



**TRANSLATION STRATEGIES FOR METAPHORS IN *FORTRESS BESIEGED* FROM CHINESE INTO ENGLISH BASED ON SEMANTIC AND COMMUNICATIVE TRANSLATION**

By

**TIAN DANDAN**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

**August 2024**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the degree of Doctor of Philosophy

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**Chairman : Muhammad Alif Redzuan bin Abdullah, PhD**  
**Faculty : Modern Language and Communication**

The *Fortress Besieged* is a contemporary satire that is often referred to as an “encyclopaedia of metaphors” in Chinese literature. In satirical works, these metaphors often carry multi-layered meanings, and these cultural differences are magnified, making translation even more difficult. The loss of metaphorical imagery not only means the loss of the cultural connotations and satirical impact of the original work, but also causes readers to misunderstand the true meaning of the source text, which is unacceptable.

Therefore, this study focuses on the translation strategies of metaphors in *Fortress Besieged* and aims to: (1) identify translation strategies that translators employ when translating metaphors from Chinese into English in *Fortress Besieged*; (2) analyse the outcomes that such translation strategies produce in terms of preserving the metaphorical images and meanings; and (3) discuss the reduction of these inappropriate outcomes arising from the

metaphor translation strategies used in *Fortress Besieged*, based on the combination of Newmark's semantic and communicative translation.

Drawing on Newmark's (1981) semantic and communicative theories, which outline the preservation of metaphorical images and the communication of metaphorical meaning, this study applies a qualitative interpretive paradigm to analyse the metaphor translation strategies employed by the American translator and writer Jeanne Kelly and the Chinese-American scholar Nathan K. Mao. The analysis of the translation strategies for 261 metaphors in *Fortress Besieged* revealed that 52.9% of the metaphorical images were omitted in the English translation because there were no English equivalents or because the communicative translation strategy was only to convey the intended meaning. The study found that 68.6% of the metaphor translations produced appropriate outcomes (either preserving both image and meaning or meaning alone). 31.4% of the translations resulted in inappropriate outcomes (losing either image, meaning, or both). The study highlighted that cultural and linguistic gaps led to the loss of the metaphorical images in more than half of the translations, diminishing cultural connotations and literary values.

In this study, Newmark's (1981) metaphor translation procedures were adapted to better accommodate the translation of metaphors with the particular cultural background of China. Based on the combination of semantic and communicative translation strategy, the study aims to achieve a more accessible translation through the appropriate use of translation strategies in order to preserve the metaphorical images while explaining the metaphorical

meaning to reflect the emotional nuances and literary value of the source text. Therefore, exploring the translation of metaphors in satirical novels such as *Fortress Besieged* is crucial as it helps to reproduce the linguistic artistry and aesthetic value of literary works.

**Keyword:** Translation Strategies, Metaphor Translation, Semantic and Communicative Translation

**SDG:** GOAL 4: Quality Education



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia  
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**STRATEGI PENTERJEMAHAN METAFORA DALAM *FORTRESS  
BESIEGED* DARIPADA BAHASA CINA KEPADA BAHASA INGGERIS  
BERDASARKAN TERJEMAHAN SEMANTIK DAN KOMUNIKATIF**

Oleh

**TIAN DANDAN**

**Ogos 2024**

**Pengerusi : Muhammad Alif Redzuan bin Abdullah, PhD**  
**Fakulti : Bahasa Moden dan Komunikasi**

The *Fortress Besieged* ialah satira kontemporari yang sering dirujuk sebagai “ensiklopedia metafora” dalam kesusasteraan Cina. Dalam karya satira, metafora ini sering membawa makna berbilang lapisan, dan perbezaan budaya ini diperbesar, sekali gus menjadikan proses penterjemahan menjadi lebih sukar. Kehilangan imejan metafora bukan sahaja bermakna hilangnya konotasi budaya dan kesan satira dalam karya asal tetapi juga menyebabkan pembaca salah faham maksud sebenar teks sumber, iaitu suatu perkara yang tidak boleh diterima.

Oleh itu, kajian ini memfokuskan pada strategi terjemahan metafora dalam *Fortress Besieged* dan menyasarkan objektif yang berikut: (1) mengenal pasti strategi penterjemahan yang digunakan oleh penterjemah semasa menterjemahkan metafora daripada bahasa Cina kepada bahasa Inggeris dalam *Fortress Besieged*; (2) menganalisis hasil yang dihasilkan oleh strategi

terjemahan dari segi memelihara imej dan makna metafora; dan (3) membincangkan pengurangan hasil yang tidak sesuai yang timbul daripada strategi penterjemahan metafora yang digunakan dalam *Fortress Besieged*, berdasarkan gabungan terjemahan semantik dan komunikatif Newmark.

Berdasarkan teori semantik dan komunikatif Newmark (1981), yang menggariskan pemeliharaan imej metafora dan komunikasi makna metafora, kajian ini menggunakan paradigma tafsiran kualitatif untuk menganalisis strategi terjemahan metafora yang digunakan oleh penterjemah dan penulis Amerika Jeanne Kelly dan sarjana Cina. - Amerika, Nathan K. Mao. Analisis strategi terjemahan untuk 261 metafora dalam *Fortress Besieged* menunjukkan bahawa 52.9% daripada imej metafora telah ditiadakan daripada terjemahan bahasa Inggeris kerana ketiadaan padanan bahasa Inggeris atau kerana strategi terjemahan komunikatif hanya untuk menyampaikan maksud yang dimaksudkan. Ujian itu menemui 68,6% daripada terjemahan metafora menghasilkan hasil yang sesuai (sama ada menyimpan imej dan makna atau makna sahaja). 31.4% terjemahan menghasilkan hasil yang tidak sesuai (kehilangan sama ada imej, makna, atau kedua-dua). Ujian itu menyatakan bahawa ruang budaya dan bahasa menyebabkan kehilangan imej metafora dalam lebih dari separuh terjemahan, mengurangi konnotasi budaya dan nilai literari.

Dalam kajian ini, prosedur penterjemahan metafora Newmark (1981) telah disesuaikan untuk lebih menampung penterjemahan metafora dengan latar belakang budaya tertentu di China. Berdasarkan gabungan strategi

terjemahan semantik dan komunikatif, kajian bertujuan untuk mencapai terjemahan yang lebih boleh diakses melalui penggunaan strategi terjemahan yang sesuai untuk menyimpan imej metafora semasa menjelaskan makna metafora untuk mencerminkan nuansi emosional dan nilai literari teks sumber. Oleh itu, penerokaan terjemahan metafora dalam novel satira seperti *Fortress Besieged* adalah penting kerana hal ini menyumbang kepada penghasilan semula kesenian linguistik dan nilai estetika karya sastera.

**Kata kunci:** Strategi Terjemahan, Terjemahan metafora, Terjemahan Semantik dan Komunikatif

**SDG:** MATLAMAT 4: Pendidikan Berkualiti

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**Muhammad Alif Redzuan bin Abdullah, PhD**

Senior Lecturer  
Faculty of Modern Language and Communication  
Universiti Putra Malaysia  
(Chairman)

**Wong Ling Yann, PhD**

Senior Lecturer  
Faculty of Modern Language and Communication  
Universiti Putra Malaysia  
(Member)

---

**ZALILAH MOHD SHARIFF, PhD**

Professor and Dean  
School of Graduate Studies  
Universiti Putra Malaysia

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## LIST OF ABBREVIATIONS

MIP	Metaphor Identification Procedure
SL	source language
ST	source text
TL	target language
TT	target text



## CHAPTER 1

### INTRODUCTION

This chapter provides an in-depth overview of the key components of the study, including the historical context of the research, articulation of the research problem, establishment of research objectives and questions, elucidation of the study's significance, clarification of its scope, and detailed definition of critical terms.

#### 1.1 Background of the Study

In this study, Newmark's (1981) metaphor translation procedures were adapted to better accommodate the translation of metaphors with the particular cultural background of China. Based on the combination of semantic and communicative translation strategy, the study aims to preserve the metaphorical images while explaining the metaphorical meaning to reflect the emotional nuances and literary value of the source text. It is noted that while the translation of metaphor in a satirical work can be challenging, it is important to achieve a more accessible translation through the appropriate use of translation strategies to preserve the original intentions of a text, especially a text such as *Fortress Besieged*. Therefore, exploring the translation of metaphors in satirical novels such as *Fortress Besieged* is crucial as it contributes to reproduce the linguistic artistry and aesthetic value of literary works.

Metaphors are more commonly used in literary works such as prose, poetry, novel, drama, etc. (Culler, 2019). A satirical text is a type of literary work that is written with exaggerated techniques and a mocking attitude to show negative emotions or satirise society. The novel *Animal Farm*, for example, uses the revolution of animals on a farm to satirise brutal and undemocratic political methods that illustrate the oppression of workers in Stalinist Russia. *Fortress Besieged* is another satire in which metaphors appear frequently. Metaphors are the main feature of satire, which makes it difficult to understand, especially in satirical texts such as *Fortress Besieged*, which require cultural and historical knowledge to fully comprehend the text. In *Fortress Besieged*, for example, the biblical story of Adam and Eve is associated with the cloth that covered Adam and Eve's private parts to illustrate a college diploma and point out the ridiculousness of labour conditions in that society. Napitupulu and Rusli (2019) postulate that metaphors often enhance the aesthetic value and impact of a novel by stimulating readers' imagination and emotions. Metaphors are often used to convey profound ideas without explicitly stating them. As a result, the lack of cultural-historical knowledge about metaphors affects readers who are unable to understand the nuances of a text.

Snell-Hornby (1995) argues that the essential issue of metaphor in literary translation is the cultural differences between languages, since different languages conceptualise and create symbols in different ways. Therefore, metaphors are "culture-specific" (p. 56). Literature often reflects a certain cultural and historical background, and in translation it is necessary to understand the background and cultural connotations of the original text to

better convey it. Mason (1982) argues in favour of maximising the consideration of the source language (SL) culture in literary translation and believes that the originality and cultural content of SL metaphors should be preserved in the target language (TL). However, Dagut (1987) points out that translations that are too orientated towards the norms and cultural values of the SL may end up becoming an ethnographic book, which affects the readability of the translated work (Hong & Rossi, 2021). Since two different languages and cultures are involved in metaphorical translation, translators often struggle with the difference between the SL and TL cultures. Therefore, it is challenging to translate metaphorical language in literary works (Simamora & Priyono, 2022), especially in satirical literary works that rely heavily on metaphors, so translators must endeavour to preserve and highlight their hidden meanings during translation. However, since these metaphors may differ in various languages and cultures, the difference between Eastern and Western culture makes it difficult to understand the metaphors used in *Fortress Besieged*.

The question of how to render special features such as metaphors in literary texts in translation continues to be an important concern for translation scholars and linguists. Sdobnikov (2019) notes that in direct translation, it is almost impossible to preserve the metaphorical form of the SL in a text that accurately reflects the function of the original, mainly because complex metaphors are often culture-specific. Satirical texts such as *Fortress Besieged* are particularly difficult to translate because of the variety of metaphors used. For example, an argument between a Chinese and an Irishman was taken as

a metaphor for “the only victory in the history of Chinese diplomacy”, satirising the failure of Chinese diplomacy after the Opium War. Metaphors in satirical texts serve as indirect criticism and are also the basis of the text. If translators lack a deep understanding of the culture of the source text (ST), they will struggle to accurately comprehend and convey the meaning and effect of metaphors, especially in satirical literature. Wu (2022) points out that when translating some culture-related metaphors in *Fortress Besieged*, it is possible to overlook their commendatory and derogatory connotations, resulting in the loss of the satirical effect. Due to the distinct historical, cultural and social backgrounds of English and Chinese, the metaphors in the two languages differ. When translators render Chinese metaphors into English, it becomes difficult to fully grasp the irony or metaphorical essence of the ST, which diminishes its literary impact and artistic value.

When translating literary works, it is necessary to fully convey the historical atmosphere by reproducing the language features of the era depicted. This is widely recognised as an effective strategy (Atamirzayeva, 2022). *Fortress Besieged* depicts social life in China from the 1920s to 1940s and contains metaphorical expressions typical of the period, such as “掉书袋” (dropping the book bag), which satirises people showing off their knowledge. In modern Chinese, however, “掉” (to drop) refers more to “to fall” or “to fall into something” (*Modern Chinese Dictionary*). Over time, the contextual and cultural backgrounds of metaphors also change, making their meaning increasingly difficult to grasp.

According to Schäffner and Chilton (2020), the translation of metaphors poses a major challenge, as the promotion of mutual cultural understanding between the source culture on which the author's literary work is based and the target culture familiar to the audience can easily be hindered by linguistic and cultural differences. Some metaphors used at the time of the author reflect the culture, society and language of the time. However, as society changes and language evolves, some metaphors become less familiar to readers. Translators must be aware of the evolution and variations in metaphorical meanings and endeavour to grasp the historical and cultural background of the original text during the translation process. Since translation strategies largely determine the direction of metaphor translation, retaining the metaphorical image can better convey these intentions and the satirical attitude in the TL.

In his book *Approaches to Translation*, Newmark (1981) proposes the theories of semantic and communicative translation. Semantic translation attempts to reproduce "the precise flavor and tone of the original", whereby form and content are interwoven (p. 47), while communicative translation "focuses on the message" (p. 48). Semantic translation emphasises the aesthetic value of the SL and attempts to preserve its unique features, while the purpose of communicative translation is to adapt the translation to the habits and culture of the readers of the TL. Although the translator tries to produce a translation that reflects the original through semantic translation, the loss of meaning is inevitable (Hatim, 2009). Due to linguistic and cultural differences, a metaphor translation may not always match the original exactly. When SL metaphors cannot be translated into TL metaphors, translators should use communicative

translation to translate cross-culturally (Park, 2009). In communicative translation, translators have greater freedom in interpreting the ST and endeavour to convey the metaphorical meaning and information of the original to readers, but they also sacrifice the form and aesthetic value of the metaphor.

All metaphors serve a communicative purpose. However, metaphors in satirical texts, especially in *Fortress Besieged*, also serve to enhance the expression and emotional impact of the work. Therefore, the translation of metaphors should convey the meaning as accurately as possible and endeavour to preserve the image. Therefore, there is a need to combine semantic translation and communicative translation. Newmark (1981) pointed out that there is a coherent unity between semantic and communicative translation. Any translation can be “more or less semantic as well as communicative” (p. 40), and “all translation must be in some degree both communicative and semantic” (p. 62). When translating metaphors in literary works, it is important to combine semantic and communicative translation, as the purpose of semantic translation is to maintain the form and cultural background of the metaphor, while the purpose of communicative translation is to ensure that the reader of the TL can understand the connotation and emotions of the original metaphor. Only by combining semantic and communicative translation can the unity of form and meaning of the metaphor be achieved while maintaining the aesthetic value of the original work and the readability of the translation.

Metaphors are frequently used in the satirical novel *Fortress Besieged* to make the work more lively, aesthetic and thought-provoking and to protect the author in a turbulent political time. Therefore, when translating metaphors, a combination of semantic translation (preserving the metaphorical image) and communicative translation (conveying the metaphorical meaning) should be adopted to achieve these goals and convey the ideas in the ST in an understandable way.

## 1.2 Why *Fortress Besieged*

Qian Zhongshu (1910.11-1998.12.19) is considered one of the greatest scholars, novelists and literary figures in contemporary China. He produced a diverse body of work, including collections of essays, academic papers, poems, short stories and novels (Chinawriter.net). He has held professorships in foreign languages and literature at several universities and introduced the “Hua Jing” translation theory (Pan, 2015). Qian studied English literature at Oxford University and French literature at the University of Paris, which enabled him to integrate the essence of both Chinese and Western culture into his literary work. In 2003, his foreign-language literary notes, penned in seven languages, were published, leaving a valuable literary legacy for future generations (Jiang, 2016).

Written by Qian Zhongsu, *Fortress Besieged* is considered one of the greatest novels of 20th century Chinese literature (Yanbo, 2011). The story is set against the backdrop of the turbulent period of the Sino-Japanese War from

the 1920s to the 1940s. It revolves around a group of intellectuals trapped in a symbolic fortress and grappling with the conflict between traditional Chinese culture and the influence of Western cultures. Exploring themes such as love, marriage and workplace, the novel delves deep into the intricacies of life and the human spirit. *Fortress Besieged* vividly depicts the cultural and social background of the time and offers a rich picture of various human experiences. Moreover, it is a unique satirical novel in contemporary Chinese literary history (Xia, 2021). A prominent feature of satire in the novel is its breadth and depth. It covers a wide range of aspects, including society, politics, history, culture, human nature and psychology (Yao & Wan, 2021). Through the experiences of the protagonist, a disillusioned intellectual plagued by constant failures, the novel satirises the darkness, corruption and absurdity prevalent in the ruling Nationalist Party, revealing the sad reality of the times and society.

The novel is full of metaphors with allegorical symbols and sharp satire (Tang, 2022). The author skilfully combines metaphors, historical and cultural allusions with the art of satire, resulting in a lively and emotionally appealing text. For example, Qian compares the rising prices to a kite with a broken string and the diplomas to Adam and Eve's fig leaves. Using humorous metaphors, Qian satirises the hypocrisy of the Nationalist Party promoting democracy, the prevalence of bribery and corruption among officials and the behaviour of surrendering or giving in to the enemy (Yang, 2004). Amid an increasingly left-leaning literary criticism and a literary historiography centred on the "new democracy", political considerations became increasingly dominant (even the only factor), while aesthetic considerations receded into the background.

*Fortress Besieged* was included in the series of critiques against the corrupt rule of the Nationalist Party.

In addition, during the publication of the satirical novel *Monkey Adventures*, the Soviet Union actively mobilised the entire population to criticise and resist (Shen, 2019). As the leftist literary scene in China criticised *Fortress Besieged* as a negative example and the Soviet Union suppressed satirical literature, *Fortress Besieged* ceased its publication in mainland China after its first publication in 1947 and remained out of the public eye for more than thirty years.

While the *Fortress Besieged* in China remained silent, the overseas Chinese literary community continued to devote itself to the study of the novel (Fang, 2017). Numerous scholars abroad maintained their enthusiasm for Chinese fiction. In 1961, Chinese-American scholar Xia Zhiqing praised *Fortress Besieged* in his work *A History of Modern Chinese Fiction* as “the most fascinating and meticulously crafted novel in modern Chinese literature, and perhaps even the greatest one” (Yu, 2018). This review marked the beginning of the novel’s introduction and dissemination abroad, resulting in translations into over ten languages, including English, Russian, French, Japanese, German, Spanish, etc. *Fortress Besieged* gradually entered the mainstream cultural market through the overseas sinological research community, allowing Western readers to appreciate the allure of Chinese cultural uniqueness and the distinctive artistic and aesthetic qualities of Chinese literature.

In the early years of China's reform and opening-up policy in the 1970s, Chinese scholars discovered that *Fortress Besieged* had gained international recognition. The Russian translation even criticised in its foreword that China had neglected this book. In 1980, the People's Literature Publishing House revised and republished *Fortress Besieged*, removing the frequently used harsh and satirical language and converting the traditional Chinese characters into simplified Chinese. The republication of *Fortress Besieged* cemented its significant position in Chinese literary history (Lan & Yu, 2022). Through its humorous language, the novel exposes the ugly side of society and inspires both laughter and reflection on human nature.

The novel's journey from being overlooked to being accepted by readers reflects China's historical trajectory of China (Shi, 2008). The profound societal transformations altered readers' expectations and the relevance of the novel to society, contributing to its unexpected popularity. During the three decades of silence, China passed through important historical periods, from the founding of the nation to the reform and opening-up era, and transitioned from an emphasis on traditional and revolutionary culture to a period of free thinking and cultural diversity influenced by the introduction of Western culture. As a result, the metaphorical symbols used to satirise the Nationalist Party government and the feudal system in *Fortress Besieged* no longer criticised. Scholars began to appreciate the satirical artistic charm of the novel and its humorous figurative languages.

According to Huang's (2020) analysis using CUC\_ParaConc software, there are 618 figurative languages in *Fortress Besieged*. The author uses metaphors as a means to achieve humorous satire, which makes the language vivid and enhances the satirical impact of the work. In the novel, for example, the author metaphorically describes Mrs Shen's eye bags as round hot-water bottles, satirising her ugliness and her tendency to cry easily. *Fortress Besieged* is recognized as an encyclopaedia of metaphors in Chinese literature (Li, 2018). Qian skilfully employs various rhetorical devices in the novel, including similes, metaphors, metonymy, synecdoche and allusion.

Traditional metaphors emphasise the relationship between the metaphorical object and the vehicle, but in *Fortress Besieged* the author deliberately increases the distance between the metaphorical object and the vehicle to achieve new creative effects and increase the interest of the text (Pan, 2021). The greater the distance between the metaphorical object and the vehicle, the more innovative the metaphor becomes and the better the satirical and humorous effects. For example, the Chinese allusion “倾国倾城” (overturning a country and overthrowing a city) refers to the beauty of a woman who is so enchanting that a king gives up his country for her. *Fortress Besieged*, however, it is used as a metaphor for the bombing by Japanese aeroplanes. Translating a satirical literary work *Fortress Besieged* is a great challenge, as it requires consideration of numerous factors such as history, culture, language and context. Translation is not only about conveying the same information and impact, but also about preserving the original style and language. Therefore, the translation of metaphors in *Fortress Besieged* poses significant challenges.

### 1.3 Why Jeanne Kelly and Nathan K. Mao's translation

In the 1970s, the American translator and writer Jeanne Kelly collaborated with the Chinese-American scholar Nathan K. Mao to translate *Fortress Besieged* into English. Jeanne Kelly, who had a master's degree in Chinese from the University of Wisconsin and had already translated several Chinese novels, had some basic knowledge of Chinese culture. Nathan K. Mao, who completed his university education in Hong Kong, has always been committed to bringing Chinese novels to the West and had previously translated the famous Chinese novel *Cold Nights*. Jeanne Kelly translated the first draft, and Nathan K. Mao reviewed it and wrote a 20-page preface outlining the novel's research value for scholars. He also added 203 notes to help English readers understand the many cultural terms.

Under the influence of the Cold War and China's compartmentalisation measures, a stereotypical impression of Chinese literature as dull and political propaganda material developed in the West (Lan & Yu, 2022). It was believed that all Chinese novels were a creation of socialism. The translation of *Besieged Fortress* took place in the 1970s, a time when Western translation theory was in its heyday. Influenced by the prevailing theoretical currents of the time, both translators were passionately committed to bringing classic works of modern Chinese literature to the West. They opted for a translation strategy of alienation, in order to reflect the richness and beauty of the original work for the target readers and to facilitate further exploration of the work. The English translation was included in the Chinese Literature series. The

American Library Association also recognised the English translation as an outstanding scholarly work in 1980 and 1981. Penguin Classics also recorded and published the English version. All of this was a significant step forward for the internationalisation of Chinese literature (Xu, 2018).

Jonathan D. Spence (1980), a professor at Yale University, praised *Fortress Besieged* as an extremely talented, artfully crafted and highly engaging novel with elegant prose and a profoundly pessimistic ending (Lu, 2004). However, scholars have failed to recognise how the English translation has damaged the original work. During the process of metaphor translation, even the most experienced translators may inevitably damage the value of the original work in their attempts to preserve the utmost originality of the source culture. (Xia, 2021). Dennis T. Hu (1991) pointed out that although the English version is mostly correctly translated, some expressions are inappropriate or distorted and distort the essence of the novel. Chinese translator Sun (1995) discussed some problematic translations in the English version, such as a certain number of translation errors that led to the loss of the connotation of metaphors in the original text, as well as errors in collocation.

There is no perfect translation, but the problem with the *Besieged Fortress* affects the target readers' understanding. For example, in the novel, the author compares flies, mosquitoes and bugs to the “岁寒三友” (three friends of winter). In Chinese culture, this metaphor refers to pine, bamboo and plum, symbolising their noble qualities of endurance and resilience, but in the literal translation, the original satire on the dirty and messy environment was lost. It

is very challenging and difficult to maintain consistency with the original style and values of SL (Pellatt et al., 2014). Therefore, it is understandable that the translators of *The Besieged Fortress* were reluctant to abandon many linguistic artifices in the original text during the translation process, but at the same time, such a translation strategy also led to the loss and inappropriate translation of some metaphors with Chinese characteristics.

#### 1.4 Statement of the Problem

Since each language has its unique characteristics and cultural expressions, the translation of the SL into the TL is fraught with difficulties (Ginting, 2022). Due to the differences between the SL and the TL, the information contained in the SL metaphors often differs from that of the corresponding TL metaphor. Satirical works such as *Fortress Besieged* pose the greatest challenge to translators as they utilise the linguistic capabilities of metaphor to create multi-faceted, multi-layered and entertaining works (Chen, 2019). Metaphors are profoundly meaningful and are used in particular contexts to inspire, move readers and create aesthetic experiences. Translating metaphors is therefore never a matter of simply transferring them from one language to another; instead, translators must focus on a deeper understanding of different socio-cultural contexts to ensure that the metaphors used fit the literary context of the TL (Guldin, 2022). Translators are faced with a challenging task when translating a satirical novel like *Fortress Besieged* where metaphors are prominent. These metaphors describe the Chinese society and culture of the time and require translators to grasp their connotations precisely. In the

translation process, translators must carefully select appropriate strategies to ensure that the translation is understood and appreciated by readers in the target language.

After the English version of *Fortress Besieged* was published, several scholars pointed out some deficiencies in the translation of the metaphors. Since *Fortress Besieged* is a satire with distinct Chinese national characteristics, Wang (2022) asserted that the huge differences in language and culture between Chinese and English make it impossible to effectively convey the original metaphorical information and the author's emotional attitude. Kang and Yang (2022) pointed out that there are translated metaphors in the English version of *Fortress Besieged* whose connotations are expressed incorrectly or metaphorical images are sacrificed. Cheng (2024) held that there are indeed some imperfect translations of metaphors in the English version of *Fortress Besieged*, as the translators overlooked the rich cultural connotations and specific contexts contained in the metaphors during the translation process. Jiang and Long's (2021) research argued that due to significant cultural differences between China and the West, translators have not fully considered the target readers' acceptance and understanding in the translation process, and many language segments and usages with Chinese culture have not been cleverly transformed.

For metaphor translation in satirical works, the loss of metaphorical connotation makes it impossible for the work to achieve the purpose of communication, while the loss of images and culture makes the translation

unable to achieve the artistic effect of the original text (Tang & Shen, 2023). Therefore, the choice of translation strategies is crucial to best reflect the metaphorical images and meanings of the ST. Translators need to select appropriate translation strategies based on factors such as language, culture, context, text genre and purpose of the translation. The translation strategies used in the target text (TT) have led to the following issues:

Example 1: the loss of metaphorical image

ST: 饭碗

TT: lose one's job

“饭碗” (rice bowl) literally refers to a container for storing food. “丢饭碗” (to lose one's rice bowl) originally meant that someone who accidentally broke their rice bowl could no longer eat. Since the rice bowl was a necessity for daily life, losing the bowl meant losing the ability to provide for oneself. Therefore, “lose one's rice bowl” becomes a metaphor for losing one's job, as both can make it difficult to earn a living. The translation strategy chosen by the translators omits the original metaphorical image and conveys only the metaphorical meaning. Although this translation strategy successfully conveys the inherent meaning of this metaphor to the target readers and improves the readability of the translation and the acceptance of the readers, the metaphor here has lost its metaphorical image as well as the cultural connotations and literary value of the original text.

### Example 2: the loss of metaphorical meaning

ST: 走狗

TT: running dog

“走狗” (running dog) refers metaphorically to a person who is supported by someone to commit evil deeds, to flatter others or to behave submissively. In *Fortress Besieged*, this metaphor is used to satirise those who betray China and serve Japan for their own interests, which has a derogatory connotation. Due to cultural and historical differences, this metaphorical image is not equivalent in Chinese and English culture. In English, “running dog” generally refers to an actual four-legged, running dog without the satirical symbolic meaning. Therefore, the strategy chosen by the translators to retain the original metaphorical image in TT is inappropriate. This not only loses the historical and cultural connotations and satirical attitude of the original metaphor, but also prevents the target readers from understanding the meaning of the ST.

### Example 3: the loss of metaphorical image and meaning

ST: 土馒头

TT: coarse steamed bread

“馒头” is a type of Chinese food shaped like bun. “土” means that it is made of dirt. “土馒头” is literally a bun made of dirt. In *Fortress Besieged*, this metaphor refers to the aforementioned “grave”. It is a small mound of earth that rises from the ground after a dead person has been buried underground and has nothing to do with food. The translators did not recognise the metaphor

correctly and only translated its literal meaning. The translation strategy used not only failed to retain the metaphorical image and cultural connotations, but also distorted the original metaphorical meaning, leading to misunderstandings among the target readers.

Hartono (2014) explains that when translating metaphorical language, translators must strive to “maintain the imaginative pleasure, imagery, and emotional intensity of the original while also preserving the exact meaning and making it socio-culturally acceptable in the TL” (p. 355). The ideal translation strategy should consider not only the reproduction of the artistic form and cultural connotations of the original metaphors, but also the conveyance of their symbolic meanings and acceptance by the target readers. However, due to cultural differences, it is often difficult for translators to strike a balance between preserving the metaphorical images and conveying the symbolic meanings of metaphors in both languages as well as aesthetic values and communicative functions (Hong & Rossi, 2021). In literary works, especially satirical texts, metaphors are not only rich in cultural connotations but also imply a satirical attitude. When translating metaphors, the loss of metaphorical images and cultural connotations may weaken the author’s writing intention, the linguistic effect and expressive power of the original, and lead to misunderstandings among target readers.

Guo and Zhu (2023) explored the English translation strategy of *Fortress Besieged* using conceptual metaphor theory, in order to achieve a deeper understanding of the culture in metaphors for target language readers. From

the perspective of adaptation theory, Song (2022) analyzed how to more accurately reflect the metaphorical connotations in works based on language context and communicative context. Guided by the Skopos Theory represented by Vermeer, Zhou (2021) studied examples of metaphors in the English translation of *Fortress Besieged*, and proposed improvement suggestions for metaphor translation. There is currently a lack of studies focusing on the translation strategy of metaphors in *Fortress Besieged*, specifically utilizing the combined approach of Newmark's semantic and communicative translation. Additionally, there is a gap in research regarding the balance between preserving metaphorical imagery and conveying metaphorical meanings in metaphor translation, particularly in comparing the cultural nuances of metaphorical images and symbolic meanings between Chinese and English cultures. Therefore, there is a need for a systematic study to explore the translation strategies employed in *Fortress Besieged*, which will involve identifying all metaphors in the novel, analyzing the translators' strategies, and discussing the outcomes of these strategies by examining the similarities and differences in metaphorical imagery between Chinese and English.

Semantic translation focuses on reproducing the original metaphorical images, linguistic features and cultural connotations, while communicative translation concentrates on expressing the symbolic meanings of the metaphors at the expense of the metaphorical images. Due to the limitations of semantic and communicative translation, it is necessary to combine both translation strategies in order to preserve the metaphorical images and meanings in

satirical works such as *Fortress Besieged* as much as possible, transfer the literary value and improve the future translation. Preserving metaphorical images and meanings in translation can enable readers to understand the differences between cultures and experience their beauty.

The continued use of inappropriate translation strategies can affect the reception of Chinese literature in the English-speaking context, and impact the image and cognition of Chinese literature in the world (Venuti, 2022). Improper handling of cultural differences in metaphor translation can not only lead to cultural misunderstandings, but also limit the dissemination of Chinese culture, thereby affecting global cross-cultural communication (Plyth & Craham, 2023). The current studies have not fully addressed the losses in metaphor translation in the novel. Therefore, this study offers specific guidance for other researchers by exploring metaphor translation strategies in depth, helping them to more effectively handle the metaphor translation and cultural differences, further promoting the development of cross-cultural translation research, and providing valuable references for the fields of translation. And through translation practice, it also provides new perspectives for translation research, further enriching translation theory.

## **1.5 Research Objectives**

In order to further elaborate the above problems and try to fill these gaps, this study aims:

1. to identify translation strategies translators adopt when translating metaphors in *Fortress Besieged* from Chinese to English.
2. to analyse the outcomes such translation strategies produce in terms of preserving the metaphorical images and meanings.
3. to discuss the reduction of the inappropriate outcomes arising from the metaphor translation strategies used in *Fortress Besieged*, based on the combination of Newmark's semantic and communicative translation.

## 1.6 Research Questions

The main purpose of this study, taking *Fortress Besieged* as an example, is to emphasise the impact of the selection of translation strategies for metaphors in the English version of the novel and to answer the following questions:

1. What translation strategies do translators adopt when translating metaphors in *Fortress Besieged* from Chinese to English?
2. What outcomes do such translation strategies produce in terms of preserving the metaphorical images and meanings?
3. How to reduce the inappropriate outcomes arising from the metaphor translation strategies used in *Fortress Besieged*, based on the combination of Newmark's semantic and communicative translation?

## 1.7 Scope of the Study

*Fortress Besieged* occupies an important position in Chinese literature, reflecting the complexity of Chinese culture and society at that time. In the global context, it provides foreign readers with a unique perspective to understand Chinese culture and history, becoming a bridge for cross-cultural communication and enhancing global readers' understanding of Chinese literature and culture. Compared to other literary works, *Fortress Besieged*

depicts characters and events with rich metaphors, humor, and satire, which make the translation particularly challenging. Studying the metaphor translation in this novel is of great value for understanding the deep meaning of the work and how to convey these meanings in different cultures. However, the cultural specificity, linguistic humor, and complex metaphors in the work requires the translators to transform between cultures and languages, possessing both profound bicultural literacy and creative handling of language and cultural differences to ensure the continuation and dissemination of the ideas and artistic value of *Fortress Besieged* in a global context.

This study uses the Chinese version and the English translation of *Fortress Besieged* as primary data. The novel was originally published in traditional Chinese characters in 1947, but has since been out of print and was republished in simplified Chinese characters in 1980. As the original version is no longer available and the traditional Chinese characters may make it difficult to understand, the data used in this study is from the simplified Chinese version published in 1980. The English translation by Jeanne Kelly and Nathan K. Mao serves as the source for the English data. Although the novel has been translated into several languages, including English, French and Russian, this study focuses solely on the comparison of metaphor translations between the Chinese and English versions.

Huang's (2020) analysis, conducted using the CUC\_ParaConc parallel corpus software, reveals that the Chinese version of *Fortress Besieged* contains a total of 618 instances of figurative rhetoric, encompassing similes, metaphors,

metonymy, and synecdoche. However, this study specifically analyses the translation strategies used for 261 metaphors in the novel. It examines how the metaphor translation strategies used in the English version affect the metaphorical images, symbolic meaning, literary values and satirical effects of the original text. Furthermore, the study discusses whether the metaphor translation strategies can successfully strike a balance between preserving the metaphorical image and conveying its meaning, based on Newmark's theories of semantic and communicative translation.

### **1.8 Significance of the Study**

The theoretical significance of this study lies in the comprehensive consideration of several factors such as language, culture, context and communication in the translation of metaphors on the basis of Newmark's semantic and communicative translation. *Fortress Besieged* is a satirical literary work that is deeply rooted in Chinese culture and uses numerous metaphorical expressions with distinct Chinese cultural characteristics to satirise the social reality of the time. The metaphorical images and symbolic meanings are crucial in the translation. By combining Newmark's semantic and communicative translation, this study aims to achieve a harmonious balance between preserving the metaphorical images and conveying the metaphorical meanings, and attempts to reproduce the literary values and communicative functions of the original metaphors.

This study applies a qualitative method to systematically analyse and sort the

metaphorical translation strategies used in *Fortress Besieged*. In combination with Newmark's seven metaphor translation procedures, the influencing factors and results of the translators' choice of translation strategies are analysed. The translators add notes to explain the cultural connotations and historical allusions with Chinese characteristics in the original metaphor, so that this study adapts the seven metaphor translation procedures to the translation of metaphors in *Fortress Besieged* and provides a theoretical guide for the translation of metaphors in Chinese literary works.

In addition, this study compares the similarities and differences between metaphorical images and metaphorical symbolic meanings in Chinese and English cultures, analyses the reasons for the similarities and differences, and ensures the accuracy of metaphor translation in Chinese and English cultures. When two cultures are similar, metaphorical images and symbolic meanings can be reproduced in the TL. When two cultures are different, translators can replace the original metaphorical image with the image in the TL to express the same meaning, or simply convey the metaphorical meaning by omitting the image. This study provides theoretical guidance for the selection of metaphor translation strategies by comparing Chinese and English cultures, as well as theoretical evidence for inappropriate translations of metaphors in *Fortress Besieged*.

The practical significance of this study lies in the fact that *Fortress Besieged* is a distinctive satirical novel in contemporary Chinese literature. The author skilfully uses 618 figurative rhetoric to achieve a humorous and satirical effect,

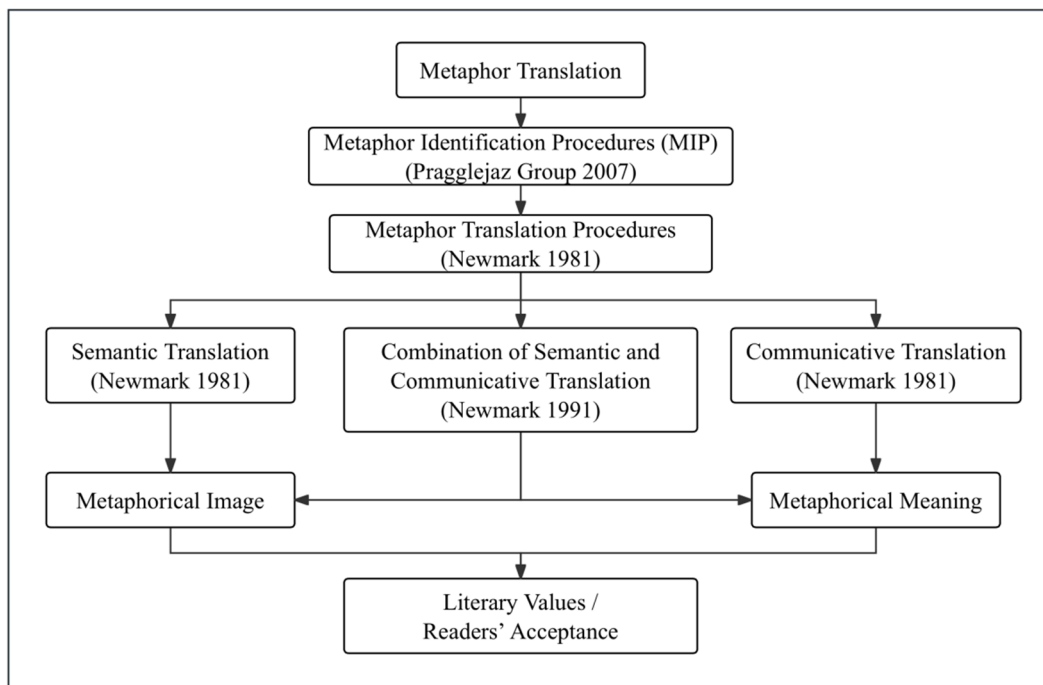
which earns the novel the reputation of being an encyclopaedia and a corpus of figures in Chinese literature. Within *Fortress Besieged*, there are 261 metaphors that encompass various aspects of Chinese history, culture, allusions, and religion. Exploring the metaphor translation in this novel provides valuable insights for the study of the translation of culturally specific metaphors in Chinese literature.

Furthermore, this study compares and analyses the metaphor translation in the Chinese and English versions of *Fortress Besieged*. This study categorises the results of translation strategies for 261 metaphors in novels, analyses the reasons for inappropriate translations and makes alternative suggestions for reference. It is hoped that this study will attract the attention of translation scholars and stimulate the development of new versions that meet the needs of modern times.

## **1.9 Theoretical Framework**

Translation theories serve to classify and explain translation problems. They can indicate possible methods for solving the problems that arise in the translation process and serve as guidelines for suitable translation methods (In-Lom, 2021). The theoretical framework is a set of theories and concepts selected by researchers during their studies, forming a relatively complete theoretical system that helps researchers to examine and analyse their research objects in depth. The theoretical framework can provide researchers with a clear research idea and analytical framework that enables them to

pursue a specific goal and direction when developing research methods and analysing data. This study draws on Newmark’s theory of semantic and communicative translation to provide a research framework for exploring the translation of metaphors in *Fortress Besieged* the balance and trade-offs between preserving the metaphorical images and conveying the metaphorical meanings in translation. The theoretical framework of this study is therefore as follows:



**Figure 1.1: Theoretical Framework of the Study**

### 1.9.1 Semantic Translation

Newmark (1981) points out that semantic translation attempts to approximate “the exact contextual meaning of the original” (p. 39). It is a source-oriented translation strategy that focuses on reproducing the thought process and

expression of the original in the TL, while paying more attention to the aesthetic value of the SL. This strategy makes the translation more flexible and gives it a higher aesthetic value (Swarniti, 2021). Semantic translation focuses more on the meaning relationships between words, phrases, sentences and paragraphs in the language and therefore pays more attention to the linguistic style and genre characteristics of the original text when translating.

Newmark (1981) pointed out that the first purpose of metaphor is to describe things “more comprehensively, economically, and powerfully than literal language” (p. 111). Metaphors have the ability to arouse readers’ interest and surprise them so that they appreciate the aesthetics of the original text. As metaphor is a common tool for creating satire (Sinding, 2012), preserving the metaphorical images and cultural connotations in translation is crucial. House (2001) suggests that “retaining rhetoric in literary translation is appropriate”, as it preserves the SL and original style from damage (p. 141). In semantic translation, to preserve the metaphorical characteristics of the SL as much as possible, translators may retain the original metaphorical images, replace the original metaphorical images with images in the TL, or render the original metaphorical images with explanations of the metaphorical meanings. Omitting metaphorical images in the TL is not advisable.

*Fortress Besieged* belongs to an expressive text under Reiss (1981) and Newmark’s (1981) classification, and belongs to literary text under As-Safi’s (2011) classification. For both expressive and literary texts, the translation must reproduce the artistic form of the original text as well as possible while

respecting the author's position and attitude. Semantic translation is therefore important in order to preserve the metaphorical image and the artistic language. In this sense, Newmark (1981) states that literal translation, as long as it ensures the effect, is "not only the best but also the only valid method" (p. 39). The main purpose of semantic translation is to serve SL by strictly adhering to the thought and features of the original text in order to achieve an appropriate equivalence in style, text and cultural elements. Semantic translation is suitable for the translation of *Fortress Besieged*, an expressive text, in order to maintain the cultural metaphorical features of the original text and reproduce the function of metaphors.

### **1.9.2 Communicative Translation**

Newmark (1981) suggested that communicative translation should "attempt to produce on its readers an effect as close as possible to that obtained on the readers of the original" (p. 39). Communicative translation focuses more on the effect that the translation has on the target readers and strives to achieve an effect similar to that which the original text had on the SL readers. It is a target text-oriented translation strategy that aims to convey the information of the ST while being consistent with the TL and the cultural context. In contrast to semantic translation, communicative translation attempts to render the contextual meaning in a way that is immediately understandable to the target audience in terms of both language and content (Ryan, 2020). In communicative translation, the translator retains the information and not the form. Translators should prioritise the transmission of meaning over form.

When translating metaphors communicatively, the acceptance of the readers and the readability of the translation take centre stage. If the metaphorical images in the SL differ from those in the TL, translators should prioritise the communication of the metaphorical meanings and information in the TL. Shabitah and Hartono (2020) argue that transforming metaphors into language and metaphorical expressions that are familiar to the TL reader can make it easier for them to understand the metaphors and thus better understand the author's intention. The language used in communicative translation primarily provides readers with a text that is easy to understand, reducing reading difficulties and conveying the spirit of the original text in a natural and easily comprehensible form. However, focusing on readability does not mean that fidelity to the original is betrayed (Kristal, 2002). This is because the ambiguity and implication of metaphors can lead to difficulties and conflicts during the translation process. If the metaphorical images cannot be rendered in the foreign language, a communicative translation or a cross-cultural translation can be chosen to fulfil the communicative function of the text, make the translation more natural and fluent and thus better convey the meaning of the original text.

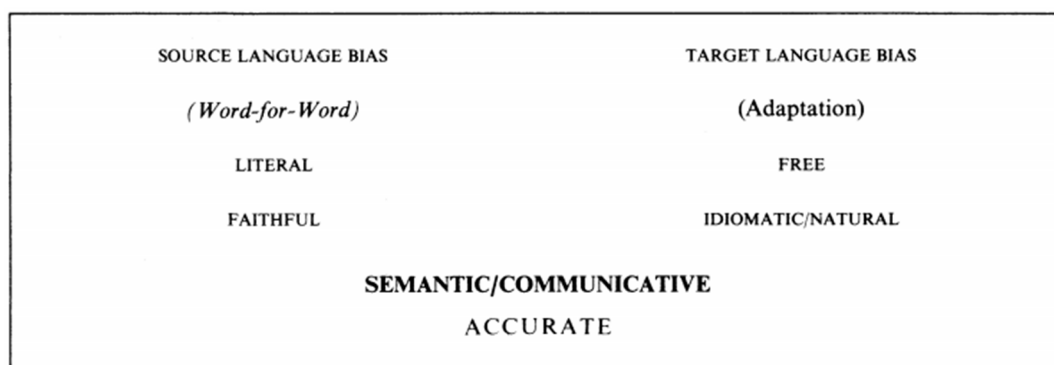
The metaphors in *Fortress Besieged* usually refer to specific Chinese history, culture, allusions and traditions, combined with a satirical attitude to enhance the vividness and literary value of the text. Some metaphorical images are not found in English, and readers without a Chinese cultural background may not understand the meaning of the original metaphors. Therefore, under the guidance of communicative translation, the use of expressions familiar to

target readers can make the translation of metaphors easier to understand, more natural and closer to the culture of the target language, thus improving readers' acceptance and the readability of the translation.

### **1.9.3 The Combination of Semantic and Communicative Translation**

The concepts of semantic translation and communicative translation were proposed in the context of the long-standing debate between literal translation and free translation. Although this contradiction exists objectively, it is not irreconcilable. Newmark (1991) pointed out that there is a coherent unity between semantic translation and communicative translation. Every translation can be more or less semantic, but also more or less communicative. Semantic translation and communicative translation are not opposites, but complement each other. Good translation work usually achieves a perfect combination of the two strategies (Jing & Xuebin, 2021). Depending on the purpose of translation and the type of text, translators can choose to target ST or TT readers, or combine semantic and communicative translation to strike a balance between preserving metaphorical images and conveying metaphorical meanings.

Newmark (1982) has illustrated the relationship between semantic and communicative translation in the following Figure 1.2:



**Figure 1.2: Features of Semantic and Communicative Translation**  
 (Source: Newmark, 1982)

The figure above shows the advantages and disadvantages of semantic translation and communicative translation. Semantic translation focuses on “reproducing the author’s thought process in the TL” rather than attempting to reinterpret the ST in a way that the translator feels is more appropriate for the target reader (Shuttleworth, 2014, p. 151). It combines the advantages of word-for-word translation, literal translation and faithful translation, focussing on rendering the metaphorical images and cultural connotations of the ST while conforming to the grammatical and syntactic structure of the TL. Newmark (1981) explicitly states that “semantic translation aims to accurately express the information of the SL”, while maximising consistency with the information and patterns of the original text (p. 39). In metaphor translation, especially in satirical literature, translators should emphasise the expressive function of the metaphor. Therefore, the metaphorical images and cultural connotations of the ST should be preserved as much as possible, and the aesthetic and literary value of the metaphors should be reproduced in the ST so that the readers of the TL can feel the charm of the original work.

However, equivalence cannot be achieved (Ebrahimi, 2020). Due to cultural differences between the SL and the TL, not all metaphors in the SL can be translated into metaphors in the TL. When metaphorical image and meaning cannot be maintained simultaneously, translators should strike a balance. Semantic translation attempts to retain the metaphorical expressions in the SL in order to remain faithful to the original text, which will lead to a lack of coherence in the TT. In communicative translation, on the other hand, translators may make certain changes and refinements to the original text and even delete some ambiguous or unclear metaphors to enable readers of the TL to better understand their meaning. The aesthetic function of literary works emphasises the rendering of metaphorical expressions in the foreign language, while the expressive function requires translators to transfer the author's ideas and emotional values into the foreign language as much as possible. Therefore, translators must not only render the equivalent translation of prominent metaphors in the SL by using prominent metaphors in the TL, but also consider the readability of the translation and the acceptability of the target readers.

Therefore, in certain situations, both semantic and communicative translations are required. This is especially true for the translation of metaphors in literary works, where both the metaphorical image and the meaning are equally important (Mohamed, 2022). As a rule, satirical literary works require the retention of the metaphorical image in order to convey the essence of the original work. However, every work also serves communicative purposes, and if the vivid language of the original work cannot be rendered through a semantic translation, a communicative translation must be used to convey the

meaning; otherwise, the reader is left in the dark. Therefore, the combination of semantic and communicative translation is the best method to achieve an optimal translation (Zu & Dong, 2015). Semantic translation preserves the metaphorical form, cultural connotation and literary value in the ST, while communicative translation uses familiar expressions in the TL to convey the most natural information to TT readers. The communicative function of metaphors is to provide a more detailed description of concrete and abstract concepts, to express ideas and the objects described clearly. The aesthetic function of metaphors requires the ability to arouse the reader's interest and enable them to understand the unique style of the work. Both functions coexist in a metaphor, so that only through the combination of semantic and communicative translation can the unity between metaphorical image and meaning be achieved.

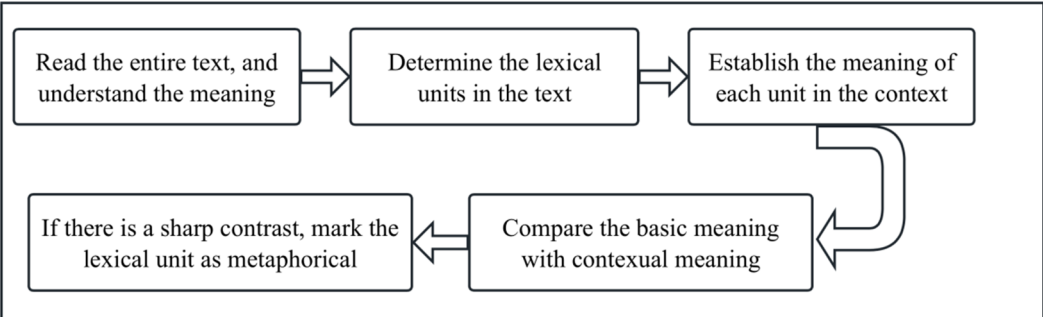
#### **1.9.4 Metaphor Identification Procedures**

Metaphor associates one concept or thing with another, seemingly unrelated concept or thing, thereby creating new meanings and understandings. The significance of metaphors lies not in the literal meaning, but in the extended meaning that has emerged in the course of language development and which contains rich historical and cultural connotations. Literary works, especially satirical texts, are often full of metaphors that convey aesthetic and emotional experiences to readers through their rich imagination and creativity. Therefore, recognising metaphors is crucial to understanding the original intent of the work (Okhunjonov, 2022). Failure to recognise metaphors can lead to a

misunderstanding of the original work or even misinterpretation, rendering the metaphorical language ineffective.

Empirical research has not provided standards for what is a metaphor and what is not. Most decisions and standards regarding metaphors are based on the intuition of native speakers and individual analysts. Other scholars, including experts in discourse analysis and literary scholars, also rely on their subjective judgements (Group, 2007). Subjectivity and intuition are variable, and the accuracy of metaphor identification cannot be guaranteed, which has significant implications for metaphor translation.

A group of researchers known as the Pragglejaz Group (2007) proposed a “Metaphor Identification Procedure” (MIP) that provides metaphor researchers with a tool that can be flexibly applied in many research contexts to identify metaphorical words in texts. Its clear steps can explain why a word is assumed to have a metaphorical meaning in context. The specific content of the MIP is shown in Figure 1.3:



**Figure 1.3: Metaphor Identification Procedures (MIP)**  
(Source: Pragglejaz Group, 2007)

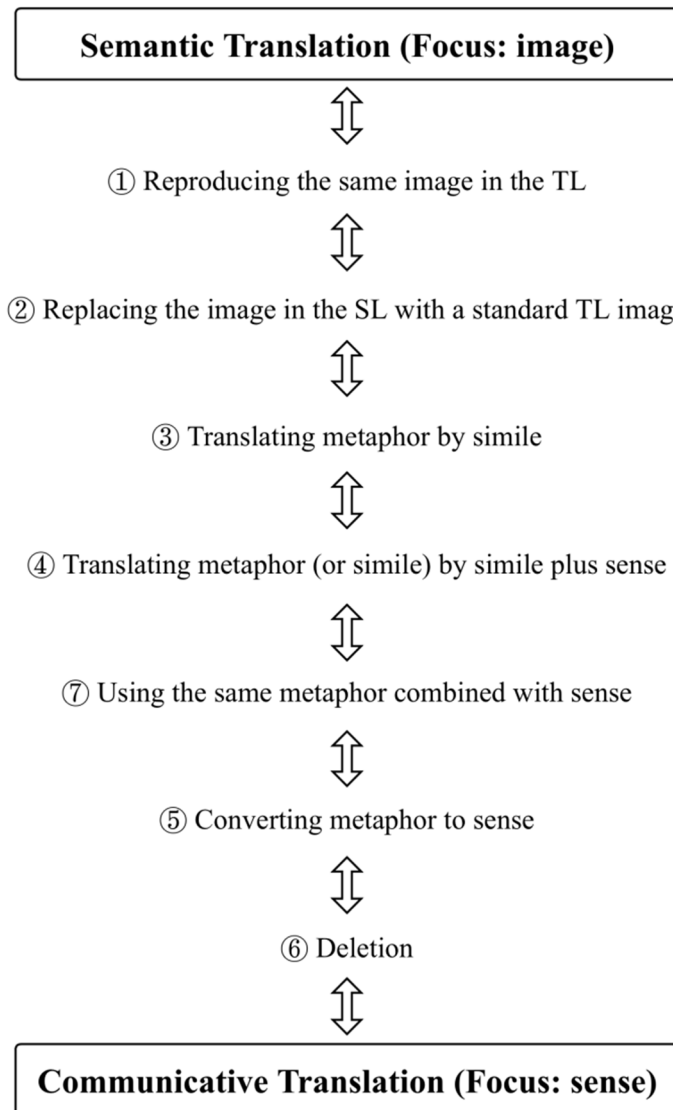
The main motivation behind metaphor identification is to minimise bias and eliminate the translator's subjective point of view as much as possible. Metaphor identification plays an important role in translation as it can help the translator to accurately capture the meaning and emotion conveyed in the original text while reproducing the style and expressiveness of the SL, resulting in a more precise, and engaging translation. Since metaphors are based on specific cultures and contexts, the same metaphor may be understood differently in different cultures, and the same metaphor may have different meanings in various contexts. Therefore, translators need to identify the use of metaphors in specific cultural and contextual settings and thus provide the basis for selecting appropriate metaphor translation strategies.

### **1.9.5 Metaphor Translation Procedures**

Metaphor is a common rhetorical device in which a figurative comparison is used to express ideas or emotions in a text more vividly and imaginatively. When translating metaphors, the selection of an appropriate translation strategy is crucial to the successful communication of the metaphorical meaning in the ST. Peter Newmark (1981) proposed seven procedures for metaphor translation, which are presented in an explanatory manner and include principles, restrictive rules and guidelines for metaphor translation based on semantic and communicative translation. The specific translation procedures are as follows (1) Reproducing the same image in the TL; (2) Replacing the image in the SL with a standard TL image; (3) Translating metaphor by simile, retaining the image; (4) Translating metaphor (or simile)

by simile plus sense (or occasionally a metaphor plus sense); (5) Converting metaphor to sense; (6) Deletion, if the metaphor is redundant; (7) Using the same metaphor combined with sense, in order to enforce the image (pp. 88-91).

The relationship between these seven translation procedures and semantic and communicative translation is shown in Figure 1.4. Procedures 1 to 3 retain the metaphorical images and belong to semantic translation, while procedures 5 and 6 omit the metaphorical images and concentrate on conveying the metaphorical meaning, belonging to communicative translation. Procedures 4 and 7 not only retain metaphorical images but also add explanations to metaphorical meanings, which is a strategy that lies between semantic and communicative translation, as well as a strategy that combines semantic and communicative translation.



**Figure 1.4: Relations between the Theory and the procedures of Newmark**  
 (Source: Yan Qiao, 2015)

Newmark's method of metaphor translation further explains the use of semantic and communicative translation in metaphor translation. The closer they are to semantic translation, the more likely they are to focus on reproducing the metaphorical images, while the closer they are to communicative translation, the more likely they are to focus on explaining the metaphorical meanings. Different strategies are applied to deal with different metaphors (Zagood, 2022). Due to the different cultural implications and

functions of metaphors in the text, different expressions require different translation strategies from translators. Translators use procedures orientated towards semantic translation to preserve the metaphorical images and cultural connotations in the ST, or they use procedures orientated towards communicative translation to adapt the metaphor translations to the expressive habits of the TL and improve the readability of the translation.

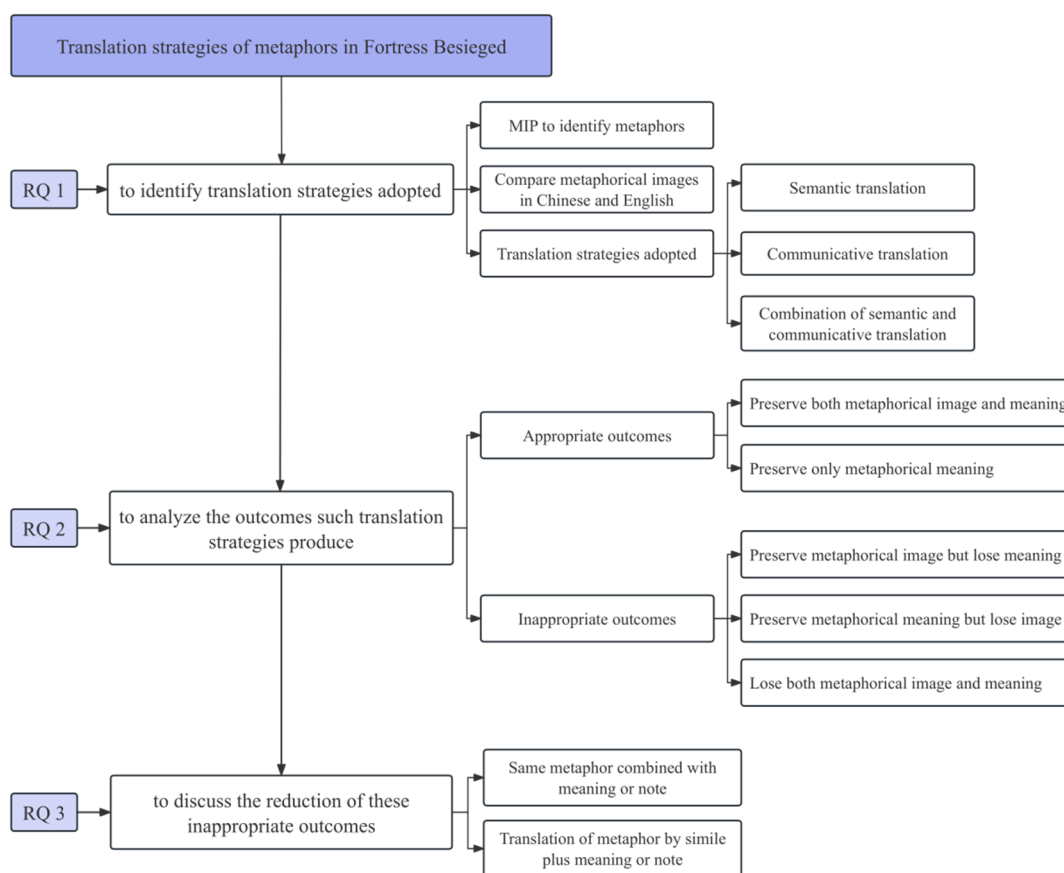
The metaphor translation procedures of Newmark does not involve “note”, and the function of “note” is the same as that of “sense” in the text, both for the purpose of adding explanation. Therefore, in this study, based on the seven metaphor translation procedures proposed by Newmark (1981), minor changes were made by adding the use of “note” to better adapt to the translation of metaphors in *Fortress Besieged*. The modified procedures are as follows: (1) Reproducing the same image in the TL; (2) Replacing the image in the SL with a standard TL image; (3) Translating metaphor by simile; (4) Translating metaphor by simile plus sense or note; (5) Converting metaphor to sense; (6) Deletion; (7) Using the same metaphor combined with sense or note.

This study uses MIP to identify metaphors in *Fortress Besieged*, draws on Newmark’s semantic and communicative translation theories to examine the translation of metaphors in the novel, and analyses the strategies used in the translation of metaphors by combining Newmark’s seven metaphor-translation procedures. In this study, the combination of semantic and communicative translation is innovatively used to analyse the inappropriate translations of metaphors in the novel. Semantic translation and communicative translation

are not two isolated translation methods. Under certain conditions, the combination of the two methods can better preserve the linguistic features, cultural background and satirical attitude of the original text while ensuring the acceptance of the novel's readers and the readability of the translation when it comes to complex metaphors with allusions or with particular cultural connotations.

### **1.10 Conceptual Framework**

The researchers demonstrate the importance of their study by defining the main ideas and the network of relationships between them (Becker, 1998). A conceptual framework places the research on a relevant knowledge base that lays the foundation for the significance of the problem statement and research questions. In this study, the relationships between the concepts form the conceptual framework depicted in Figure 1.5 as follows:



**Figure 1.5: The Conceptual Framework of the Study**

### 1.11 Definition of Terms

The functional terms described in this study are defined as follows to help readers better understand these terms.

#### **Metaphor:**

A metaphor is a figure of speech transferring a term from its usual object to another object through implicit comparison or analogy, as in “evening of life” (Riverside Dictionary, 1984). It is a cognitive process based on perceiving similarities between phenomena, often using connotations over physical

attributes. Metaphors map structures from one domain (source) to another (target) and can be conventional or innovative (Lakoff, 1986).

### **Metaphor Translation:**

Metaphor translation is about transforming the rhetoric of one language into the rhetoric of another language, making a successful cross-domain mapping and achieving the same rhetorical effect in the TL as in the original metaphor. Several factors can influence the translation of metaphors: “the importance of metaphor within the context, the cultural factor in the metaphor, the extent of the reader’s commitment and the reader’s knowledge” (Newmark, 1981, p. 92)

### **Semantic Translation:**

Semantic translation is an activity that aims to render the precise contextual meaning of the original as accurately as the semantic and syntactic structures of the second language allow (Newmark, 1981). In semantic translation, the translator attempts to retain the meaning and vocabulary of the original text within the constraints of the syntax and semantics of the TL, and to accurately reproduce factors such as the author’s contextual meaning and the cultural and historical background.

### **Communicative Translation:**

Communicative translation is an activity to produce on its readers an effect as close as possible to that obtained on the readers of the original (Newmark, 1981). This means that in communicative translation, the focus should be on

conveying the information of the SL in a form that is in line with the TL, rather than imitating the actual vocabulary of ST as much as possible.

### **Metaphorical Image:**

According to Richards, a metaphor consists of two parts: the tenor and vehicle. The former is the subject to which attributes are ascribed, and the latter is the subject from which the attributes are borrowed, that is, both the words and the concepts evoked by the words (Ibaydullayevna & Giyosovna, 2023). The metaphorical image is similar to the tenor and conveys deeper meanings or symbols by comparing one concept to another that is different but related. Metaphor usually expresses abstract thoughts, emotions, or concepts through symbolic images.

### **1.12 Chapter Summary**

This chapter delves into the intricacies of metaphor translation, underlining the significance of maintaining metaphorical imagery and effectively conveying metaphorical meanings. It introduces Qian Zhongshu's novel "*Fortress Besieged*" in both Chinese and English versions, highlighting some problems in metaphor translation by comparing the two versions. The study's limitations and contributions are discussed. Guided by Newmark's semantic and communicative translation theories, this study aims to evaluate whether the English translation retains the functional and literary essence of the original metaphors, enhancing the translation's acceptability and readability while preserving metaphorical depth. The upcoming chapter will delve into relevant

literature pertaining to this study, providing a comprehensive exploration of scholarly works and theoretical frameworks that inform the understanding and practice of metaphor translation.



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