

A study of metaphor translation in the commentary of Shaanxi History Museum from the perspective of CMT

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Abstract

Museums present the peculiar history and culture of the specific countries or regions with the commentary as the culture transmission link. The museum commentary encompasses various historic and cultural images, rhetorical and literary quotations, the majority of which are employed as metaphors. The paper analyzes the inner relations and connections between both parts from the perspective of Conceptual Metaphor Theory (CMT hereinafter) in an attempt to present the corresponding translation approaches aiming at the different metaphorical relations of images in the translation practice. The research places extra emphasis on the working mechanism and the cognitive model of conceptual metaphors as well as the metaphor identification procedures so as to lay a solid foundation for further analysis and exploration. Metaphors in the research text are identified by the Metaphor Identification Procedures (MIP) developed by the Pragglejaz Group. The paper selects the commentary of Shaanxi History Museum as the objective, classifies the metaphor images from CMT into separate categories like plant metaphors, animal metaphors, time metaphors and so on. The study on metaphor parsing can popularize the text for promoting comprehension as well as stimulating the development of metaphor studies. It is also conducive for the tourists and researchers to digest the local historical connotations and cultural essence, thus contributing to culture transmission and communication.

Keywords: Museum commentary; Conceptual metaphor; Translation strategy

1. Introduction

Museum commentaries are the epitome of a region or country, which occupies an important position in cultural transmission. They enable a country to present its political and economic achievements and disseminate its culture. Especially for China, as a developing country, museum commentaries are a considerable resource for culture exchanges with others. According to Kedit (1990: 219-237) and Mclean (1992: 1399-1401), the museum is a forum for public discussion, learning and engagement. In addition, Alexander (2008: 18-20) considers the museum a tourist attraction for the purposes of enjoyment and entertainment.

Nevertheless, due to cultural diversity, foreign visitors may encounter difficulties understanding images and the literary quotations common in the museum commentaries. Therefore, the translation of museum commentaries play a bridging role in preventing comprehension difficulties. As mentioned by Adriani, “the translation of museum commentaries serves international visitors who do not excel at the language and culture of China” (Abbott, 2002: 77-78).

Shaanxi History Museum is located in the historic city of Xi’an, one of the

cradles of the ancient civilization as the capital of 13 dynasties in China. During its more than 3000 years' development, Xi'an has witnessed immense changes of the Chinese nation, and Xi'an may be considered a 'Natural History Museum' due to its significance in the regional history and culture.

The article focuses on the metaphors in the commentary of Shaanxi History Museum and suggests translation techniques.

2. Studies on metaphor

Metaphor is pervasive throughout people's daily life, covering various fields including literature, politics, technology and so on. It structures not only the way we talk, but also how we think and act. I. A. Richards deems that metaphor exists in almost every three sentences in people's everyday life (Richards, 1936, p. 38). Many linguists and scholars have devoted themselves in metaphor study, pushing forward the study continuously.

2.1 Studies on metaphor translation

According to Newmark, "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor" (Newmark, 1988: 104). The importance of metaphor is self-evident due to the omnipresence in people's daily life. Metaphor is the thinking mode and cognitive means rooted in the culture of a region, thus reflecting the culture while being an integral part of it. Therefore many scholars have investigated metaphor translation and presented their views on the translation methods.

Scholars started exploration in the field of metaphor translation early in the 1960s. Nida (1969: 220) raises the problem of the untranslatability of metaphor and indicates that metaphor is often translated non-metaphorically. The topic of translatability arouses academic debates with proponents and opponents. Later, Dagut (1976: 33) introduces metaphor into the translation field, who deems that the translatability of metaphor fluctuates according to the cultural complexity and different language elements. He claims that the *sui generis* nature of metaphor is a translation problem and attempts to prove the way and reasons of metaphor presenting a special searching test of the translator's ability with illustrations. The viewpoint attracts the attention from the translation circle. Afterward, Raymond Van De Dereeck (1981: 77) concludes three translation standards of translation: '*sensu stricto*', substitution and paraphrase.

Scholars approving the translatability of metaphor concern two major questions: the translation procedures and the culture specialty. In recent years some scholars proceed to study metaphor translation in varied discourses and raise specific translation models.

Dobrzynska (1995: 595-604) supports the standpoint that metaphor translation is largely under the influence of culture. Three metaphor translation approaches are

proposed: Metaphor 1 to Metaphor 2 when exactly equivalence can be found in the TT; Metaphor 1 to Metaphor 2 when a metaphor with a similar sense can be found in the TT; Metaphor to Paraphrase when the metaphor cannot be translated.

When referring to the translation procedures, the seven translation procedures proposed by Peter Newmark are the most well-known. Newmark (2001: 88-91) classifies metaphor into five types and coins the corresponding terms. Most of all, he devotes considerable attention to metaphor and proposes seven procedures for its translation: 1) Reproducing the same image of the SL in the TL; 2) Replacing the image in the SL with a standard TL image; 3) Translating the metaphor by a simile and retaining the image; 4) Translating metaphor or simile by simile plus sense (or occasionally a metaphor plus sense); 5) Conversion of metaphor to sense; 6) Deletion; 7) Same metaphor combined with sense.

Snell-Hornby (2001: 56) combines the metaphor translation with cognitive linguistic concepts, including the prototype and gestalt. She remarks that the culture and language diversity are the essential questions about metaphor translation and the cultural difference should be taken into consideration, in view of the significance of cultural factors.

Dickins (2005: 227-273) suggests two models for metaphor translation: the full model and the simplified model and lists their potential application fields. Kruger (2010: 23-30) and Nicasise (2011: 407-423) respectively touch upon translating metaphor in narrative fictions and financial discourses.

Tan Zaixi (2006: 52) claims that “Metaphor translation can serve as both historical and current evidence of self-projection in translational cultures and the culture of Translation Studies”.

2.2 Studies on museum commentary translation

Based on the research purpose and objective, the article searches for the documentation about museum commentaries and their translation. The research on museum commentaries was initiated relatively late and the documentation on museum commentary translation is even fewer.

The research on museum commentary translation essentially focuses on the translation obstacles and constraints arising from linguistic and cultural elements. Snell-Hornby (1995: 41) signifies: Translation is a cross-cultural activity; language is the product and carrier of culture; language and culture are inseparable and interdependent. In the west, some researchers intend to make classification of the tourism texts on account of the distinctive phrases of tour. For instance, Dann (1996: 74-88) proposes the three-category classification of tourism texts: the pre-trip media; the on-trip-media and the post-trip media. According to Orr, the tour and sightseeing process of the visitors is defined as information-seeking behavior. He analyzes the relationship between the visitors and the information provided in the commentary texts. It is concluded that “the information should meet the visitors’ expectation and should be visitor-oriented” (Orr 2004: 2-4). In more recent years, some scholars like

Creedon-O' Hurley and Torpey also conduct studies on the commentary texts and their translation. Hurley explores on the social cultural frameworks of conceptual change and analyzes the implications for teaching and learning in museums (Hurley 2008: 435-449). Torpey reckons museum commentary translation as a sort of fine work and proposes several practical skills to be employed during the translation process of the exhibits in museums (Torpey 2010: 192-200).

From the previous study mentioned above, the essence on museum commentary translation is being faithful to the original and reader-centered for culture transmission. Nonetheless, the expressiveness and the communicative efficiency are the very fundamental matters to ensure, and thus varied translation methods may be employed due to bilingual discrepancies.

3. Theoretical framework of CMT

For one thing, the research of metaphor has experienced several phases and CMT has been applied into cross-domain research; for another, museum commentaries, with profound historical and cultural implications, include many metaphorical images. However, the museum commentaries have seldom been studied from the perspective of CMT.

3.1 Definition of conceptual metaphor

Metaphors We Live By co-authored by Lakoff and Johnson in 1980 was viewed as the prelude to the study of metaphors from the cognitive perspective. They propose the term 'conceptual metaphor' and the cognitive approach to metaphor. On the basis of the theory, metaphor is no longer reckoned merely as a rhetorical device, but a thorough system which structure people's everyday life. The human language is metaphorical, by which people can achieve communicative goals. Language communication serves as an essential way for people to maintain social and interpersonal relationships, and it is inevitable to employ metaphors in daily language communication. Nevertheless, conceptual metaphors function more than that because not only verbal communication but all aspects of human life cannot be separated from metaphorical cognition while human cognition infiltrates into each minor detail of daily life. As a new linguistic breakthrough, CMT serves as the exit from traditional metaphor theories based on literature and rhetoric and symbolizes the beginning of modern cognitive metaphor.

As is evaluated, Conceptual Metaphor Theory provides important insights into the interaction of embodiment, language, thought, and culture that points to a fuller integration of metaphor studies within cognitive science (Gibbs 2015: 556). CMT has become an important category of Cognitive Linguistics and attracted much concern.

3.2. *Image Schema*

The term ‘image schema’ was initially defined as “a recurrent pattern, shape, and regularity in, or of, these ongoing ordering activities” (Johnson 1987: 29). Johnson (1987: 275) draws four conclusions about the image schema after complicated testify process: 1) the image schema structures people’s consciousness on experience; 2) the image schema is consistent with the existence; 3) conceptual metaphor is the projects the image schema to the abstract domain through its basic logic; 4) conceptual metaphor is not arbitrary and exist in people’s daily life.

In the same year, Lakoff claims that the human experience and perception towards the world around can rise to a higher cognitive level besides the basic scope. Lakoff names the higher cognitive level as the ‘kinesthetic image schema’, namely the image schema for short. The image schema acts as the intermediary connection between the specific images and the abstract concepts that people comprehend. It analyzes the knowledge and builds certain organization forms or framework patterns which can facilitate people to understand. The image schema supplies two crucial explanatory reasons for abstract concepts: the understanding of abstract concepts is derived from human experience; the projections from the concrete to the abstract domains form metaphor.

4. Conceptual metaphors in the commentary text of SHM

4.1 Correlation between conceptual metaphor and SHM Commentary

Shaanxi History Museum is one of the largest modern museums in mainland China, and it has been accessible to public visitors since June 20th, 1991. The museum owns a total area of 70,000 square meters, occupying a construction space of 56,000 square meters. With the bronze wares, pottery figures, and mural paintings in Tang tombs as its distinctive collections, it boasts 370,000 pieces of cultural relics unearthed in Shaanxi Province, including nearly 20,000 pieces of rare and precious ones, and 18 pieces of cultural relics of state. It has three exhibition halls in a space of 11,000 square meters, including the Main Exhibition Hall, the Monograph Exhibition Hall and the Temporary Exhibition Hall. In the Main Exhibition Hall, there is the excellent exhibition of “the Ancient Culture of Shaanxi”, which was completed on March 26, 2008 after the gallery’s 17-year development. The museum exhibits over 3,000 precious cultural relics, including previous treasures and recent acquisitions unearthed in the significant archaeological discovery, systematically displaying the fruitful achievements of Shaanxi’s ancient civilization as well as its contribution to China. The exhibition is divided into seven parts: Prehistoric, Zhou dynasty, Qin Dynasty, Han dynasty, the Wei, the Jin, Northern and Southern Dynasties, Sui and Tang dynasties, and the dynasties after that. The Monograph Exhibition Hall is the exhibition of special topic held irregularly and the gallery has held a dozen of these exhibitions, by

which the advantage of Shaanxi cultural relics is represented comprehensively. Therefore, they are well received by visitors and experts at home and abroad.

From the exhibition contents and the commentary text, the SHM commentary mainly consists of several parts: 1) the introduction and narration of the dynasties including Zhou, Qin, Han and Tang Dynasties from a historical perspective, which tells about the development and demolishment of the dynasties and the historical background at that period of time; 2) the detailed description of the exhibits, containing the shape, texture, usage, the implied meaning and so on; the statement on the exhibits is the major section of the museum commentary. 3) the evaluation and appreciation of the cultural remains and historical exhibits, which include some transitional and exclamatory sentences. Such expressions arouse the reverence of the history and the admiration towards wisdom of the ancient people.

Based on the definition and characteristics of museum commentary texts, it contains historic and cultural images, rhetorical and literary quotations, with the clear themes or subjects. Many words or expressions with further implications are employed as metaphors. In terms of the text, the translation procedure equals the mapping process from CMT.

4.2 The Collection of Conceptual Metaphors

4.2.1 Selection of Representative Metaphors

For an extended period of time, the identification of metaphor only rests upon intuitions in the studies conducted by most scholars. Nevertheless, metaphor identification is the starting point for the study on metaphor applications. Therefore, only systematic metaphor identification criteria can safeguard further studies. Scholars in various fields like psycholinguistics, discourse analysis, language teaching, Cognitive Linguistics, uphold disparate views on metaphor identification.

The Pragglejaz group developed a metaphor identification tool called MIP for Metaphor Identification Procedure, which contains a brief set of instructions for the discourse analyst aiming to identify metaphorically used words and expressions or lexical units, in a stretch of discourse. MIP aims to offer an instrument for capturing the bulk of the linguistic expressions of metaphor that have been discussed in the literature over the past thirty years. It proceeds as (Pragglejaz Group 2007: 3):

1. Establish a general understanding of the meaning by reading the entire text/discourse.
2. Determine the lexical unit in the text/discourse.
3. a. Establish the meaning in context of each lexical unit in the text, i.e. how an entity, relation or attribute are embodied in the situation evoked by the contextual meaning of the text. What comes before and after the lexical unit is taken into account. .
 - b. Determine if each lexical unit has a more basic contemporary meaning in other contexts than the one in the given context. As it concerns us, the basic meaning is inclined to be:

- more concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste;
- related to bodily action;
- more precise (as opposed to vague);
- historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

- c. If a more basic current/contemporary meaning of the lexical unit exists in other contexts than the given context, decide whether the contextual meaning differs from the basic meaning but can be comprehended in comparison with it.

4. If the answer is yes, the lexical unit is labeled as metaphorical.

The focus of MIP is the identification and differentiation of the semantic meanings, especially the identification of the metaphorical meaning in use. According to Steen (2007: 285), “the metaphorical meaning arises out of a contrast between the contextual meaning and the basic meaning of a linguistic form. The basic meaning is absent from the actual context but observable in other contexts”.

Most scholars employing MIP refer to authoritative dictionary to determine the basic meaning, thus increasing the reliability and validity of the identification approach. MIP has the explanation of metaphor in a much broader sense, including metaphor, simile, metonymy and personification. In addition, MIP is the research output of the study lasting 6 years from the Praggeljaz Group, with the verification on both reliability and validity. Through the several kinds of methods for metaphor identification, MIP is the only one which has been confirmed before being recommended to metaphor researchers. Some scholar also adapted and reorganized the identification model to fulfill the need for their research, i.e. Cameron & Maslen (2010) and Steen *et al.* (2010).

Some typical examples in the SHM commentary are given in the following part to verify the metaphor identification approach of MIP and present the steps for metaphor identification explicitly.

- (1) SL: zhè yī shíqī ,这 ,一 ,时期 wénhuà ,文化 gāofēng ,高峰 diéqǐ ,迭起 bìng ,并
shǒuwěi ,首尾 xiānglián ,相连 , zàixiàn ,再现 le ,了 shǎnxī ,陕西 nǎizhì ,乃至
zhōnghuámínzú ,中华民族 chōngmǎn ,充满 shēngjī ,生机 ,的 tóngnián ,童年。

TL: The culture reaches the peaks of perfection in succession, which evokes the vital and cheerful development of Shaanxi Province and even the whole Chinese nation in the early stage.

Step 1: By reading the sentence, we obtain the general understanding of the meaning.

Step 2: The lexical unit in the sentence is determined as ‘^{tóng nián} ,童 ,年’.

Step 3: a. The conceptual meaning of ‘^{tóng nián} ,童 ,年’ is ‘the time of person's life when they are a child’ or ‘the state of a child between infancy and

adolescence’.

b. The lexical unit has a more basic contemporary meaning of “the early stage or phase of the development” in other contexts than the one in the given sentence. The basic meanings are not necessarily the most frequent meanings of the lexical unit.

c. The contextual meaning differs from the basic meaning but can be comprehend in comparison with it.

Step 4: The lexical unit ‘^{tóng nián},童,年’ (childhood) is labeled as metaphorical.

4.2.2 Classification of conceptual metaphors in the SHM commentary

The paper hereby assumes the metaphor identification approach of MIP due to its authoritativeness to guarantee the reliability and validity of the study. After a detailed data collection and study of the objective text of SHM, the authors calculate the main components of the SHM commentary and classify the metaphors into certain categories based on the metaphor identification procedure. Analyzing from the perspective of language features, the commentary contains some idioms and writings in classical Chinese, which are employed to express some literary quotations and historical allusions. In the SHM commentary, the paper collected 108 conceptual metaphors, which can mainly be classified into fifteen categories.

Table 1 Statistic table of conceptual metaphors in the SHM commentary

Num.	Categories	Typical Examples	Amount	Percentage
1	Journey Metaphors	^{jù dà guàn xìng} ,巨,大,惯,性 enormous momentum ^{fā zhǎn shì tóu} ,发,展,势,头 growth momentum ^{shí kōng suì dào} ,时,空,隧,道 spatio-temporal tunnel	15	13.8%
2	Animal Metaphors	^{tāo tiè dà cān} ,饕,餮,大,餐 gluttonous feast ^{yù chán} ,玉,蝉 Jade Cicada ^{chú xíng} ,雏,形 the prototype	11	10.2%
3	Oriental Metaphors	^{sì tōng bā dá} ,四,通,八,达 extend in all directions ^{tiān xià fú cù} ,天,下,辐,辏 center of	11	10.2%

		the country shàng liú shè huì ,上,流,社,会 upper class		
4	Water Metaphors	xiào róng kě jū ,笑,容,可,掬 be radiant with smiles lín lí jìn zhì ,淋,漓,尽,致 incisively and vividly suì yuè xǐ lǐ ,岁,月,洗,礼 baptism of years	10	9.3%
5	Body Metaphors	jiāo tōng dà dòng mài ,交,通,大,动,脉 artery of transportation wén huà miàn mào ,文,化,面,貌 cultural feature píng jiān píng zú ,平,肩,平,足 flat in shape	9	8.3%
6	Construction Metaphors	diàn dìng jī chǔ ,奠,定,基,础 lay the foundation of shì jiè wū jǐ ,世,界,屋,脊 highest peak in the world wén huà chuāng kǒu ,文,化,窗,口 a window introducing the cultures of all countries	8	7.4%
7	Container Metaphors	mí zú zhēn guì ,弥,足,珍,贵 precious and valuable tiān fǔ zhī guó ,天,府,之,国 the land of abundance huá xià bǎo kù ,华,夏,宝,库 treasure house of China	7	6.5%
8	Plant Metaphors	fēng shuò chéng guǒ ,丰,硕,成,果	7	6.5%

		fruitful achievements xún gēn wèn zǔ ,寻 ,根 ,问 ,祖 trace the origins zhāo qì péng bó ,朝 ,气 ,蓬 ,勃 full of vigor and vitality		
9	Time Metaphors	tóng nián ,童 ,年 the early stage cháng shèng bù shuāi ,长 ,盛 ,不 ,衰 enduring popularity yóu lái yǐ jiǔ ,由 ,来 ,已 ,久 time-honored	6	5.55%
10	Ontological Metaphors	wú yán zhī xù ,无 ,言 ,之 ,序 preface without words lián ér bù guì ,廉 ,而 ,不 ,别 be upright but do not harm the others zhōng míng dǐng shí ,钟 ,鸣 ,鼎 ,食 living an extravagant life	6	5.55%
11	Numeral Metaphors	sān zú dǐng lì ,三 ,足 ,鼎 ,立 a situation of tripartite confrontations jiǔ dǐng bā guǐ ,九 ,鼎 ,八 ,簋 supreme rank of the emperor yī pǐn yǐ xià ,一 ,品 ,以 ,下 a position lower than the first rank	5	4.6%
12	Color Metaphors	jí jīn ,吉 ,金 the auspicious color huáng jīn shí dài ,黄 ,金 ,时 ,代 the most flourishing period	4	3.7%
13	Family Metaphors	zǐ mǔ kǒu ,子 ,母 ,口 an exact circle	3	2.8%

		mǔ ,qīn hé ,母 ,亲 ,河 mother river of the nation		
14	War Metaphors	lín ,zhèn dǎo ,gē ,临 ,阵 ,倒 ,戈 betray in face of a battle měng ,liè pēng ,jī ,猛 ,烈 ,抨 ,击 intense adverse criticism	3	2.8%
15	Mountain Metaphors	yì ,shù gāo ,fēng ,艺 ,术 ,高 ,峰 the primes of arts dēng ,fēng zào ,jí ,登 ,峰 ,造 ,极 reach the peak of perfection	3	2.8%

In summary, the SHM commentary mainly includes the introduction of the dynasties, the description of the exhibits and the evaluation on historical events. The amount of the cases account for the frequency of metaphor appearance, which reflects the significance of the study; the percentages of each category of conceptual metaphors present the core images in the museum commentary, which are inconsistent with the historical and cultural background of the objective text. The case collection and classification reveals the necessity and materiality of the study on the museum commentary text from the perspective of CMT.

5. Translation techniques of conceptual metaphor sin the commentary in the SHM commentary

5.1 Translation of conceptual metaphors in the SHM Commentary

In terms of Cognitive Linguistics, the basic conceptual metaphors refer to conventional metaphors, which are ubiquitous in people’s daily life presented as metaphorical expressions. Nevertheless, as defined by Lakoff, “There is a class of metaphors that function to map one conventional mental image onto another” (Lakoff 1993: 21). That is what he names as ‘the image metaphors’ (ibid.) or “the novel metaphors” (Croft & Cruse 2004: 127). This type of creative metaphors brings about the main problems in the translation process. The image metaphors are inclined to be culture-specific since they are usually conditioned by social, historical or environmental factors (Snell-Hornby 1995: 57). The fundamental aim of museum commentary translation is to transmit information and spread the culture. The quality of the translation depends on whether the exhibits’ information and the implied culture delivered by the core metaphorical images are successfully transmitted to the target audience. Consequently, corresponding translation techniques are required due to the cultural diversity and cognitive differences on the core images.

5.1.1 Image equivalence

Different nations may hold common or similar perceptions towards the world. Many metaphorical words or expressions have similarities in English and Chinese. In the same way, the Shaanxi History Museum commentary bears some expressions which own the equivalent metaphorical mappings in English and such linguistic units can shape the conceptual metaphors with image equivalence.

For example, the commentary describes the Shaanxi historical civilizations as a person who grew from a child, then a teenager and at last a mature adult. From another point of view, the exhibition of the profound Chinese history is viewed as a book with rich cultural connotation. The expression of ‘^{zhōng huá mǐn zú chōng mǎn shēng jī de tóng nián},中,华,民,族,充,满,生,机,的,童,年’ which is classified as a time metaphor has the equivalent image in English. The ontological metaphor of ‘^{xù yán dà tīng},序,言,大,厅’ reflects its corresponding image ‘the book’.

5.1.2 Image deviation

In some circumstances, the Chinese and foreign cultures share similar images but have discrepant implications. Such cases are caused by the image deviation and the translator should discover the relevant images to convey the information. For example, the exhibit ‘^{xiàng yá suàn chóu},象,牙,算,筹’ indicates an ivory tool for calculating the numbers but it is not the same as the abacus, so it can be substituted by “an ancient ivory calculator”. Afterwards, the metaphorical meaning of calculation is maintained and do not confuse the audience. In the expression of ‘^{míng mù yì jīng zhì lǎo kě dú xì shū},名,目,益,睛,至,老,可,读,细,书’, ‘^{shū},书’ actually refers to the contextual meaning of ‘words or characters’ in the book, which is deviated from its basic meaning ‘book’ itself, and therefore the translated image should be switched.

5.1.3 Image alternation

The language enjoys a variety of forms and the same words or expressions may have different connotations with different contexts and cultures. The alteration of the literal meaning from the source text to the target text may result in false perception towards the original text. The target audience calls for further background information to get more accurate understanding. For example, the literal meaning of the orientational metaphor ‘^{xī yù},西,域’ indicates ‘the western region’, which is also a common usage in foreign languages. Nonetheless, in the context with Chinese traditional culture,

‘^{xī}西^{yù}域’ is a term employed in Han Dynasty referring to the west area of a pass called ‘Yumen’, including the Xinjiang Uygur Autonomous Region and Parts of Central Asia at present. The word should not be translated literally or the target audience may lose the deeper and true meaning of the original text.

5.1.4 Image absence

Due to the cultural diversity and regional disparity, some images in the commentary with special connotations do not gain any correspondence and the image absence is an objective existence. The description of the exhibits also includes some Chinese idioms and poems which are often paraphrased for it’s almost impossible to find the exact match. For example, the exhibited vessels have different shapes like ‘^{dǐng}鼎’, ‘^{guǐ}簋’ and ‘^{lì}鬲’. There are many kinds of decorative patterns on the exhibits, like ‘^{tāo}饕^{tiè}餮^{wén}纹’, ‘^{pán}蟠^{chī}螭^{wén}纹’ and ‘^{bǎo}宝^{xiāng}相^{huā}花^{wén}纹’ which are sorted into animal metaphor’s and plant metaphors. Such words require further explanation to get the target audience across.

5.2 Basic principles for conceptual metaphor translation in SHM Commentary

General principles are the fundamental bases to proceed with specific implementation and many scholars have probed in to the research and discussion on translation principles since long before. Adriani initially studies on the Bible translation and proposes several principles of using indigenous expressions, circumlocution, avoid interpretation (Adriani 1963: 9-13). Kitagaki expounds on the translation principles and problems in England in the seventeenth century (Kitagaki 1981: 119-120). Later in 1988, Raffel tries to examine the basic principles of translation through some straightforward examinations and the results are published in the work (Raffel 1988: 22-29). On account of the previous study, the translation principles of metaphors, especially those employed in the commentary text, observe particular linguistic features and cultural connotations.

From the perspective of CMT, the translation of metaphor should focus on the cognitive and thinking process with the ‘meaning’ at the core. Metaphor presents as a mode of thinking and the translation is an even more complicated mental process. The translatability of conceptual metaphors is based on the common humanity on the cognitive experience. People are adept in explaining, describing and illustrating some abstruse and abstract matters by taking advantage of their familiar objects. However, the various objective environments and cultures will exert an influence on human cognition and the differences are generated. Comparison of the cultural relationship between Chinese and English metaphors is an essential issue during the translation process. Based on the analysis of difficulties and problems of metaphor translation, the

following three principles are concluded to direct the translation of conceptual metaphors.

The first principle is to maintain the metaphorical features of the source text in the corresponding target one. The connotations of the first principle are to maintain the metaphorical traits and implied meanings in the translation version in order that the target audience can receive the same information and image perception with the source audience. The metaphorical features are the cores of metaphor commutation and metaphor translation is to maintain the implied meaning and transfer the images. If the metaphorical features are not sufficiently displayed, the connoted images will suffer a defect.

The second principle is to connect the relevant cultural connotations of the bilingual texts. This principle specifies that the translator must seek out the relevant connotations between the two objects or concepts based on the Chinese and English culture. The translation aims at building an equal or similar implied relation between the source and target texts, which coincides with the texts both in external form and internal signification. The 'connect' denotes that the translator analyzes the vehicle of the text and picks out suitable counterpart in the target text. The counterpart is the connection which suits both parts in many aspects like the language, image and culture. Therefore the target audience can acquire the same metaphorical concept with the source audience.

The last principle is to complement the cultural vacancy. This principle precisely signifies the cultural images based on the context, especially when translating the Chinese conceptual metaphors with rich cultural implications. In some cases, it is not available to seek out an equivalent counterpart for the original image, and then the translator is required to replenish the vacant part in the target culture. The image loss is inevitable in the process of C-E translation due to the profoundness and extensiveness of the Chinese culture, and then the last principle is formulated to guarantee the transmission of the cultural images at an essential level.

5.3 Translation techniques of conceptual metaphors in the SHM Commentary

Based on the previously discussed principles for translation of conceptual metaphors, that is, to maintain the metaphorical features, connect the relevant cultural connotations and fill up the cultural vacancy, and the problems in the translation of the text, this section will conduct the case study and conclude the available translation methods subordinate to the strategies of direct translation and oblique translation expounded by Munday (2008: 56). Many scholars have explored into the translation approaches since the early times. They summarize applicable methods for translation practice and some others explore further to propose translation skills in particular texts. Newmark proposes the corresponding terms of five types of metaphors and further outlines seven procedures for metaphor translation as mentioned in Section Two (Newmark 2001: 88-91).

5.3.1 Retention

Translation is the process to information transmission from the source text to the target text. The translation of conceptual metaphors in the text focuses more on the cognitive thinking process and the audience may understand more explicitly or certain expressions. Nabokov describes the translation strategy of retention as “rendering, as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original” and claims that only this strategy can be considered true translation (Nabokov, 1964/1975: vii-xii). As “the definition of literal translation was ‘not to distort the true features of the original work’” (Liu Zhongde, 1991:49), to retain the original image belongs to the literal translation, which can maintain the national flavors of the SL and the target audience can obtain better knowledge of the cultural and linguistic features of the SL. On condition that the source image is completely mirrored to the target image, the translator can choose literal translation and retain the images. The translation strategy is “looser rendition that replace individual SL words with individual TL words wherever possible, and cling as closely as possible to the original SL word order in the TL” (Baker 2004: 125).

(2) 临时展览是基本陈列和专题陈列的补充, 具有周期短、内容广泛、常看常新等特点。同时临时展厅又是一个文化交流的窗口, 是我馆面对社会的文化窗口。

TL: The Temporary Exhibition Hall is the supplement to the Main Exhibition Hall and the Monograph Exhibition Hall. The abundant content, distinctive design and useful information included here serves to produce an influential display system. The temporary exhibition hall has turned into a place for culture exchanges and a window introducing the cultures of all countries.

In this example, the tenor ‘temporary exhibition hall’ and the vehicle ‘^{wén}文化窗口’ share the similarities. In the target language, window has the meaning of ‘a means of observing and learning about something’. Therefore, the image of ‘^{wén}文化窗口’ is retained and literally translated into ‘a window introducing the cultures’.

(3) SL: 陕西是一座历史文**化**宝库, 她

zhēncáng ,珍藏 ,了 ,yuánzì ,源自 ,xiānmín ,先民 ,mí zú 足 ,zhēnguì 珍贵 ,de ,
 kuìzèng ,馈赠 ,hé ,和 ,shísì ,十四 ,gè ,个 ,gǔdài 古代 ,wángcháo ,王朝 ,xīngshuāi 兴衰
 cúnwáng 存亡 ,de ,的 ,lìshǐ ,历史 ,yōng ,拥 ,lǎn ,揽 ,zhe ,着 ,gè ,各 ,lèi ,类 ,xuàn ,绚 ,lì ,丽
 duō ,多 ,cǎi ,彩 ,de ,的 ,wén ,文 ,huà ,化 ,yí ,遗 ,cún ,存 ,hé ,和 ,wú ,无 ,shù ,数 ,jīng ,精 ,měi ,美
 jué ,绝 ,lún ,伦 ,de ,的 ,wén ,文 ,wù ,物 ,gǔ ,古 ,jì ,迹。

TL: Shaanxi is a treasure house of history and culture, which houses the rare gifts of the primitive people and the rising and falling history of fourteen dynasties. It boasts for various kinds of magnificent antique remains and countless exquisite cultural relics and history sites.

This sentence projects the image of the treasure house to SHM and the history of thirteen dynasties as well as the cultural relics and history sites are taken as rare gifts. The source domain and the target domain are perfectly matched and the target audience can obtain the same understanding of the original text, so the verb usage of ‘houses’ and ‘boasts’ reflects the image equivalence and the image is retained.

(4) SL: qǐng ,请 ,dàjiā ,大家 ,huángù ,环顾 ,yíxià ,一下 ,zhège ,这个 ,kuānchǎng ,宽敞
 níngliàn ,凝练 ,de ,的 ,dàtīng ,大厅 ,nèi ,内 ,méiyǒu ,没有 ,shūxiě ,书写 ,wénzì ,文字
 xùyán ,序言 ,érshì ,而是 ,yóu ,由 ,yī ,幅 ,jùxíng ,巨型 ,de ,的 ,fúdiāo ,浮雕 ,hé ,和
 yī ,一 ,zūn ,尊 ,shí ,石 ,shī ,狮 ,zǔchéng ,组成 ,de ,的 ,wú ,无 ,yán ,言 ,zhī ,之 ,xù ,序。

TL: Please look around and you will find there is no written preface in this spacious and bright hall. Instead, it’s composed of a giant relief and a stone lion with no words. What the giant relief portrays is the Hukou Waterfall of the surging Yellow River.

The preface serves as an important component of publications and both Chinese and foreign people can easily acquire the connotation of the preface. In this example, the image of “the preface of a book” is mapped onto “the spacious and bright hall”, which indicates that the hall presents as an introduction to the following exhibitions.

The image of ‘ ,xù ,yán ,言’ (preface) is reserved for foreign visitors who can obtain the same information as the native audience.

5.3.2 Reconstitution

Reconstitution purports the restructuring of the images and adjusting of the discourses to facilitate the target audience to obtain the real connotations from the original text. According to Newmark (2001: 85), reproducing the same image in the TL provided

the image has comparable frequency and currency in the appropriate register. When restructuring the metaphorical images and the discourses, the connection and the logic relationship of the sentences as well as the features of the target language should be taken into account. Nida and Taber expound on the translation strategy by expressing that “In restructuring the message after having transferred it from the source language to the receptor language, it is essential that one consider the problems from three perspectives: 1) the varieties of language or of style which may be desirable; 2) the essential components and characteristics of these various styles; 3) the techniques which may be employed in producing the type of style desired” (Nida & Taber 2004: 120).

(5) SL: bēi shēn bā miàn fēnbié gè zhuāngshì yǒu yī wèi shǒu zhí yuèqì de yuèshī tāmen dōu shēnzhuó duǎn yī kuān kù xiàoróngkějū shéntài gè bù xiāngtóng fú shì hé fà shì yě bù cháng jiàn

杯 身 八 面 分 别 各 装 饰 有 一 位 手 执 乐 器 的 乐 师 他 们 都 身 着 短 衣 宽 裤 ， 笑 容 可 掬 ， 神 态 各 不 相 同 ， 服 饰 和 发 式 也 不 常 见。

TL: Each side of the cup carves a musician with one instrument. Wearing short skirts and loose pants, they are radiant with smiles with different expressions and unusual hairstyle and clothing, showing the peculiar way of life.

The metaphor in this example is a four-character idiom to show the expression of the musicians. The Chinese character ‘掬’ in the idiom ‘笑容可掬’ implies that the smile can be held by hands. Here the source domain of soft water is reflected onto the target domain of smile. Nevertheless, such metaphor does not exist in English so the image will be changed partly to ensure the intelligibility. Afterwards, the metaphor of “笑容可掬” is translated as “radiant with smiles” which also conveys the meaning of the original text.

(6) SL: qíshí zhè jiùshì wǒmen jīntiān rìchángshēnghuó zhōng shǐyòng de zhēnglóng de chúxíng táo zèng de chūxiàn jiéshù le rénlèi zhǐnéng chī shāokǎo huò zhǔ shíwù de lìshǐ

其实 这 就是 我们 今天 日常生活 中 使用 的 蒸笼 的 雏形。 陶 甗 的 出现 ， 结束 了 人类 只能 吃 烧烤 或 煮 食物 的 历史。

TL: In fact, this is the prototype of the present bamboo steamer. With the appearance of the Pottery called Zeng, the history of eating grilled and boiled food comes to an

end.

In the example, the Chinese word ‘雏’, ^{chú} indicates the young of a certain type of animal or the nestling of birds. Therefore the word ‘雏形’, ^{chú xíng} is employed to denote the early form during the development. The image of a child animal is mapped onto the initial phase of things.

(7) SL: zhè jiàn jīn hé wéi yuánxíng sù miàn ,
,这 ,件 ,金 ,盒 ,为 ,圆形 , ,素 ,面 ,
tōngtǐ guāngjié yǐ zǐ mǔ kǒu kòu hé hé gài yǔ
,通体 ,光洁 ,以 ,子 ,母 ,口 ,扣 ,合。 ,盒 ,盖 ,与
hé dǐ jūn lóngqǐ chéng mànǒng xíng hé de shàng
,盒 ,底 ,均 ,隆起 ,成 ,慢拱 ,形 , ,盒 ,的 ,上
xià zǐ mǔ kǒu kòu hé jǐn mì kě wèi jiàng xīn dú
,下 ,子 ,母 ,口 ,扣 ,合 ,紧 ,密 , ,可 ,谓 ,匠 ,心 ,独
yùn
,运。

TL: The golden round case has a plain surface which is bright and clean. The mouth of both the case and the lid forms an exact circle, so that they are fastened tightly in any way, which reflects the exquisite workmanship.

This example is a family metaphor, which employs the intimacy between the family members of ‘母子’ (mother and children) to indicate the exact match of the lid and the case. The image of mother and children is mapped onto the exact circle of the case and the lid.

5.3.3 Annotation

In some situations, the literal translation and transliteration inescapability cause deficiencies during the translation process. As compensation in the translation process, annotation is adopted to make up what is lost in literal translation or transliteration. It is a term defined by Hervey and Higgins as “the techniques of making up for the translation loss of important ST through means other than those used in ST” (Hervey & Higgins 1992: 248). As observed by Nida, “In any translation, there will be a type of ‘loss’ of the semantic content, but the process should be so designed as to keep this to a minimum” (Nida 2002: 87). Annotation is absolutely necessary as the explanation to provide the target audience with the genuine picture presented by the original text. The culture and language diversity is the essential question about metaphor translation and the cultural difference shall be taken into account, which proves the importance of cultural factors (Snell-Hornby 2001: 56). Therefore, the details of background information, historical position, function in use, etc. ought to be added so as to narrow the gap between two nations in history and culture.

(8) SL: mì sè cí shì zhèjiāng yuèyáo shāozhì de yī ,
,秘 ,色 ,瓷 ,是 ,浙江 ,越窑 ,烧制 ,的 ,一

zhǒng qīngcí yòu sè qīngbì jīngyíng rùnzé
 ,种 ,青瓷, ,釉 ,色 ,青碧、 ,晶莹 ,润泽,
 hǎosì húmiàn bān qīngchè bìlǜ guòqù mì sè
 ,好似 ,湖面 ,般 ,清澈 ,碧绿。 ,过去 ,秘 ,色
 cí jǐnjiàn yú wénxiàn jìzǎi yìzhí wèi jiàn
 ,瓷 ,仅见 ,于 ,文献 ,记载, ,一直 ,未 ,见
 quèzáo de shíwù zhí dào fǎménsì dìgōng zhōng
 ,确凿 ,的 ,实物, ,直到 ,法门寺 ,地宫 ,中
 chūtǔ zhìcǐ rénmen cái déyǐ mùdǔ dào mì sè
 ,出土, ,至此 ,人们 ,才 ,得以 ,目睹 ,到 ,秘 ,色
 cí de zhēnshí fēngcǎi
 ,瓷 ,的 ,真实 ,风采。

TL: Secret Color Ware is a kind of celadon porcelain in Yue Kiln, Zhejiang Province. The glistening green color looks like emerald in the lake. In the past, it was only recorded in the literature until unearthed in the underground palace of Famen Temple. As for its meaning, ‘secret color’ has got different explanations in academic circle. According to some other experts, ‘secret’ has the meaning of mid-autumn, and some other claims that ‘secret color’ meaning the variety of tributes.

mì sè cí
 ‘ ,秘 ,色 ,瓷’ is the precious cultural relics unearthed in Famen Temple and the grazing color is its unique feature. Though the color is compared to the emerald in the lake, the translator cannot simply translate like this. If so, the distinctiveness is lost and the target audience may not really understand. It was recorded to be ‘供奉之物, 不得臣下用, 故曰秘色’, ‘取其秘而不宣之意’ in *the Qing*

Bo *Miscellanies* in Song Dynasty, which explains why the colors of ‘ ,秘 ,色 ,瓷’ is named with the meaning of undisclosedness and specialty. So here the further annotation is needed to fill in the cultural vacancy between China and foreign countries.

(9) SL: lù zài gǔdài jiù bèi rènwéi shì chún shàn
 ,鹿 ,在 ,古代 ,就 ,被 ,认为 ,是 ,纯 ,善
 de dòngwù gǔrén chángyòng lù bǐyù fú lù
 ,的 ,动物, ,古人 ,常用 ,鹿 ,比喻 ,福 ,禄 ,
 xiàngzhēng lìlùchángcún lìngwài lù shì
 ,象征 ,“利禄长存” 。 ,另外 , ,鹿 ,是
 xiānrén de chéng qí lù wén de chū xiàn kě néng
 ,仙人 ,的 ,乘 ,骑, ,鹿 ,纹 ,的 ,出 ,现 ,可 ,能
 yě shòu dào dào jiào de yǐng xiǎng
 ,也 ,受 ,到 ,道 ,教 ,的 ,影 ,响。

TL: Deer has always been regarded as an auspicious animal in ancient China, a good omen of happiness and good fortune. It is also believed that many celestial beings ride deer in the mythical stories, and the appearance of the deer patterns also

embodies the influence of the Taoism.

In traditional Chinese mythical stories, ‘鹿’ (deer) is the mount of the celestial being, and therefore it is honored as a sacred animal. In addition, ‘鹿’ (deer) is a homophone for ‘利禄’ (fortune) in Chinese, and the image of good fortune is mapped onto the deer as a consequence. Homophone is one of the causes that conceptual metaphors are structured and employed. The image of deer in foreign cultures may differ from China, so the annotation of the historic and cultural background information is requisite for the foreigners to acquire the original information and connotation.

(10) SL: zhè jiàn yín pán zài gòu tú fāng shì shàng
,这 件 银盘 在 构图 方式 上
jì chéng le sù tè de yì shù shǒu fǎ dàn zài
,继承 了 粟 特 的 艺术手法 , 但 在
tí cái shàng què shì zhōng guó huà de jiāng táo de
,题材 上 却 是 中国化 的。 将 桃 的
zào xíng yǔ guī wén shì qiǎo miào dì róng wéi yì
,造型 与 龟纹 饰 巧 妙 地 融 为 一
tǐ sì yǒu shén guī xiàn shòu de hán yì shì jiàn
,体 似 有 神 龟 献 寿 的 含 义 是 件
bù kě duō dé de táng dài yì shù pǐn
,不 可 多 得 的 唐 代 艺 术 品。

TL: The designing method of this dish borrows much from that of the old central Asian country—Sogdiana, but the theme was totally Chinese flavored. The dish, with the combination of the shape of a peach and the pattern of a tortoise, has the implication that the immortal tortoise brings you longevity. This dish is a great work of art from Tang Dynasty.

In traditional Chinese culture, the tortoise that symbolizes longevity for the animal can be alive for hundreds of years. In consequence, the ‘神龟献寿’ in this example implies that ‘the immortal tortoise brings you longevity’. The image of tortoise is mapped onto longevity and bliss, which requires further annotation for foreign visitors to comprehend more thoroughly.

5.3.4 Omission

Omission implies intentionally removing some information so as to get the target audience across. Omission is one of the most pragmatic means for translation and serves for semantic ellipsis, rhetorical expression and structure optimization. Chinese classical poetry, inheriting the soul of the traditional culture, has been an important part of ancient Chinese. Only when translators are acquainted with in-depth

knowledge of the Chinese culture can he translate the images correctly. In most cases, the poems shall be omitted as long as the general meaning is conveyed. “A deletion of metaphor can be justified only on the ground that the metaphor’s function is being fulfilled elsewhere in the text” (Newmark 2001: 91). Dimitriu suggests an integrated typology of omissions, adopting in insights from both the linguistic/pragmatic and cultural/ideological trends in Translation Studies (Dimitriu 2004: 163-175). In this example, the poem informs others of the true identity of the monk as the Maitreya and the basic meaning is still conveyed by omission.

(11) SL: tā yuánjì shí duānzuo yú yíkuài pánshí
 ,他 ,圆寂 ,时 ,端坐 ,于 ,一块 ,盘石
 shàng shuō le zhème yíduàn jì yǔ : mílè zhēn
 ,上 ,说 ,了 ,这么 ,一段 ,偈 ,语 : 弥勒 ,真
 mílè huàshēn qiānbǎiyì shíshí shì shírén
 ,弥勒 ,化身 ,千百亿 ; 时时 ,示 ,时人 ,
 shírén zì bù shí
 ,时人 ,自 ,不 ,识。

TL: The remarks he uttered on a stone when he was dying made others realize that he himself was the incarnation of Maitreya.

SL: dāngdì de lǎoxiāng yǐ , qī lǒu bā zhǎ bàn
 ,当地 ,的 ,老乡 ,以 ‘ 七 楼 八 扎 半 ,
 gelīgēda bùshàngsuàn , lái xíngróng bǎishù
 ,疙里疙瘩 ,不上算 , 来 ,形容 ,柏树
 cūdà zé gèng zēngjiā le tā de gǔlǎo sècǎi
 ,粗大 , 则 ,更 ,增加 ,了 ,它 ,的 ,古老 ,色彩。

TL: It is said that the cypress is so thick that even seven or eight people can hardly get their arms around.

(12) SL: zhōulǐ jìzǎi tiānzǐ jiǔdǐng bā guǐ
 , 《周礼》 ,记载 “ 天子 ,九鼎 ,八 簋 ,
 zhūhóu qī dǐng liù guǐ dàifu wǔ dǐng sì guǐ
 ,诸侯 ,七 ,鼎 ,六 簋 , 大夫 ,五 ,鼎 ,四 簋 ,
 shì sān dǐng èr guǐ , rúguǒ jiànyuè jiù huì
 ,士 ,三 ,鼎 ,二 簋 ” , 如果 ,僭越 ,就 ,会
 shòu dào yán lì de chéng fá zhè jiù shì xī
 ,受 ,到 ,严 ,厉 ,的 ,惩 ,罚 , 这 ,就 ,是 ,西
 zhōu de liè dǐng liè guǐ zhì dù
 ,周 ,的 列 鼎 列 簋 制 度。

TL: Western Zhou had a strict rule to manage the arrangement of Dings and Guis (ritual vessels), which reflects the ruler’s rank or status. Anyone who breaks the rule will be punished severely, which is the general idea of the hierarchy system of the Western Zhou Dynasty.

The language in the museum commentary contains not only the introduction to the exhibits, but also the cultural background information, which renders it of high complexity. Therefore many sentences include several kinds of conceptual metaphors,

which entail the application of more translation methods. At last here is an example which adopts several translation methods of conceptual metaphors.

(13) shǎnxī lì shǐ bó wù guǎn , 陝西歷史博物館 yǐ , 以 lǎng , 朗 kuò , 闊
 zhuāngzhòng , 莊重 de , 的 tángfēng , 唐風 jiànzhùqún , 建築群
 lín láng mǎn mù , 玲瓏滿目 de , 的 wén wù , 文物 jīng pǐn , 精品 quán miàn , 全面
 xì tǒng , 系統 de , 的 lì shǐ , 歷史 chén liè , 陳列 xiàn dài huà , 現代化 de , 的 guǎn lǐ , 管理
 shè shī , 設施 yǐ jí , 以及 duō céng cì , 多層次 de , 的 yōu zhì fú wù , 優質服務 yíng dé , 贏得
 le , 了 guó , 國 nèi , 內 wài , 外 guān zhòng , 觀眾 de , 的 pǔ biàn hǎo píng , 普遍好評 bèi , 被
 yù wéi , 譽為: “gǔ , 古 dū , 都 míng , 明 zhū , 珠 huá , 華 xià , 夏 bǎo , 寶 kù , 庫”。

Shaanxi History Museum is praised as the “bright pearl of the ancient capital, cultural treasures of China” for its imposing building of the Tang style, rich collections, distinctive way of display and qualified services.

In this sentence, the expressions of ‘lín láng mǎn mù , 玲瓏滿目’, ‘gǔ dū míng zhū , 古都明珠’ and ‘huá xià bǎo kù , 華夏寶庫’ are all entity metaphors and ‘duō céng cì de fú wù , 多層次的服務’ is a construction metaphor. The basic meaning of ‘lín láng , 玲瓏’ is the ‘beautiful jades’ to present precious things in the text. ‘míng zhū , 明珠’ implies ‘a person or thing of great worth’ and here refers to the unparalleled position of the museum. The cross-domain mappings are formed through the mapping of images of the source domain onto the target domain. The jade culture has a long history and is the representative of Eastern Civilization. In the west, by contrast, pearl, rather than jade, is commonly employed to describe the most precious and often rare things. Therefore ‘lín láng mǎn mù , 玲瓏滿目’ is construed as ‘rich collections’ and the image of ‘lín láng , 玲瓏’ is omitted. ‘gǔ dū míng zhū , 古都明珠’ is expound into ‘bright pearl of the capital’, which maintains the original image. As for the expression of ‘duō céng cì de fú wù , 多層次的服務’, ‘céng cì , 層次’ originally implies the amount of floor levels in construction and later indicates the systematic order. Here ‘duō céng cì de fú wù , 多層次的服務’ means that the service is comprehensive and thoughtful. So the image is required to be reconstituted so that the information is

conveyed correctly. ‘多,层,次,的,服,务’ is translated into ‘qualified services’, which partially maintains the basic meaning but is modified to conform to the original meaning in the source text.

6. Conclusion

To be brief, this paper illustrates the nature and working mechanism from the perspective of CMT and conducts case studies in the SHM commentary.

First of all, CMT claims that metaphors are omnipresent in people’s daily life and structures human thought and behavior. It establishes cross-domain mappings between the source domain and the target domain. Through the analyses and correspondences of the mappings from the aspects of relation, properties and knowledge, we can clearly understand the abstract concepts from the concrete ones. The new cognitive model can be utilized not only in the understanding of life, but also in studies on the translation of specific texts.

Secondly, the paper illustrates the definition and characteristics of the text within SHM. The commentary text serves as a guide to Chinese culture for visitors so it is important to translate the text accurately. The cultural gaps between different nations cause many translation obstacles.

Finally, the paper proposes four categories of translation approaches: Retention to maintain the original images; reconstitution to express similar images; annotation to fill in the gap between cultures; omission of information difficult to understand in the target background. In the translation process, these translation techniques can be employed to transmit the information in the original text satisfactorily.

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