Orientation Mapping Action

The words indicating spatial orientation in Chinese are often used to map human actions. The following are examples from *Song of a Pipa Player*.

Example 10:

ST: 主人下马客在船，举酒欲饮无管弦。

TT1: The host *alights from his horse*, the guest is aboard,

They raise their cups to drink but have no music.²²

TT2: My friend and I *dismounted* and came into the boat,
We wished to drink but there was no music afloat.²³

Example 11:

ST: 移船相近邀相见

TT1: *Rowing closer*, we ask if we may meet the musician, ...²²

TT2: We *moved* our boat *towards* the one whence came the strain, ...²³

Example 12:

ST: 座中泣下谁最多? 江州司马青衫湿。

TT1: The assistant prefect of Jiangzhou is so *moved*,
That his blue coat is wet with tears.²²

TT2: Of all the company at table who *wept* most?
It was none other than the exiled blue-robed host.²³

In the three examples, the first “下” (down) is referred to “get down of”, the second “下” (down) combined with “泣” is to “weep”, and “近” (near or close to) in the poem is referred to “get close to”. The orients are employed to show the act of a person or an object.

In Example 10, the poet delineates a desolate scene of parting from his guest by narrating “主人下马客在船，举酒欲饮无管弦”。In this particular context, “下” collocated with “马” is employed metaphorically to signify the act of dismounting from a horse. Yangs translated it as “alights”, and Xu translated it as “dismounted”, both of which adopted a liberal translation, accurately conveying this action as a verb, owing to its commonality and ease of comprehension, which is familiar to Western readers and can produce the same perception as the source language readers. Yangs translated “下马” into a phrase “alights from the horse”, which indicates the act as well as the act bearer “马”. Xu translated “下马” into an act “dismounted” in which there is a miss-out of the image of “马”.

In Example 11, in the original text, “近” is also employed as a verb, which indicates the moving of the boat which the poet and his friends were on towards the boat which the Pipa player was on. Yangs translated the word “近” into “Rowing closer”, and Xu translated it into “move...towards”. Both of them translated the directional word into a verb to indicate the action of the boat, which adapts to the understanding of the target reader and the language form of English.

In Example 12, the poet used “座中泣下谁最多? 江州司马青衫湿” to describe the scene where the poet was moved to tears while listening to the performance of the Pipa player. The Pipa player’s circumstances reminded the poet of their tragic experiences, evoking emotions from the music and rendering their blue coat wet with tears. From a cognitive mechanism perspective, the source domain of “下” is the concrete spatial concept of “down”, and the target domain is the abstract action concept of “falling down”. Yang Xianyi translated it as “moved” by expressing its meaning through a specific action, while Xu Yuanchong translated it as “Of all the company at table who wept most” by deleting the original metaphor. Both translators used the method of replacing the original usage of “泣下”, because if “down” were translated directly, the target language readers would be confused and unable to understand the author’s intended meaning.

From the analysis above, it can be found that both Xu and Yangs managed to convey the source domain of the spatial orientation to the target reader.

(2) Spatial Orientation Mapping Time

Two instances of spatial orientation mapping time are found in the poem. Both of the examples are about “前”, but with different collocations, “前月” and “前声”. Therefore, “前” has different meanings.

Example 13:

ST: 商人重利轻别离，前月浮梁买茶去。

TT1: The merchant thought only of profit: to seek it he leaves her,

Two months ago he went to Fuliang to buy tea.²²

TT2: The merchant cared for money much more than for me,

One month ago he went away to purchase tea.²³

Example 14:

ST: 凄凄不似向前声，满座重闻皆掩泣。

TT1: Music sadder far than the first melody,

And at the sound not a man of us has dry eyes.²²

TT2: So sad, so drear, so different, it moved us deep,

Those who heard it hid the face and began to weep.²³

In Example 13, the author's description of “商人重利轻别离，前月浮梁买茶去” shows that the lonely Pipa player, who, despite being wedded, is neglected by her spouse and is left to fend for herself in a lonely chamber whenever he tends to his business affairs. From the perspective of cognitive mechanism, the source domain of “前” is the concrete spatial concept of “front”, while the target domain is an abstract temporal concept. Yangs translated it as “two months ago”, while Xu translated it as “one month ago”. They had different understandings of “前月”. In Chinese, Yangs' “two month ago” is more precise because in referring to time, “前” is used to describe the time before the previous one, such as “前年” is two years ago, and “前天” is two days ago.

In Example 14, the author described the Pipa girl's superb playing skills with “凄凄不似向前声，满座重闻皆掩泣”. From the aspect of linguistics, “前” means the former, which here is metaphorically a concept of time “previous”. Yangs translated it as “the first”, which is a literate translation. This translation is capable of conveying the source domain of the conceptual metaphor of “前”. Xu translated it “So sad, so drear, so different, it moved us deep”, who broke the structure of the original sentence and conveyed the meaning of the whole sentence by avoiding the translation of “前”. It is a zero translation of the concept metaphor “前”.

4. Conclusion

This article compares and analyzes the translations of the concept metaphors in the two English versions of *Song of a Pipa Player* by Yang Xianyi & Gladys Yang and Xu Yuanhong. Through the comparative analysis of the two English versions, this paper demonstrates that human cognition can significantly influence the translation methods. Upon analyzing the examples from the translations of Yang Xianyi & Gladys Yang and Xu Yuanhong, it was observed that retaining the original metaphor is employed when dealing with ontological metaphor, orientational metaphor, and structural metaphor involving sound because it can maintain the linguistic meaning and cultural concept in original culture with easily comprehensible metaphorical expressions. However, when translating ontological metaphor with distinctive Chinese cultural concept, orientational metaphor expressing time, and structural metaphor involving emotion construction, the translators primarily replaced the original metaphor and deleted the original metaphor in order to enhance the readability and acceptability of their translation, even though Yangs' version managed to maintain more of the conceptual images than that of Xu's.

Acknowledgements: Many thanks to the funding of the program “Research and Practice Project on English Teaching Reform in Higher Education Institutions in Hebei Province in 2023 (Course Ideological and Political Digital Resource Library) (2023YYSZ091)”.

Declaration of Interest Statement: The authors declare that they have no conflict of interest.

References:

1. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live by*. Chicago: University of Chicago press.
2. Daught, M. B. (1976). Can “metaphor” be translated?. *International Journal of Translation*, 22 (1), 21-

- 33.
3. Fernández, E. S., Sacristan, V. M., & Fuertes-Olivera, P. A. (2005). Translations we live by: The impact of metaphor translation on target systems. In Fuertes-Olivera, P. A. (ed.). *Lengua y Sociedad: Investigaciones Recientes en Lingüística Aplicada* (pp. 61-82). Valladolid: Universidad de Valladolid Press.
 4. Mason, K. (1982). Metaphor and translation. *Babel*, 28 (3), 140-149.
 5. Newmark, P. (1981). *Approaches to Translation*. Oxford: Pergamon Press.
 6. Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam/Philadelphia: John Benjamins.
 7. Kloepfer, R. (1981). Intra-and intercultural translation. *Poetics Today*, 2 (4), 29-37.
 8. Zhao, Y. (1999). Explanatory power of relevance theory to translation. *Modern Foreign Language*, (3), 276-295.
 9. Reiss, K. (2000). *Translation Criticism, the Potentials and Limitations: Categories and Criteria for Translation Quality Assessment*. Translated by Rhodes, E. F. Manchester: St Jerome Publishing Company.
 10. Van den Broeck, R. (1981). The limits of translatability exemplified by metaphor translation. *Poetics Today*, 2 (4), 73-87.
 11. Newmark, P. (1980). The translation of metaphor. *Babel*, 26 (2), 93-100.
 12. Toury, G. (2012). *Descriptive Translation Studies and Beyond* (pp. 125). Amsterdam/Philadelphia: John Benjamins.
 13. Schäffner, C. (2004). Metaphor and translation: Some implications of a cognitive approach. *Journal of Pragmatics*, 36 (7), 1253-1269.
 14. Fernández, E. S. (2011). Translation studies and the cognitive theory of metaphor. *Review of Cognitive Linguistics*, 9 (1), 262-279.
 15. Mandelblit, N. (1995). The cognitive view of metaphor and its implications for translation theory. *Translation and Meaning*, Part 3 (pp. 483-495). Maastricht: Maastricht University Press.
 16. Al-Hasnawi, A. R. (2007). A cognitive approach to translating metaphors. *Translation Journal*, 11 (3). Retrieved November 8, 2023, from <http://translationjournal.net/journal/41metaphor.htm>.
 17. Wang, M., & Liu, Y. (2015). Translation of TCM terms from the perspective of conceptual metaphor. *Chongqing Medical Journal*, (33), 4743-4744.
 18. Roderick, I. (2019). Metaphor and social action: How worker attention is translated into capital. *Social Semiotics*, 29 (1), 29-44.
 19. Magaña, D. (2019). Cultural competence and metaphor in mental healthcare interactions: A linguistic perspective. *Patient Education and Counseling*, 102 (12), 2192-2198.
 20. Shao, L., & Huang, L. (2020). Translation of conceptual metaphors in Dust Settled Down from the perspective of cognitive stylistics. *Shandong Foreign Language Teaching*, (2), 93-104.
 21. Khalifah, L., & Zibin, A. (2020). Arabic-English metaphor translation from a cognitive linguistic perspective: Evidence from Naguib Mahfuz Midaq Alley and its translated version. *Babel*, 68 (6), 860-889.
 22. Yang, X., & Dai, N. (2001). *Tang Poems* (pp. 237-240). Beijing: Foreign Language Press.
 23. Xu, Y. (2011). *Three Hundred Poems of the Tang Dynasty* (pp. 126-129). Beijing: Zhonghua Book Company.