

# Comparative Translation Analysis of Ecological Cultures in *Hong Lou Meng* [红楼梦]

A multilingual approach to the translation study of classical Chinese  
literature

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*A mis padres, que me dieron la vida  
y que saben la manera perfecta para “traducir” su amor*



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## **Abstract**

As one of the Four Great Classical Novels in China, *Hong Lou Meng* (HLM) marks the summit of classical Chinese literature. The present research proposes a multilingual approach by bringing into comparison the English version of Yang & Yang, the Spanish version of Láuer, and the Spanish version of Zhao & García Sánchez. It focuses on the translation of ecological culturemes in HLM poetry with the objectives to verify and explain the inter-relationships between the target texts (TTs), and identify laws of cultureme translation in classical Chinese poetry.

Within the research, a trilingual corpus is established to identify and classify the culturemes and translation techniques based on a quantitative analysis, which is then complemented by a qualitative analysis to reconstruct the translators' decision-making process.

The similarities and discrepancies between the TTs have resulted from a complex interaction of multiple constraints both inside and outside the literary systems. Patronages, translation modes and policies, and translators' subjectivity are the most influential factors. The diachronic analysis of the translations from TT1 to TT3 has revealed the increasing impact of translators in negotiating and formulating translation methods and techniques, and creating a compromising paradigm that grants more value to the translation's acceptability while preserving the cultural otherness.

## Resumen

Como una de las cuatro grandes novelas clásicas en China, *Hong Lou Meng* (HLM) marca la cumbre de la literatura clásica china. La presente investigación parte de un enfoque multilingüe para comparar la versión inglesa de Yang y Yang, la versión española de Láuer y la versión española de Zhao y García Sánchez. Se centra en la traducción de los culturemas ecológicos en la poesía de HLM con el objetivo de verificar y explicar la interrelación entre los textos metas (TT) e identificar las leyes de la traducción cultural en la poesía clásica china.

Se ha establecido un corpus trilingüe para identificar y clasificar los culturemas y las técnicas de traducción desde una perspectiva cuantitativa, que después se ha complementado con un análisis cualitativo para reconstruir el proceso de las traducciones.

Las similitudes y discrepancias entre los textos meta resultan de una interacción compleja de múltiples restricciones tanto dentro como fuera de los sistemas literarios. Los mecenazgos, los modos y políticas de traducción y la subjetividad de los traductores son los factores más influyentes. El análisis diacrónico desde el TT1 al TT3 ha revelado un impacto creciente de los traductores en la negociación y formulación de métodos y técnicas de traducción, y así se ha creado un paradigma comprometido que otorga más valor a la aceptabilidad de la traducción a la vez que se preservan los rasgos de la cultura original.



## Resum

Considerada una de les quatre grans novel·les clàssiques a la Xina, *Hong Lou Meng* (HLM) és una fita de la literatura clàssica xinesa. Aquesta recerca es basa en un enfocament multilingüe per comparar la versió anglesa de Yang i Yang, la versió espanyola de Lauer i la versió espanyola de Zhao i García Sánchez. Se centra en la traducció del cultuemes ecològics en la poesia de HLM i té l'objectiu de confirmar i explicar la interrelació entre els textos meta (TT), així com identificar les lleis de la traducció cultural a la poesia clàssica xinesa.

S'estableix un corpus trilingüe per identificar i classificar els cultuemes i les tècniques de traducció des d'una perspectiva quantitativa, que després s'ha complementat amb una anàlisi qualitativa per tal de reconstruir el procés de les traduccions..

Les similituds i discrepàncies entre els textos meta són el resultat d'una interacció complexa de múltiples restriccions tant dins com fora dels sistemes literaris. Els mecenatges, els modes de traducció i la subjectivitat dels traductors són els factors més influents. L'anàlisi diacrònica de les traduccions del TT1 al TT3 ha revelat un impacte creixent dels traductors en la negociació i formulació de mètodes i tècniques de traducció, i així s'ha creat un paradigma compromès que atorga més valor a l'acceptabilitat de la traducció alhora que preserva els trets de la cultura original.



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## Abbreviations

<b>DTS</b>	Descriptive Translation Studies
<b>HLM</b>	<i>Hong Lou Meng</i>
<b>TT1</b>	<i>A Dream of Red Mansions</i> translated by Yang Xianyi & Gladys Yang
<b>TT2</b>	<i>Sueño de las mansiones rojas</i> translated by Mirko Láuier
<b>TT3</b>	<i>Sueño en el pabellón rojo</i> translated by Zhao Zhenjiang & José Antonio García Sánchez, revised by Alicia Relinque Eleta
<b>DTr</b>	Direct Translation
<b>ITr</b>	Indirect Translation
<b>MT</b>	Mediating Text
<b>Env.</b>	Culturemes of environmental features
<b>Flo.</b>	Culturemes of floral features
<b>Fau.</b>	Culturemes of faunal features
<b>Hum.</b>	Culturemes of human features
<b>Cpt.</b>	Chapter
<b>ST</b>	Source text/source-text
<b>TT</b>	Target text/target-text
<b>SL</b>	Source language/source-language
<b>TL</b>	Target language/target-language

## Notes for reading the document

- To favour readability, non-English texts (mainly Chinese and Spanish texts) are translated into English. The translated texts are marked with footnotes to clarify source texts and translation origin.
- For the sake of textual coherence, the format “Chinese characters (*pinyin*, literal translation)” is adopted in most cases to refer to Chinese segments. Exceptions may occur when the format “*pinyin* (Chinese characters, literal translation)” is used to place emphasis on Chinese pronunciations or introduce Chinese theoretical concepts.
- Authors of Chinese origin are cited with their full names in-text and in the reference list due to the large number of homonyms in Chinese, especially in surnames.
- Due to repeated mention of Chinese dynasties across the thesis, dynasty time periods are specified in parentheses only when the dynasties are first mentioned in the text so as to facilitate the reading process. The time periods are extracted from *Xinhua Zidian* online.<sup>1</sup>
- Translation segments from the TTs will be written in italics (mainly in Chapter 6) in order to distinguish them from rest of the text.
- The names of the HLM poems are extracted from the *Full Explanation of Songs and Poems in Hong Lou Meng* (红楼梦诗词曲赋全解) by Cai Yijiang (2007).

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<sup>1</sup> Retrieved from <http://xh.5156edu.com/page/18225.html>



## Introduction

*Hong Lou Meng* (HLM) is one of the most prestigious works of Chinese classical literature. In the *Folk Ballads of the Capital* (京都竹枝词, *Jingdu Zhuzhi Ci*) published in the early 19<sup>th</sup> century, there is a remark that justifies its unprecedented value for Chinese scholars: “One cannot call himself erudite without touching upon *Hong Lou Meng* in his talk” (Shi Changyu, 1999, p. 33). More than two centuries have passed since HLM’s first publication in the 1790s, and the novel is still one of the most discussed topics among Chinese scholars. The comments and research of HLM have crystallised into an individual discipline of the study, known as 红学 (*Hongxue*, Redology).

My interest in HLM was ignited while taking a module in Chinese classical literature during my bachelor degree in translation studies. As one of the Four Greatest Classical Novels in China, HLM has long occupied a permanent position in the must-read list for Chinese students. The charm of HLM not only lies in its ingenious plot design and polyphonic narration, but also in the exquisite cultural and social lifestyle of aristocratic families in ancient China, particularly in the Ming dynasty (1368-1644) and the Qing dynasty (1644-1911).

The high value and reputation HLM that holds in literature makes it one of the most translated Chinese literature works ever, with over 150 translation versions in 34 languages. English translation of HLM started early in the 1830s and has since

developed 32 versions, hugely outnumbering translation versions of other European languages. In comparison, HLM was not introduced into the Hispanic world until the 20<sup>th</sup> century, when Borges first extracted two story fragments and translated them with a clear rewriting trace (Li Xuezhao, 2020). At the time of the publication of the present research, there are in total 4 Spanish translation versions, a number that appears hugely dwarfed compared to the English versions. The unbalanced development of HLM translation is also reflected in the quantity of academic research. Up to the present, there have only been three doctoral dissertations regarding Chinese-Spanish translation of HLM, six master dissertations, and less than fifteen academic articles. Researchers on the Spanish translation of HLM have mainly focused on the linguistic and rhetorical elements (for example, euphemistic translation as one of the most studied areas), leaving a conspicuous blank in the cultural aspects. Furthermore, the existing research on HLM Spanish translation is limited to a bilingual approach and none has extended to explore the English translation's role as an important mediating text in the Spanish indirect translation. Therefore, the present research proposes a multilingual approach to the study of ecological culture translation by taking both English and Spanish versions as study objects, as a new attempt to enrich and diversify the prospect of HLM translation research.

The study objects include: the English version of Yang Xianyi & Gladys Yang (1999) (TT1), the Spanish versions of Mirko Láuer (1991) (TT2), and the Spanish version of Zhao Zhenjiang & José Antonio García Sánchez, revised by Alicia Relinque Eleta

(2009) (TT3). The database is selected due to the presumptive inter-relationships concluded from interview records and academic research: Mirko Láuer's Spanish translation is an indirect translation from Yang Xianyi & Gladys Yang's English translation; Zhao Zhenjiang & José Antonio García Sánchez's translation is a revision-retranslation based on Mirko Láuer's translation. Therefore, the present research will lead us on a panoramic journey from the Chinese original to the Spanish canonical version of Zhao-García Sánchez, passing through the intermediate versions in-between.

The thesis is conducted based on a corpus of HLM poetry in the first eighty chapters, where I have identified an intensive appearance of ecological culturemes. It seeks to answer the following research questions:

- (a) What are the textual relationships between the three TTs? To what extent have the translation of culturemes in TT1 influenced TT2 and TT3?
- (b) What are the most used translation techniques in each TT for translating ecological culturemes? What are the reasons behind?
- (c) Are there important differences between translation techniques used for translating different categories of ecological culturemes?

To guarantee the effectiveness and efficiency of the present research, these questions are further specified in seven general objectives. Within each general objective, concrete specific goals are proposed to facilitate an in-depth exploration, which are listed as follows:

**1. To provide a review of the extant versions and academic research of HLM**

**Spanish translation**

- To present extant translation languages and versions of HLM, and the position of its Spanish translation on the world map.
- To present extant Spanish translation versions by clarifying publication specifications (for example, publishers, copyright ownerships and years of publication) and inter-version relationships.

**2. To outline the general situation of the Spanish translation of classical Chinese poetry (published in Spain)**

- To explore the translation of classical Chinese poetry published in Spain, including quantity and tendency of publication, preliminary norms such as choice of ST types and directness of translation.

**3. To calculate and categorise classical poems (chapters 1-80) in HLM**



- To introduce poetic forms that appear in HLM.
- To present in chart the quantity, categories, as well as formal and metrical features of HLM poems.

**4. To construct a trilingual corpus (Chinese, English and Spanish) of HLM ecological culturemes**

- To observe the ST cultureme features and come up with a specific categorisation of ecological culturemes in HLM.
- To identify samples that appear frequently and typically in HLM poetry or classical Chinese poetry as the study objects for qualitative analysis.

**5. To conduct a qualitative analysis of HLM ecological cultureme translation**

- To present in trilingual tables the ST and TTs' segments used for qualitative analysis and to scrutinise the relationships between them.
- To reconstruct the translation practice and analyse inter-cultural similarities/differences that might have exerted influence on the translators' decision-making process.
- To predict possible effects that the TTs might arouse among the receptors.

## **6. To conduct a quantitative analysis of HLM ecological culture translation**

- To describe and explain the inter-relationships between the three TTs by comparing preferences and tendencies in selecting translation methods and techniques.
- To explore operational norms in each version and ecological category, particularly the usage frequencies, features, application conditions and possible effects of the translation methods and techniques.
- To describe initial norms (adequacy vs. acceptability) in the three translations meanwhile exploring the optimal selection for the present phase of Chinese classical literature translation.

## **7. To explore possible explanations for the translation results observed from quantitative and qualitative analysis**

- To identify external and internal factors that may have affected the translation decisions and identify the hierarchical relationship between these factors in each TT.
- To identify the translation modes (individual vs. cooperative translation) in the three TTs and explore the optimal choice for the present phase of Chinese literature translation.

- To identify the translation policies (direct vs. indirect translation) in the three TTs and compare translators' decision-making processes in the ITr (indirect translation) and DTr (direct translation) activities.

The above-mentioned aims are realised in 8 chapters.

Chapter 1 provides an introduction to HLM and its translation. Starting with the basic information of the novel and its author (Cao Xueqin), the source text of the study is settled: the HLM published by the Popular Literature Publishing House (1982). Following that, research on the HLM's transmission in the world is conducted based on the CNKI data to investigate the extant translation languages, versions, and academic research, with particular attention granted to its transmission in the Hispanic world. The Chapter ends with a presentation of the study objects (the three TTs) and biographic introduction of the translators.

Chapter 2 introduces classical Chinese poetry with a specific focus on HLM poetry. A conceptual clarification of classical Chinese poetry is provided to delineate the genre of *Shi* (诗, poetry) and define the study corpus of the present research. The central part is dedicated to the introduction of HLM poetry, where an elaborate categorisation of the 115 poems (诗, *Shi*) in HLM is offered, and their functions and characteristics in relation to the novel's background, plot design and character portraying are explained. Finally, general research on the translation situation of classical Chinese poetry (published in Spain) is conducted based on the TXICC database (Rovira-Esteva et al.,

2019-2021) to identify the research trend and gap in this field.

Chapter 3 presents relevant theories that provide inspiration or guidance for the present research. A systematic introduction on Chinese translation theories and concepts is made following a chronological manner, including Yan Fu's principles of *Xin Da Ya* (信达雅, Faithfulness, Expressiveness and Elegance), Fu Lei's *Shensi* (神似, Spiritual Resonance), Qian Zhongshu's *Huajing* (化境, Sublime Transformation) and Xu Yuanchong's *San Mei Lun* (三美论, Three Beauties principle). Among Western translation theories, Nida's dynamic equivalence, Toury's translation norms and Levefere's rewriting theory provide major references for the research. A new categorisation of ecological culturemes and a list of translation techniques are proposed in the end section as instruments for analysis in Chapters 5 and 6.

Chapter 4 explains the methodology for the analysis. The present research adopts a mixed approach of quantitative and qualitative methods; each method functions with respective goals while mutually complementing in a joint effort to maximise the authenticity and credibility of the research. The quantitative method is used to summarise the quantity, types and distribution of ecological culturemes in the ST context while collecting statistical data of translation methods and techniques. The results of the quantitative analysis are supplemented, re-confirmed and explained by the qualitative method with a sample analysis carried out on a micro-level to reconstruct the translators' decision-making process.

Chapter 5 covers the quantitative analysis section. A trilingual corpus of HLM poetry is established in this section to identify and classify ecological culturemes in the source text, while searching for materials for the qualitative analysis. The classification based on real data helps to optimise and further specify the general categorisation of ecological culturemes brought up in Chapter 3, meanwhile settling the framework for the qualitative analysis.

Chapter 6 offers an in-depth analysis of HLM cultureme translation by employing the qualitative approach. The chapter contains four parts to analyse the translation of culturemes related to environmental images, floral images, faunal images and human images. The samples are selected based on three principles: frequent case sampling, typical case sampling and extreme case sampling. By comparing the ST and TTs' segments, I aim to reconstruct the translation processes, identify the relationships between the TTs (based on micro-level evidence), and provide textual clues for the generalisation of translation laws.

The analytical results are put to general discussion and conclusion in Chapters 7 and 8. In Chapter 7, the relationship between the three TTs are verified based on statistical and textual evidence: TT2 is an indirect translation highly dependent on TT1, while TT3 manifests distinct differences from TT2 in both translation techniques and textual organisation, thus is justified to be considered a direct translation from the Chinese original. Translation methods and techniques used in each version and ecological

category are put to a conclusive discussion to summarise their usage frequencies, features and application conditions. Chapter 7 ends with the reason exploration, where the translation results are explained referring to the major constraints both inside and outside the literary systems, especially the interaction and power relations between patronages and translators during the diachronic and cross-regional translation process of HLM. The findings are summarised in Chapter 8, providing answers to the study objectives and research questions covered in the introduction part.

# 1. INTRODUCTION AND TRANSLATION OF *HONG LOU MENG*

The first chapter aims to carry out a general introduction outlining the original work of HLM and its translation in the world. For the introduction of the original work, I will summarise the position of HLM in classical Chinese literature, the story plot, and a biographical presentation on its author Cao Xueqin. For the translation introduction, I will conclude HLM's extant translation versions in the world and relevant academic research, with a specific elaboration on its transmission among the Hispanic world.

## 1.1. General introduction on *Hong Lou Meng* (红楼梦)

*Hong Lou Meng* (红楼梦, *Dream of the Red Chamber*), also known as *Shitou Ji* (石头记, *Story of the Stone*), is one of the Four Great Classical Novels in China, the rest of which include *San Guo Yan Yi* (三国演义, *Romance of the Three Kingdoms*, 14<sup>th</sup> century), *Xi You Ji* (西游记, *Journey to the West*, 16<sup>th</sup> century), and *Shui Hu Zhuan* (水浒传, *Water Margin*, 15<sup>th</sup> century).

Among the Four Classics, HLM is the only one that has developed into an individual discipline: the 红学 (*Hongxue*, the Study of HLM) or “Redology”. The unprecedented establishment of Redology proves the novel's unique position in the history of Chinese classical literature.

The story of HLM was set in the 18<sup>th</sup> century during the Qing dynasty. The novel is a blend of realism and romance within the feudal aristocratic family in ancient China, composed of a series of episodes that detail the decline of the Jia family and the triangle love story between Baoyu, Daiyu, and Baochai. Baoyu, the protagonist of the novel, was raised in a wealthy environment surrounded by his female cousins and maidservants, where he developed a talented but rebellious character, mainly reflected in his rejection into the officialdom. Such rejection was understood by no one but Daiyu, Baoyu's ill-fated love, who recognised his spiritual pursuit and shared the values of liberty and equality in defiance of the feudal hierarchy etiquette norms. Unlike Daiyu, Baochai lived totally according to social expectations with the unconcealed intention for official power and high social status, which Baoyu intensely despised. The love story between Baoyu and Daiyu ended up a tragedy when Baoyu was forced into marriage with Baochai. The love tragedy between Daiyu and Baoyu happened along with the decline and final imprisonment of the aristocratic Jia family that fell victim to the political intrigue in Chinese feudal court. HLM has been widely acknowledged as the summit of Chinese Classical Literature (Cai Yijiang, 2007) mainly due to three reasons:

Firstly, it shows a panoramic picture of ancient Chinese society and offers a comprehensive introduction to Chinese culture. HLM is the first Chinese novel that offers an exquisite description of all aspects of social life, including social etiquette and customs, interpersonal relations, cultures of landscape, medicine, clothing and



architecture, all of which are elements that may also have appeared in previous works yet never before with such elaborate and vivid depiction.

Secondly, it has profound spiritual implications, reflecting Chinese classical philosophical thoughts and concepts, especially during the Ming and Qing dynasties. During the Ming and Qing dynasties, Confucianism still occupied a dominant position and was further promoted to become an ideological weapon for the ruling class. Meanwhile, Taoism and Buddhism witnessed an eminent thrive in literature and paintings as a spiritual sanctuary for the officials from the dangerous and complicated bureaucratism, and as a reflection for literati and artists in their pursuit of individual liberation defiance of feudal etiquette norms.

Thirdly, it covers a wide range of linguistic forms and stylistic features, providing an enormous corpus for academic research and pedagogical use. Linguistic phenomena include poems and songs, couplets, idioms and lantern riddles<sup>2</sup>, usually uttered by the novel figures to indicate their personal characters or fates.

## **1.2. Author and versions of *Hong Lou Meng***

The author of HLM is Cao Xueqin (曹雪芹, 1715-1763), with the given name Cao Zhan (曹霑) and the courtesy name Mengruan (梦阮). His ancestors were entitled Plain White

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<sup>2</sup> Lantern riddles are riddles written on lanterns. The game first appeared in the Song dynasty (960 - 1279) and became a popular activity of the Lantern Festival from the Tang dynasty onwards, when people tied riddles on colourful lanterns and guessed riddle answers for entertainment.

Banner<sup>3</sup> of Qing dynasty and subsequently held important posts in government, maintaining the family with royal honours and material wealth (Shi Zhongqi, 2008).

The Cao family reached its peak of prosperity during the Kangxi Emperor's reign (1661-1722), when Cao Xueqin's grandfather, Cao Yin (曹寅) was appointed as the Commissioner of Imperial Textiles in Jiangning (present-day Nanjing), and the family relocated there. The rise of the family, to a large extent, originates from the deep affection of Kangxi to Cao Yin (Fan Zhibin, 2013, p. 65-72).

Cao Xueqin spent his childhood in a rich environment, where he had access to the best education and developed a good sense of literature by reading his grandfather's collection. His memory of his family's most prosperous era later became the primary source of inspiration for the novel HLM (Hu Shi, 1921/1988).

The family's fortunes began to fade when Kangxi's successor, Yongzheng came into power. In the early years of Yongzheng's reign (1678-1735), the Cao family was severely attacked by the emperor for its involvement in the internal political conflicts and was confiscated of all properties. The family was forced to relocate to Beijing, where Cao Xueqin maintained himself as a teacher, and never regained the former prosperity (Feng Qiyong, 2002).

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<sup>3</sup> The Plain White Banner was one of the three "upper" banners (Plain Yellow, Bordered Yellow, and Plain White) of the Eight Banners of the Manchu military and society. The Plain White Banner was under the emperor's direct control and its clansmen were assigned essential posts in the Qing government.

HLM was written in Cao Xueqin's last years of life, in a small mountain village west of Beijing. The tremendous difference between his extravagant childhood and the humble actuality inspired his story. Thus, the novel is widely considered a mapping of Cao's experience, reflecting the rise and fall of a most prestigious family in Chinese feudal society (Feng Qiyong, 2002).

It is widely believed that the novel was finished by Cao in 1754 and was then submitted to ten years of revision till his death in 1763 (Gong Kui, 2018, p. 78-79). The novel was first passed around in handwritten copies, on which readers marked their comments and annotations in red and black ink. The comments later offered to be the categorisation reference for the two most circulated systems of HLM: The Zhi version (脂本) and the Cheng version (程本). The Zhi version refers to copies including the comments of Zhiyanzhai (脂砚斋) and contains 80 chapters that are widely acknowledged to be collected from the original manuscript of Cao Xueqin (Zhao Yan, 2012). The Cheng version refers to the edition of 120 chapters published by Cheng Weiyuan and Gao E, who added 40 chapters to the original 80 chapters and made the first printed edition in 1791 (Zhao Yan, 2012). Controversy over the source of the latter 40 chapters still exists today. Although Gao E claimed that they were all original manuscripts of Cao Xueqin (Zhao Yan, 2012, p.17), whereas Hu Shi (1921/1988) discerned the incoherence in the storylines and writing styles, and suspected that the latter part was actually written by Gao E instead of the original work by Cao Xueqin.

As the present research focuses on poems of Cao Xueqin, the first eighty chapters of HLM have been taken as the study corpus. The source text (ST) for the present thesis is the 1982 version of HLM published by the Popular Literature Publishing House, an edition widely acknowledged as the most authoritative HLM edition for academic research.

### **1.3. Translation studies on *Hong Lou Meng***

In this part, I will present a world map of HLM's translation by comparing the initial time and quantity of translation versions in different languages. Particular attention will be given to HLM's translation history and academic research in the Hispanic world, with the purpose of identifying research breach in this field.

#### **1.3.1. A world map of the translations of *Hong Lou Meng***

As one of the most reputable representatives of Chinese classical novels, HLM has been translated into 34 languages with 155 translated versions. Among the published translation versions, 36 are complete translations, correspondent to 18 languages in the world (Tang Jun, 2016). The extant translation versions are listed in the chart below (Table 1.1 & 1.2).

Table 1.1 Translation versions of HLM in Asian languages according to Tang Jun (2016)

<b>Asian Languages</b>	<b>Altaic Languages</b>					
	Xibe	Mongolian	Uighur	Kazakh	Korean	Japanese
	2	2	3	1	21	28
	<b>Sino-Tibetan Languages</b>					
	Tibetan		Thai		Burmese	
	2		3		1	
	<b>Austroasiatic Languages</b>		<b>Austronesian Languages</b>		<b>Afroasiatic Languages</b>	
	Vietnamese		Malay		Arabic	Hebrew
	13		1		2	1

Table 1.2 Translation versions of HLM in European and American languages according to Tang Jun (2016)

<b>Languages in European and American Regions</b>	<b>Indo-European Languages (Germanic)</b>						
	English	German	Dutch	Swedish	Danish	Norwegian	Icelandic
	32	6	1	1	1	1	1
	<b>Indo-European Languages (Romance)</b>						
	French		Spanish		Italian		Romanian
	9		4		3		1
	<b>Indo-European Languages (Slavic)</b>						
	Russian		Polish	Czech	Slovak		Bulgarian
	5		1	1	2		1
	<b>Other Indo-European Languages</b>			<b>Finno-Ugric languages</b>			
Albanian	Greek	Esperanto	Finnish		Hungarian		
1	1	1	1		1		

As shown in Tables 1.1 and 1.2, Japanese has the most translation versions: (28) among Asian languages, while English assumes the limelight among Western languages with 32 translations. The larger quantity of Japanese and English translation versions reveals that Japan and English-speaking countries are two major partners of cultural communication to China in modern Chinese history (Tang Jun, 2016, p.45).

English also hugely outnumbers other languages among European languages, though most of which were not completed in Europe but in China by Christian missionaries or English-speaking scholars (Tang Jun, p. 31 & p. 38). The first version could be dated back to 1812, which was translated by Robert Morrison, the first Protestant missionary who was regarded as the “Father of Anglo-Chinese literature” due to his outstanding contribution to Sino-Anglo cultural exchanges. Apart from its English translations, HLM has also been widely translated into French (9), German (6) and Russian (5), most of which were realized within Europe.

The quantity of HLM’s Spanish translations however, ranks only fifth among the European language versions despite being the second largest language globally. Up to the present, there are four Spanish translation versions of HLM and only two of them are complete translation. The four Spanish translations will be explained in detail in part 1.3.2.

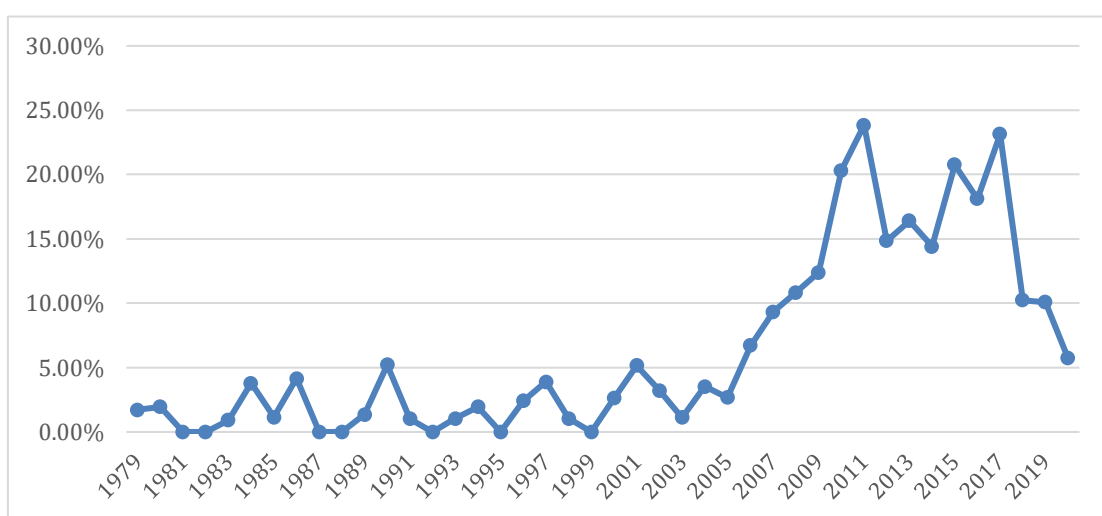
Thus far, academic research concerning HLM translation has been carried out mostly in China. *A Dream of Red Mansions Journal* (红楼梦学刊) is one of the leading CSSCI<sup>4</sup> journals especially dedicated to the Redology research. In the following section, the journal has been adopted as the database for the quantitative analysis of HLM translation

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<sup>4</sup> Chinese Social Sciences Citation Index (中文社会科学引文索引, *Zhongwen Shehui Kexue Yinwen Suoyin*) is one of the most important Indexes for core journal evaluation in China developed by the Nanjing University of China Academy of Social Sciences Research Evaluation Center and the Hong Kong University of Science and Technology.

studies over the last four decades (see in Figure 1.1 & 1.2). Figure 1.1 presents the percentages of HLM translation studies in the total number of Redology studies published between 1979 to 2020.

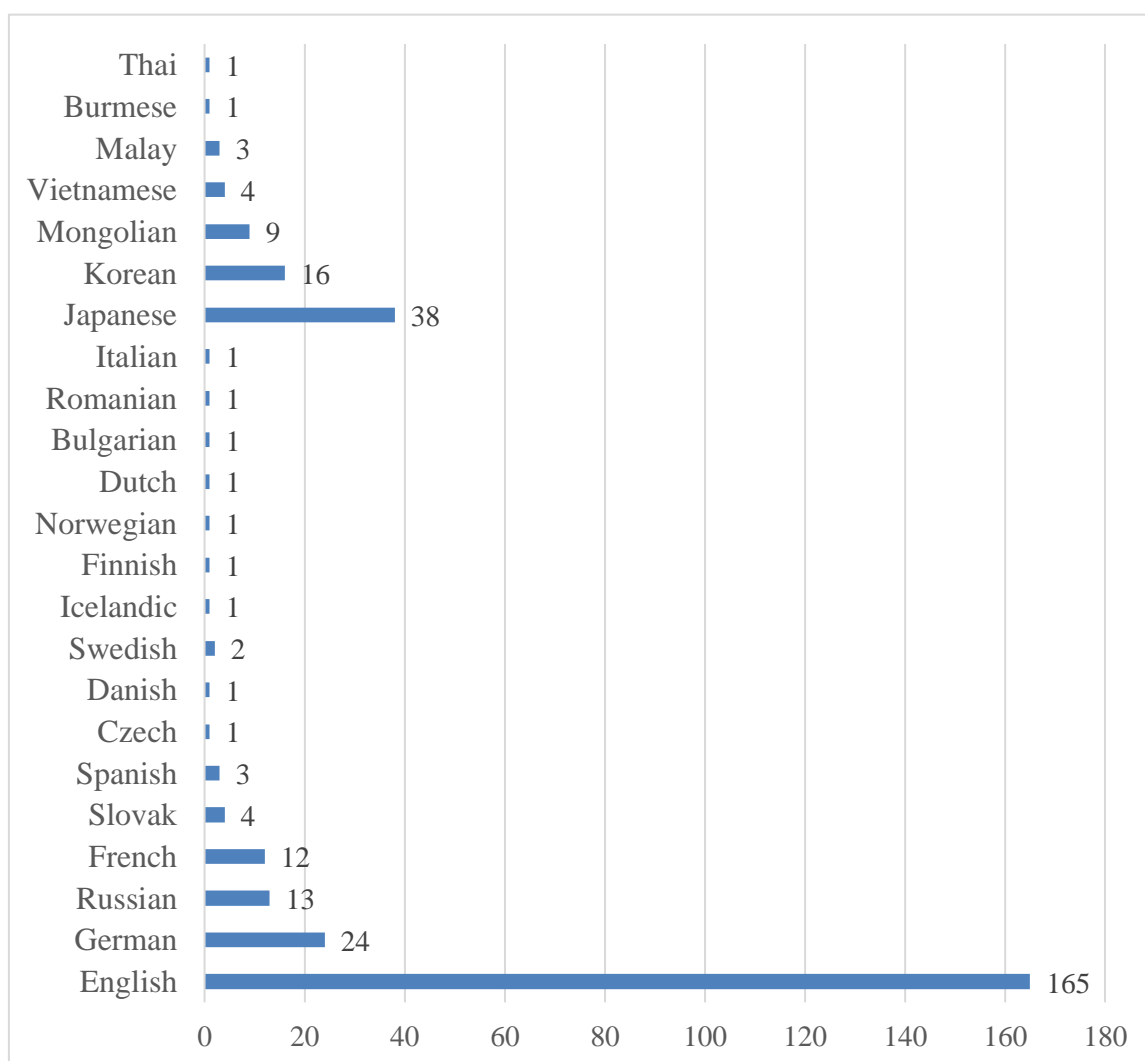
Figure 1. 1 Percentages of yearly publications on HLM translation studies in *A Dream of Red Mansions Journal* (1979-2020)



As can be clearly seen from Figure 1.1, from 1979 to 2006, the number of papers relevant to HLM translation studies hardly reached 10% of the total number of Redology papers published in each year. An ascendant tendency began to show up in 2006 when the number and percentage grew drastically from 2006 (6.72%) to 2011 (23.85%). Such a change might owe to the first “International Conference on HLM” convened in Kuala Lumpur (Malaysia) in July 2008, which injected a huge momentum for the internationalization of HLM (Ren Xiankai & He Siqin, 2018).

Figure 1.2 offers a statistic review of translation studies published in *A Dream of Red Mansions Journal* concerning HLM versions in different languages. The data is presented following the sequence from Asian languages to European languages (see in Figure 1.2) in order to facilitate the analysis in each language zone.

Figure 1. 2 Academic papers on HLM translations in different languages published in *A Dream of Red Mansions Journal* (1979-2020)





Among Asian languages, research on the Japanese translation of HLM occupies the first place with 38 publications over the past forty years. The tendency of this academic research corresponds to the largest number of HLM Japanese translations (with 28 versions) in the Asian area (see in Table 1.1). Apart from the Japanese translation, the HLM versions in Korean and Mongolian have also attracted great interest from Chinese scholars. The number of related papers published in *A Dream of Red Mansions Journal* from 1979 to 2000 reached 16 and 9 respectively.

Among European languages, HLM translation studies are still centred on the English versions. From 1979 to 2000, 165 papers were published in *A Dream of Red Mansions Journal* to study the English translation (see in Figure 1.2). The prosperous development of HLM English translation studies may be related to the large quantity of both HLM English versions as well as scholars with mastery of the English language.

In the context of European languages, the HLM versions in German (24), Russian (13) and French (12) have also received extensive attention among Chinese scholars. However, in the past 40 years, only three papers were published in *A Dream of Red Mansions Journal* concerning the Spanish translations. The quantity of HLM Spanish translation research reveals an insufficiency in this area, largely disproportionate to the rapid development of Spanish education in China. According to the annual report published by the Cervantes Institute (2020, p. 14), there is an extensive Spanish learning group totalling 55,285 learners in China, second only to Japan in the Asian area. Spanish

has also been widely incorporated into the Chinese higher education system, with 34.823 university students majoring in Spanish.<sup>5</sup>

This analysis has shown a dire need to enrich the Spanish translation studies of HLM, not only to promote Chinese literature classics in the Hispanic world, but also with the potential to diversify the development of the Redology discipline in a multilingual context.

### **1.3.2. Spanish versions of *Hong Lou Meng***

Although cultural exchanges between Spain and China started early in the 16<sup>th</sup> century, the first Spanish translation of HLM was not published until the 20<sup>th</sup> century when Jorge Luis Borges first introduced HLM to the Hispanic world via the literature collection: *Antología de la Literatura Fantástica* (Borges et al., 1940). The translation was an indirect version based on the English translation of *Dream of the Red Chamber* (1929) by Chichen Wang and the German translation *Der Traum der rotten Kammer* (1932) by Franz Kuhn (Li Xuezhao, 2020, p.127-129).

By comparing Borges's translation to the original text, I found that it was actually a summary of specific fragments in Chapters 12 and 56, with an obvious trace of rewriting and personal canon. It is also important to clarify the misunderstandings among certain

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<sup>5</sup> Instituto Cervantes. (2020). *El español: una lengua viva*. Retrieved May 2, 2021, from [https://cvc.cervantes.es/lengua/espanol\\_lengua\\_viva/pdf/espanol\\_lengua\\_viva\\_2020.pdf](https://cvc.cervantes.es/lengua/espanol_lengua_viva/pdf/espanol_lengua_viva_2020.pdf)

Redology scholars that Borges's *Sueño infinito de Pao Yu* is a translation of Chapter 5<sup>6</sup>, which in fact, was actually a translation of the ending paragraphs in Chapter 56, where Baoyu dreamt of a boy with the same name "Baoyu" after seeing his own reflection in the mirror. Borges considered *Sueño infinito de Pao Yu* as a story with amazing fantasy colour and profound philosophical connotation. The encounter of the two Baoyu in the dream reflected the conflict and complexity of the protagonist's personality (Li Xuezhao, 2020, p. 130). Hubert (2015), however, pointed out the partiality of Borges' epistemology on Chinese literature, and considered Borges' biased focus on the fantasy impressions of Chinese novels a manoeuvre to justify his critique towards realism (p. 94-97).

On the other hand, Borges' emphasis on the fantasy impression might also have resulted from his unfamiliarity with the polyphonic narrative style of Chinese literature. In the review he wrote for Franz Kuhn's *Der Traum der rotten Kammer*, Borges recognised HLM as:

A novel that continues in a somewhat irresponsible or insipid way; secondary characters swarm and we don't really know who is who. We are like lost in a house with many patios. (Borges, 1937/1998, p. 343).<sup>7</sup>

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<sup>6</sup> Chapter 5 also contains a description of Baoyu's dream but is different in content from Chapter 56. In Chapter 5, Baoyu dreamt of him being led by a goddess to the 太虛幻境 (*Tai xu huan jing*, Retreat of spirit and seclusion) and was presented the prophetic songs "Registers of the Twelve Beauties of Jinling".

<sup>7</sup> Literal translation conducted by author of the present research of "una novela que prosigue de una manera un tanto irresponsable o insípida; los personajes secundarios pululan y no sabemos bien cuál es cuál. Estamos como perdidos en una casa de muchos patios".

To avoid being overwhelmed, Borges shielded himself from the “swarming” figures and plots to focus only on the fantasy storyline in the book. He was specifically interested in elements such as “dream”, “mirror” and “labyrinth”. Another reason for Borges’ focus on fantasy within the translation could be his ignorance of the Chinese language and geographical distance between Argentina and China, which reinforced China’s exotic and intangible image in his imagination (Yao Ning, 2018, p. 81). Therefore, China was usually depicted by Borges as a mysterious land full of impossibilities and chimaera, frequently appearing in his literary works such as *El bastón de laca*, *La muralla y los libros*, *El Aleph*, and *El jardín de senderos que se bifurcan*.

Five decades after Borges’ first introduction of HLM, the first complete Spanish version *Sueño en el pabellón rojo* was published by the University of Granada in the 1980s. The 120-chapter translation was published in three volumes. In the first two volumes, the publisher specified “Translation of Tu Xi; Edition revised, corrected and noted by Zhao Zhenjiang and José Antonio García Sánchez”.<sup>8</sup> Zhao and García Sánchez were listed as “editors”, while the column of the translator was occupied by “Tu Xi”, an abbreviation of 图书西语 (*Tushu Xiyu*, Publications of Spanish). In fact, “Tu Xi” stands for the translation script of Mirko Láuer, who was invited by the Foreign Language Press in the 1970s to retranslate the English version of Yang Xianyi and Gladys Yang into Spanish. Láuer’s translation script was provided to Zhao and García Sánchez as a reference for

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<sup>8</sup> Literal translation conducted by author of the present thesis of “Traducción de Tu Xi; Edición revisada, corregida y anotada por Zhao Zhengjiang y José Antonio García Sánchez”.

*Sueño en el pabellón rojo* and was later published by the Foreign Language Press in 1991 in the name of *Sueño de las mansiones rojas* (Cheng Yiyang, 2011). In view of the inter-connective relationship between the three translation versions, the present research takes the English version of the Yangs, the Spanish version of Láuer and the Spanish version of Zhao-García Sánchez as the study objects (see further details in Section 1.4).

Based on the Spanish translation of Zhao and García Sánchez, Mónica Ching Hernández (2007) published the first simplified version for youth by compressing the 120-chapter HLM into 40 chapters. Ching's version is especially friendly for teenage Hispanic readers as it contains a total of 1008 illustrations to outline the complex story. As a Mexico-born Chinese, Hernández inherited a huge passion in Chinese culture from her grandfather, who was a first-generation immigrant from Canton to Mexico (Cheng Yiyang, 2011, p. 153). Her interest in China led her to major in Sinology during her time studying in the College of Mexico, thus laying the foundation for the later-on translation of classical Chinese literature. In 2004, Ching firstly obtained the FONCA foundation<sup>9</sup> from the Mexican government to translate HLM into a youth version for Hispanic readers. Later in 2007, she obtained a second funding from the FONCA for the translation of 西游记 (*Xi You Ji*, Journey to the West), another one of the Four Classic Chinese Novels.<sup>10</sup> The

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<sup>9</sup> *National Fund for Culture and the Arts* (FONCA) is a public agency of the Mexican federal government that receives funding from both the government and the private sectors.

<sup>10</sup> Hernández, M. C. (2010). Presentation of *Sueño en el pabellón rojo* youth-illustrated version. University of Valencia. Retrieved February 2, 2020, from <https://www.uv.es/confucio/anynou2010/Pabellon-Rojo.pdf>

support from FONCA is another demonstration of the growing interest towards Chinese literature and culture from the Hispanic society.

### **1.3.3. Research on the Spanish translations of *Hong Lou Meng***

The previous section 1.3.1 has offered a review of HLM Spanish translation research within the database of *A Dream of Red Mansions Journal*. In the present section, I will extend to investigate academic papers concerning HLM Spanish translation published both inside China and on an international level.

Until now, there exist three doctoral dissertations in this area (Ku Meng-Hsuan, 2006; Cai Yazhi, 2016; Dai Xin, 2018), six master dissertations (Cao Shuyuan, 2014; Ma Ruohui, 2016; Liu Shiyao, 2016; Zhao Yuhan, 2016; Qin Yuqian, 2018; Bai Zhimeng, 2019), and less than fifteen academic articles.<sup>11</sup> According to the research content and perspectives, these papers can be concluded into four categories:

#### **1) Documentary memoirs**

Articles of this type were published mainly by Zhao Zhenjiang, the translator and professor of Peking University. According to the data of CNKI,<sup>12</sup> Zhao has published

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<sup>11</sup> Zhao Zhenjiang, 1990, 1997, 2004, 2010, 2017, 2018; Cai Yazhi, 2015, 2019; Cheng Yiyang, 2011; Amate Núñez, 2019; Dai Xin, 2019; Li Xuezhao, 2020.

<sup>12</sup> China National Knowledge Infrastructure, the largest academic online research and academic information publishing institution in China led by Tsinghua University and supported by the PRC government.

five articles on the HLM translation, in which he offered an elaborate explanation on the translation process of *Sueño en el pabellón rojo*. Zhao (2018), recognised the imbalance between Chinese and Spanish literature translations during the past 100 years by making a quantitative comparison between the Chinese translations of *Don Quixote* with over 80 Chinese versions, and the Spanish translations of HLM, which by then could only be counted in single digits.

Cheng Yiyang (2011) concluded the transmission of HLM in the Hispanic world following a chronological sequence. Cheng's research also included biographical research of HLM translators, with a particular emphasis on Zhao Zhenjiang and his translation experience. *Sueño en el pabellón rojo* translated by Zhao Zhenjiang and García Sánchez (revised by Alicia Relinque) was identified by Cheng as the “most popular version in the modern Hispanic world” (Cheng, 2011, p. 149).<sup>13</sup>

The documentary memoirs of Zhao and Cheng have offered valuable reference and essential clues for the present research.

## **2) Rhetoric research on HLM translation**

Research in this area mainly focuses on the technical level of rhetoric, among which euphemism has received the most attention. Cai Yazhi (2016) launched a comparative analysis on the referential fields, formation mechanism and translation methods of the

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<sup>13</sup> Literal translation conducted by author of the present research of “现代西语世界最流行的《红楼梦》版本：赵振江和加西亚·桑切斯版”.

euphemistic expressions in Chinese and Spanish literature context by taking *Hong Lou Meng* (红楼梦), *Jin Ping Mei* (金瓶梅) and *Rulin Waishi* (儒林外史) as the study corpus. She found that foreignisation was preferred over domestication in all the translations with different degrees of preservation of the original euphemistic values: the foreignising translation method corresponded to 85% of the totality in *Jin Ping Mei*, while in HLM and *Rulin Waishi*, the proportion was reduced to 63% and 62%. Liu Shiyao (2016) studied HLM euphemism in the Master thesis, comparing how euphemism related to death, diseases, sex, and social phenomena were translated respectively in the Spanish versions of Láuer and Zhao-García Sánchez. Liu identified a greater degree of euphemistic effect in translating sex and death-related euphemisms in both versions, whereas considered that the TTs reduced the original euphemistic value in expressions related to diseases and excrement. Later in 2018, Dai Xin launched a doctoral research on HLM euphemism. The research concentrated on the Spanish translation of Zhao-García Sánchez. Dai found that the translators showed greater preference for domestication (64%) than foreignisation (36%), with free translation (36%), literal translation (33%) and description (19%) being the three top techniques used in the translation. Such a module, as Dai believes, manifested the translators' effort in searching for a balance between adequacy and acceptance. Although certain overlapping can be discerned between the three papers of HLM euphemism (i.e., the research of Cai Yazhi, Liu Shiyao and Daixin), they have all provided valuable materials for enriching the Spanish translation research of HLM.



Aside from euphemism, metaphor translation has also received attention from Chinese scholars. Luo Ying (2018) studied the translation of the metaphor “human being is a plant” in Zhao-García Sánchez and Láuer’s translations. Luo found that the epistemic metaphors, in which the context usually plays an important role, were better preserved than ontological metaphors in both versions. In general, the two translation versions used similar methods in handling conceptual metaphors to ensure a precise diction selection, internal coherence and preservation of original images.

### **3) Research on the translation of linguistic culture in HLM**

Ku Meng-Hsuan (2006) completed a doctoral program on the linguistic culture elements (Nida, 1975) in HLM by analysing the translation of set phrases (*shuyu*, *chengyu* and *duanyu*), word games and names in Láuer’s and Zhao-García Sánchez’s versions. Ku identified that Chinese/Spanish false friends, as well as Chinese homophonic expressions, euphemisms and culture-specific heritage (religion, history, tradition and myths) have posed major difficulties for the Spanish translation of HLM. According to Ku, the major difference between the two TTs lie in the use of amplification, which she regarded as the “key technique” (p. 480) to differentiate the initial norms: Zhao and García Sánchez’s preference for amplification represents an inclination towards the ST norm (*adequate* translation), while Lauer’s diversified choice of translation techniques represents an inclination towards the TT norm (*acceptable* translation).

Spanish scholar Amate Núñez (2019) recognised the significance of Zhao Zhenjiang's "biculturalism" in the translation of *Sueño en el pabellón rojo* by examining the translation of *chengyu*, euphemism and metaphors in HLM: linguistic-cultural elements that are usually "steeped in cultural images" (Amate Núñez, 2019, p. 31). The Spanish reader and researcher of HLM has also referred to the previous studies of Cai Yazhi (2015) and Luo Ying (2018), as a supplement to the author's case-based analysis, in order to demonstrate the position of Zhao-García Sánchez's translation as "one of the best HLM translation versions in the market" (Amate Núñez, 2019, p. 23).

#### **4) Background research on the translators of HLM**

In recent years, there has been a growing interest in the background information of HLM translators. Bai Zhimeng (2019) conducted a biographical study on Mirko Láuer and Zhao Zhenjiang (life and professional experience, cultural background and language proficiencies) to investigate how these factors exerted influence over the final translation texts. Bai included in her work a record of an interview with Zhao Zhenjiang, in which the translator confessed his priority of content over form when translating poems in HLM. This interview has provided important, complementary material for the present research, and to reinforce this, I corresponded directly with Zhao Zhenjiang during my research period to obtain first-hand particulars.

As well as academic papers, online forums are also constantly enlarging their influences in the present digital age. On Twitter, a Spanish reading group was established with the

name of “El reto del pabellón rojo” to encourage online discussion about the novel. Every two weeks, the group renews the reading list by providing a new summary of two chapters. By May 17, 2021, the account had published 164 messages and obtained up to 198 followers.<sup>14</sup> On the forum “El Aleph”, a column was created especially for the discussion on HLM,<sup>15</sup> offering an online assembly area for Hispanic readers of the novel (Cheng Yiyang, 2011, p. 153). The platform has included rich information for both academic reference and public interest, covering introductions of the Chinese original, a literature review written by Borges published on the *Textos Cautivos* and even full texts of some translation fragments such as “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant). The creation of HLM online forums demonstrates the growing interest among Hispanic readers towards the novel and the potential of digital means in the transmission of Chinese culture.

The retrospective research has outlined the general situation and present tendency of HLM Spanish translation studies, which I conclude as follows:

Firstly, with the exception of the memoirs written by Zhao Zhenjiang, most studies on HLM Spanish translation were carried out during the last ten years between 2010-2020, with a constantly enlarging trend in the research perspectives and output quantity.

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<sup>14</sup> El reto del pabellón rojo [@honglougeng2020]. (2020). [Twitter profile]. Retrieved May 17, 2021, from <https://twitter.com/honglougeng2020>

<sup>15</sup> El Aleph. (2006). [Online forum]. Retrieved May 17, 2021, from <http://foro.elaleph.com/viewtopic.php?t=26343>

Secondly, most research on HLM Spanish translation studies was carried out by Chinese native scholars, with relatively less participation of Spanish Sinologists (except the 2019 article by Amate Núñez).

Thirdly, existent research has mainly concentrated on the linguistic or rhetorical aspect of HLM translation. Among the few works that embark on cultural studies, the selected corpus still falls within the general scope of linguistics.

Fourthly, comparative studies of HLM translation are limited to the bilingual analysis between Chinese and Spanish. Despite the close relationship between the Yangs' and Láuer's translation versions, no research has included the English translation version to construct a multilingual paradigm of analysis.

With the aim to diversify HLM's Spanish translation studies and to enrich the Redology's development in an international context, the present thesis brings into discussion the inter-relationships between HLM's English and Spanish translation versions, and adopts a cultural perspective to investigate the translation of HLM, extending thus the research scope that was largely limited to a linguistic perspective in previous studies.

The following section will introduce the three TTs that are taken as the database for the present research.

## **1.4. Database for analysis**

Three translation versions are adopted as the study corpus for the present research:

- **English translation TT1:** *A Dream of Red Mansions* translated by Yang Xianyi & Gladys Yang. Beijing: Foreign Languages Press, 1999, 6 vol.
- **Spanish translation TT2:** *Sueño de las mansiones rojas*. translated by Mirko Láuer. Beijing: Ediciones en Lenguas Extranjeras (Foreign Languages Press), 1991, 4 vol.
- **Spanish translation TT3:** *Sueño en el pabellón rojo* translated by Zhao Zhenjiang & José Antonio García Sánchez, revised by Alicia Relinque Eleta. Granada: Universidad de Granada, 2009, 2 vol.

The following sections will offer a detailed presentation on each one of the translation versions.

#### **1.4.1. *A Dream of Red Mansions* by Yang Xianyi & Gladys Yang**

Yang Xianyi (1915-2009) and Gladys Yang (1919-1999), who were married, were prestigious translators in China and pioneers in introducing Chinese classical literature to English-speaking countries. They met at Oxford University, where Yang Xianyi studied Greco and Roman literature, and Gladys Yang studied Chinese literature. Gladys Yang was British but born in China, where her father was a Congregationalist missionary, and where from childhood, she became obsessed with Chinese culture (Wang Huiping, 2014, p.47). The Yangs went back to China in the 1940s. In 1952, they were invited to join the

Foreign Languages Press (now the China International Publishing Group)<sup>16</sup> for the translation of Chinese classical literature. Some of their major translation works include:

- *Li Sao* (离骚), by Qu Yuan. Beijing: Foreign Languages Press, 1953.
- *Tang Dynasty Stories* (唐传奇). Beijing: Foreign Languages Press, 1954.
- *The Scholars* (儒林外史), by Wu Jingzi. Beijing: Humanity Press, 1957.
- *Selected Tales of The Han, Wei and Six Dynasties Periods* (汉魏六朝小说选). Beijing: Foreign Languages Press, 1958.
- *A Dream of Red Mansions* (红楼梦), by Cao Xueqin and Gao E. Beijing: Foreign Languages Press, 1978-1980.

The translation of HLM started as early as the beginning of the 1960s, and was initiated and sponsored by the Foreign Languages Press with the aim of introducing Chinese classical literature to foreign countries (Wang Huiping, 2014, p.53). *A Dream of Red Mansions* was first published between 1978 to 1980 in three volumes by the Foreign Languages Press. The version of Yang Xianyi and Gladys Yang was the first English translation of the complete 120 chapters of HLM, for which it enjoys enormous prestige among Chinese Redology scholars today.

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<sup>16</sup> The Foreign Languages Press, now subordinate to the China International Publishing Group (CIPG, 中国国际出版集团), was an official publishing organisation of China established in 1952 and led by the Propaganda Department of the CPC Central Committee.

The study version (TT1) used for the present research is the six-volume reedition by the Foreign Languages Press in 1999. This edition was included in the framework “大中华文库 (*Da Zhonghua Wenku*, Library of Chinese Classics)”, a multilingual translation project to systematically introduce Chinese culture to the world (Cheng Yiyang, 2011, p. 152).

#### **1.4.2 *Sueño de las mansiones rojas* by Mirko Láuer**

Mirko Láuer (1947-) is well known as a Czech-Peruvian writer, poet and essayist, but few people noticed his outstanding contribution in promoting the literature communication between China and Latin America. He was the pioneer in introducing Chinese literature to Spanish-speaking countries. However, Láuer has no mastery over Chinese. Thus, most of his translations are indirect translations from English or other languages (e.g., Italian or German). Some of his translation works include:

- *Sueño de las mansiones rojas* (红楼梦), de Cao Xueqin y Gao E. Beijing: Ediciones en Lenguas Extranjeras, 1991.
- *A la orilla del agua* (水浒传), de Shi Nai'an. Beijing: Ediciones en Lenguas Extranjeras, 1992.
- *Medianoche* (子夜), de Mao Dun. Beijing: Ediciones en Lenguas Extranjeras, 1982.
- *I Ching* (易经), de Rey Wen de Zhou et al. Barcelona: Barral Editores, 1971.

Despite Láuer's significant contribution to Sino-Latin communication, there is little material/online record of his life in China or translation experience of Chinese literary works. Therefore, I organised an online interview with Láuer on June 22, 2020, to obtain first-hand information on his translation of HLM.

Láuer offered a general summary of his translation experience of Chinese classical literature: he considered *I Ching* the most challenging translation task, which was retranslated based on the German version; the translation of *A la orilla del agua* the most interesting and relaxing experience, and translation of HLM the most extraordinary experience due to his personal affection towards the novel.

Láuer went to China in the early 1970s at the invitation of the Foreign Languages Press (Ediciones en Lenguas Extranjeras) when he first heard of the fame of HLM. While there, he in fact worked in the same building as the Yangs, despite never having any personal contact with them due to the delicate political situation at the time. After several unsuccessful trials in searching for the English version of HLM, Láuer finally left China without being able to read Yangs' translation.

Láuer started the translation of HLM when he was back in Lima, mainly based on the Yangs' English version offered by the Foreign Languages Press, also by consulting several other versions of 5-6 languages, including the Italian version of Edoarda Massi, *Il sogno della camera rossa*. He confessed that the sales volume was the primary driving



motivation for the translation but it was also a way to realize his personal affection towards HLM (Mirko Láuer, personal interview, June 22, 2020).

Láuer's translation was published by the Foreign Languages Press in 1991, three years after the first issue of Zhao-García Sánchez's version (1988). Láuer's translation was later re-versioned in 2010. The 1991 version will be used as TT2 for the present research.

### **1.4.3. *Sueño en el pabellón rojo* by Zhao Zhenjiang and García Sánchez (revised by Alicia Relinque)**

Zhao Zhenjiang (1940-) is an influential Chinese translator, professor of Spanish Language and Literature at Peking University and president of the Chinese Spanish, Portuguese, and Latin American Literature Research Association. As a pioneer in introducing Hispanic literature to China, he has a particular interest in poetry translation and has introduced many Hispanic masterpieces to China. Some of his major translation works include:

- *El Martín Fierro* (马丁·菲耶罗) by José Hernández, Hunan: Pueblo de Hunan, 1984.
- *Lírica de América Latina* (拉丁美洲诗选) [with Chen Guangfu], Jiangsu: Pueblo de Jiangsu, 1985.
- *Antología de la poesía de Gabriela Mistral* (卡夫列拉·米斯特拉尔诗选), Lijiang: Editorial de Lijiang, 1986.

- *Antología de la poesía de Rubén Darío* (鲁文·达里奥诗选), Hebei: Hebei Education Press, 2003.
- *Antología de la poesía de F. García Lorca* (加西亚·洛尔卡诗选), Beijing: Huaxia Press, 2007.

In 1987, Zhao Zhenjiang was invited by the University of Granada to revise the translation script by Mirko Láuer.<sup>17</sup> However, the “revision” eventually turned into a “retranslation” due to the extensive task of modification (Zhao Zhenjiang, 1990). Zhao Zhenjiang & García Sánchez retranslated the complete 120 chapters of HLM, with the last 40 chapters revised by the Spanish Sinologist Alicia Relinque.<sup>18</sup>

As the initiator of the revision, the University of Granada expected that the new translation should cater to the Spanish readers’ language habits and interests, meanwhile introducing Chinese culture to the public. The requirement was concretised into specific goals by the translators, which I conclude as the following:

- To guarantee the readability among the TT readers by changing Latin-American Spanish to Castilian Spanish;
- To introduce Chinese culture by preserving the original cultural information;

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<sup>17</sup> Appeared as *Tu Xi* (图西) in the published Spanish version of University of Granada, abbreviation for 图书西语 (*Tushu Xiyu*, Publications of Spanish).

<sup>18</sup> Information obtained from the author’s direct correspondence with Alicia Relinque Eleta via email (April 8th, 2019).

- To guarantee that the translation is comprehensible for the TT readers.

Among the three goals, naturalness and fluency were regarded as the leading principles. Zhao recognised that the general Spanish public knew little of Chinese literature. He thus emphasised that as the first of the Chinese literature classics introduced to Spain, *Sueño en el pabellón rojo* should avoid becoming a tedious translation loaded with unfamiliar information and unnatural expressions (Zhao Zhenjiang, 1990, p.325).

The first volume (Chapters 1-40) was published in 1988 by the University of Granada, after which the second volume (Chapters 40-80) came out in 1989. The third volume (Chapters 80-120) was published in 2005, revised by Alicia Relinque Eleta. Later in 2009, Galaxia Gutenberg purchased the copyright from the University of Granada and reprinted *Sueño en el pabellón rojo* in two-volume versions in 2009, 2017 and 2021. For the present research, I adopt the 2009 version published by Galaxia Gutenberg as the study object (TT3).

In conclusion, Chapter one has provided a general introduction to HLM and its translation situation in the world, with a particular effort having gone into investigating its transmission in the Hispanic world. Compared with the English translation studies of HLM, there is still an evident deficiency in its Spanish research. The present research thus aims to enrich the Spanish translation studies of HLM by proposing a multilingual study approach and enlarge the current research scope by focusing on the translation of cultural elements (culturemes) in HLM poetry.

## **2. INTRODUCTION AND TRANSLATION OF POETRY IN *HONG LOU MENG***

Chapter two will introduce the basic genres of classical Chinese poetry to clarify the long existent confusion over the 诗 (*Shi*, Poetry) genre, which is essential for a clear demarcation of the study corpus. I will focus on the presentation of HLM poetry, in concrete, to summarise poetic types, primary functions and characteristics of the HLM poetry (*Shi*). Finally, an investigation will be conducted to outline the general translation situation of classical Chinese poetry in Spain based on the TXICC database.

### **2.1. Introduction of classical Chinese poetry**

Classical Chinese poetry was documented at least as early as the publication of 诗经 (*Shijing*, Book of Songs) in the 11<sup>th</sup> century B.C. Classical Chinese poetry follows strict formal and metrical rules, forming clear contrast with contemporary Chinese poetry that generally adopts a more flexible form (Chen Guojian, 2001, p.13). The general category of Classical poetry, in its broad sense, consists of four genres:

- 1) 诗 (*Shi*, Poetry): *Shi* is composed of syntactically paired couplets (parallelism) of uniform line length. Rhymes generally occur at the ends of couplets with established rhyming patterns. *Shi* can be subdivided into Ancient Verse and Regulated Verse (also known as Modern-style verse). Ancient Verse generally enjoys more flexibility in formal and metrical patterns than Regulated Verse (see further details in Section

2.4). The *Shi* genre constitutes the narrow sense of classical Chinese poetry and will be the corpus for the present research.

A sample of 诗 (*Shi*, Poetry): 中秋对月有怀 (*Zhongqiu Duiyue Youhua*, Moon in the Mid-autumn Festival) (Chapter 1)<sup>19</sup>

Chinese ( <i>pinyin</i> ) original	English translation
未卜三生愿，频添一段愁。 <i>Weibu sanshengyuan, pin tian yi duan chou.</i>	Not yet divined the fate in store for me, Good reason have I for anxiety,
闷来时敛额，行去几回眸。 <i>Men lai shi lian e, xing qu ji huimou.</i>	And so my brows are knit despondently; But she, as she went off, looked back at me.
自顾风前影，谁堪月下俦？ <i>Zi gu feng qian ying, shui kan yuexia chou?</i>	My shadow in the wind is all I see, Will she by moonlight keep me company?
蟾光如有意，先上玉人楼。 <i>Changuang ru youyi, xian shang yuren lou.</i>	If sensibility were in its power The moon should first light up the fair one's bower.

2) 词 (*Ci*, Lyric Meters): *Ci* is the poetic lyric designated to existing melodies, whose rhythmic and tonal patterns are based on specific, definitive musical song tunes.

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<sup>19</sup> The samples of 诗 (*Shi*, Poetry), 词 (*Ci*, Lyric Meters), 曲 (*Qu*, Dramatic Verse) and 赋 (*Fu*, Rhymed Prose) are all extracted from HLM with the English translation by Yang Xianyi & Gladys Yang.

However, in contradistinction to *Shi*, which contains lines of equal length, *Ci* is variable in line length.

A sample of 词 (*Ci*, Lyric Meters): 临江仙 (*Linjiangxian*, Lyric Meters to the Melody *Linjiangxian*)  
(Chapter 70)

Chinese ( <i>pinyin</i> ) original	English translation
白玉堂前春解舞，东风卷得均匀。 <i>Baiyu tang qian chun jie wu, dongfeng juan de junyun.</i>	While whirling all around me Are butterflies and bees.
蜂围蝶阵乱纷纷。 <i>Feng wei die zhen luanfenfen.</i>	I have never followed the flowing stream,
几曾随逝水？岂必委芳尘？ <i>Ji ceng sui shishui? Qibi wei fangchen?</i>	Why then should I abandon myself to the dust?
万缕千丝终不改，任他随聚随分。 <i>Wanlü-qiansi zhong bu gai, ren ta sui ju sui fen.</i>	Constant to ten thousand boughs, Whether together or parted I keep trust.
韶华休笑本无根。 <i>Shaohua xiu xiao ben wugen.</i>	Do not jeer at me as rootless,
好风凭借力，送我上青云。 <i>Hao feng ping jie li, song wo shang qingyun.</i>	But lend me strength, good wind, To soar up to the azure sky at last.

3) 曲 (*Qu*, Dramatic Verse): *Qu* is also a poetic lyric but adopting tunes from a repertoire different to that of *Ci*, which has led to its development into an individual body of poetic meters. As *Ci* can be merely made up by verses for emotional expression, *Qu* is usually story-based (similar to the verse drama) or arouses

association with particular historical, mythical or anecdotal events. *Qu* also follows less strict rules than *Ci* in tone patterns, rhyme schemes, syntax formation and diction selection.

A sample of 曲 (*Qu*, Dramatic Verse): 恨无常 (*Hen Wuchang*, The Transience of Life) (Chapter 5)

Chinese ( <i>pinyin</i> ) original	English translation
喜荣华正好，恨无常又到。	At the height of honour and splendour
<i>Xi ronghua zheng hao, hen wuchang you dao.</i>	Death comes for her;
眼睁睁，把万事全抛；	Open-eyed, she has to leave everything behind
<i>Yanzhengzheng, ba wanshi quan pao;</i>	
荡悠悠，芳魂销耗。	As her gentle soul passes away.
<i>Dang youyou, fanghun xiaohao.</i>	
望家乡，路远山高，故向爹娘梦里相寻告：	So far her home beyond the distant mountains
<i>Wang jiaxiang, lu yuan shan gao, gu xiang dieniang</i>	That in a dream she finds and tells her parents:
<i>meng li xiang xun gao:</i>	
儿命已入黄泉，天伦呵，须要退步抽身早！	“Your child has gone now to the Yellow Spring;
<i>Er ming yi ru huangquan, tianlun he, xuyao tuibu</i>	You must find a retreat before it is too late.”
<i>choushen zao!</i>	

4) 赋 (*Fu*, Rhymed Prose): *Fu* is an elaborate (usually lengthy) exposition on given themes, formed by using rhymed lines as an intermediary between poetry and prose. It is usually rhapsodic and exhaustive in the description of nature, objects or human

emotions. *Fu* features alternating rhymes or tones, loose parallelism and varying line length.

A sample of 赋 (*Fu*, Rhymed Prose): 警幻仙姑赋 (*Jinghuan Xiangu Fu*, Rhymed Prose from the Fairy Girl) (Chapter 5)

Chinese ( <i>pinyin</i> ) original	English translation
方离柳坞，乍出花房。	Leaving the willow bank, she comes just now
但行处，鸟惊庭树；	through the flowers.
将到时，影度回廊。	Her approach startles birds in the trees in the court,
仙袂乍飘兮，闻麝兰之馥郁；	and soon her shadow falls across the verandah.
荷衣欲动兮，听环佩之铿锵……	Her fairy sleeves, fluttering, give off a heady
	fragrance of musk and orchid.
<i>Fang li liu wu, zha chu huafang.</i>	With each rustle of her lotus garments, her jade
<i>Dan xing chu, niao jing ting shu;</i>	pendants tinkle...
<i>jiang dao shi, ying du huilang.</i>	
<i>Xianmei zha piao xi, wen shelan zhi fuyu;</i>	
<i>heyi yu dong xi, ting huanpei zhi kengqiang...</i>	

In HLM poetry, *Shi* is the major poetic genre with a total of 115 classical poems. For the present research, I have adopted the narrow sense of the classical Chinese poetry, namely the *Shi* genre, to ensure a profound analysis of the study corpus. Therefore, in the



following chapters or sections, I refer specifically to the *Shi* genre when using the term “classical Chinese poetry”.

The 115 poems identified in HLM can be classified into three types: Ancient Verses, Regulated Verses and Quatrains. I hereby enlist briefly the types, subtypes and quantities of these poems, whereas a more detailed categorisation will be elaborated in Section 2.4.

#### **Ancient Verse:**

- 四言古诗 (*Siyán Gushi*, Ancient Verse of Four-character Lines): 2
- 七言古诗 (*Qiyán Gushi*, Ancient Verse of Seven-character Lines): 7

#### **Regulated Verse:**

- 五言律诗 (*Wuyan Lüshi*, Regulated Verse of Five-character Lines): 8
- 七言律诗 (*Qiyán Lüshi*, Regulated Verse of Seven-character Lines): 36
- 排律 (*Pailü*, Regulated Verses in a Row): 2

#### **Quatrain:**

- 五言绝句 (*Wuyan Jueju*, Quatrain of Five-character Lines): 9
- 六言绝句 (*Liuyan Jueju*, Quatrain of Six-character Lines): 1
- 七言绝句 (*Qiyán Jueju*, Quatrain of Seven-character Lines): 50

Several concepts need to be clarified before I enter into a detailed introduction on the genre *Shi*. Firstly, regarding the mono-syllabic nature of the Chinese language: in Chinese, one character has only one syllable and one tone. Therefore, the number of syllables in poetic lines is equal to that of Chinese characters, and it is thus immaterial whether I refer to a line as a “seven-word line” or a “seven-syllable line”.

Secondly, in reference to the word tones: tones in classical Chinese poetry can be categorised into two basic types—平声 (*pingsheng*, the level tones) and 仄声 (*zesheng*, the deflected tones). These two basic poetic tones correspond to the four tones in ancient Chinese: the level tone in itself makes one tone, known as 平 (*ping*, level) tone, whereas the deflected tones consist of the following three together: the 上 (*shang*, rising) tone, the 去 (*qu*, falling) tone, and the 入 (*ru*, short) tone. These four tones differ from each other in pitch, length and movement. The level tone is long and keeps to the same pitch, while the other three are relatively short and move upward or downward in pitch, or stop suddenly, as their names suggest (James J. Y. Liu, 1962, p. 21).

The third concept that needs clarifying is the rhyming rules: Chinese characters rhyme at the end part of their pronunciation. This is known as 韵母 (*yunmu*, final).<sup>20</sup> For example, the pronunciation of 公 is “gong”, made up of one initial consonant “g” and

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<sup>20</sup> The pronunciation of a Chinese character is usually made of an initial consonant (声母, *shengmu*) and a final sound (*yunmu*); or directly made of one *yunmu*, when the syllable is initialled with vowels.

one Chinese compound final<sup>21</sup> “ong”. Therefore 公 (*gong*) rhymes with 东 (*dong*) and 同 (*tong*) since they all have the same final “ong”. Since Chinese finals always set the end part of *pinyin*, the rhyme scheme of classical Chinese poems is usually limited only to the discussion of end-rhyme (James J. Y. Liu, 1962, p. 22).

## 2.2. Functions of poetry in *Hong Lou Meng*

Poetry in HLM functions as a form of artistic realisation and as an indispensable component for the novel’s structure and content, without which the aesthetic effect and plot coherence of the book would be hugely reduced.

The insertion of poetry into novels (novel-poetry), is a literary convention of Chinese novels. The HLM poetry assumes unprecedented significance and has become an inseparable part of the novel in delivering the author’s thoughts, promoting plot, and portraying characters. These functions clearly distinguish HLM poetry from the traditional roles of novel-poetry that are primarily limited to mere comments or exclamation functions (Cai Yijiang, 2007). In the following paragraphs, I will explain the three major functions of HLM poetry with examples.

Firstly, HLM poetry serves as an approach to convey the author’s ideas (Cai Yijiang, 2007), especially those that were “unspeakable” during the feudal reigns. The novel was

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<sup>21</sup> There are 24 finals in modern Mandarin, including 6 single finals: a o e i u ü; and 18 compound finals: ai, ei, ui, ao, ou, iu, ie, üe, er, an, en, in, un, ün, ang, eng, ing, ong.

created in the Qing dynasty during the pinnacle period of the Literary Inquisition (文字狱, *Wenzi Yu*) when the slightest imprudence in utterance was able to trigger catastrophic official persecution. The extreme censorship obliged writers to resort to poetry, a literature form rich in metaphorical and ambiguous rhetoric, as a cover-up for the author's sensible ideas. The poem at the beginning of HLM is clear proof of this:

Pages full of fantastic talk,  
Penned with bitter tears;  
All men call the author mad,  
None his message hears. (Chapter 1)<sup>22</sup>

Some Redology scholars (Feng Qiyong & Li Xifan, 1991) associate the poem with the miserable fate of Cao Xueqin and his family, who used to be affluent and prosperous like the Jia family in HLM, but became subject to drastic decline caused by political conflicts in the feudal society of the Qing dynasty. Though full of grief and indignation, the author could only accuse through the camouflage of poetic verses for fear of official persecution.

Next, HLM poetry contributes to the plot development and gives prophetic clues to the fate of novel characters. The employment of proverbial prophecy and symbolic language adds a mysterious colour to the whole work, leaving a vast space for imagination and interpretation. For example, the “好了歌” (*Hao Liao Ge*, Won-Done Song) in Chapter

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<sup>22</sup> English translation by Yang Xianyi and Gladys Yang of “满纸荒唐言，一把辛酸泪。都云作者痴，谁解其中味”.

one sets an ominous tone for the whole story by concluding that all mortal desires for money, positions and interpersonal affection would eventually vanish, alluding to the eventual tragedy of the Jia family.

Furthermore, the HLM poetry serves to portray the images and characters of novel figures. Poems of this type are typically uttered throughout the novel by the characters in question (though these poems were all written by Cao Xueqin) and vary in style to illustrate their different personalities. This would have been an extremely difficult task for the author who would have had to constantly put himself in the shoes of the characters in order to produce poems that cater to their identity, knowledge and emotions (Zhou Ling, 2013). For example, in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant), Daiyu compares herself to withering flowers and cries about her grief towards the passing youth, which vividly depicts her sentimental and pessimistic character.

### **2.3. Characteristics of poetry in *Hong Lou Meng***

The multi-functional role of HLM poetry is effectively realised via abundant usage of rhetorical devices, intertextuality, and religious-philosophical expressions. These stylistic features mark the speciality of HLM poetry and provide important materials for translation studies.

A large variety of rhetorical devices are discerned in HLM poetry, including metaphor, exaggeration, personification and allusion. Metaphor is used with the highest frequency to allude to the figures' fates, demonstrating in a fatalistic way their tragic destinies (Suo

Xuxiang, 2016, p.51). For example, in “春梦歌” (*Chunmeng Ge*, Poem of Spring Dream, Chapter 5) uttered by a prophetic fairy, the author compares the vanishing youth to the drifting flowers fallen in the stream, short and gracious as a spring dream but doomed to perish in the end. Apart from its prophetic function, metaphors are also frequently used to depict characters’ personalities. For example, images of “ice”, “jade”, and “ume blossom” are frequently adopted in the poems of Daiyu as symbols of virtuousness and purity in Chinese culture. Many of these metaphors are fundamentally embedded in the ST culture webs (Geertz, 1973) and in many occasions, are not universally shared by other cultures.

HLM poetry also manifests a conspicuous trace of intertextuality in terms of dictions and styles. For example, the geographical term 三径 (*san jing*, the three paths) frequently appears in HLM, which is borrowed from Tao Yuanming (365-427), a reclusive poet in the Eastern Jin dynasty (317-420) famous for his verses on chrysanthemums. In Tao’s poem, “the three paths” was used as a symbol for a reclusive life. In HLM, the term was cited by Cao Xueqin to allude to the chrysanthemum and person with an elegant and hermitic character (see also in Section 6.1.4.2). Yu Pingbo (1923) firstly noticed the similarity in poetic style and versification between “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) and the poems of Tang Yin (1470-1524), a well-known Chinese poet in the Ming dynasty. Yu’s findings aroused controversies among Chinese scholars, and some even accused Cao Xueqin of plagiarism, intending to devalue the poems in HLM. In fact, the stylistic affinity is a typical presentation of “intertextuality”, which must be

distinguished from “plagiarism”. Intertextuality forms a fundamental rhetorical technique in Chinese poetic composition and is commonly seen in works of prestigious poets. Therefore, the accusation of plagiarism in itself manifests the ignorance of some researchers towards classical Chinese poetry.

To better serve its functions, HLM poetry also draws inspiration from religious and philosophical schools, including Confucianism, Buddhism and Taoism. Jiang Zhijun (2000) believes that Cao Xueqin primarily identified with the spirit of Confucianism, a religion that focuses on cultivating virtue in a morally organised world. However, he sadly found that Confucianism was distorted by the authorities, who turned it into tools for political struggles as well as hierarchical and bureaucratic rulings. Therefore, Cao’s inclination towards Buddhism and Taoism was more of a forced behaviour driven by his disappointment with the social reality rather than a willing choice. Such an analysis is justified considering Cao’s personal experience, who was born into an influential family, which suffered from brutal suppression in political conflicts and eventually fell into an irreversible collapse. Cao’s disappointment in the feudal society is most manifested in the “好了歌” (*Hao Liao Ge*, Won-Done Song), where he lamented the evanescent nature of the mortal desires of “fame”, “money”, “wife” and “children”, and advised the world to seek spiritual relief from the Taoist values by obeying to the natural order.

In conclusion, HLM poetry forms an integral part of the novel, and can only be exhaustively appreciated within the novel context. Therefore, in the present research, the ST and TT segments (of culturemes) will be examined with reference to the original

context in order to obtain a thorough understanding of the translators' decision-making process.

## **2.4. Categorisation of classical Chinese poetry (*Shi*) in *Hong Lou Meng***

Classical Chinese poetry (*Shi*) in HLM can be generally divided into two categories: 古体诗 (*Guti Shi*, Ancient Verse), 近体诗 (*Jinti Shi*, Modern-style Verses) and 绝句 (*Jueju*, Quatrain). This section will briefly introduce definitions and features of the three categories, and offer an exhaustive calculation and classification of HLM poetry in the first eighty chapters.

The history of 古体诗 (*Guti Shi*, Ancient Verse) can be dated back to the Shang and Zhou dynasties (around 1600–771 BC) (Yu Jingxiang, 1997, p.122), which is denominated in contrast to 近体诗 (*Jinti Shi*, Modern-style Verse) that appeared in the Tang dynasty (618–907) (James J. Y. Liu, 1962, p. 24). 近体诗 (*Jinti Shi*, Modern-style Verse) is more commonly known as 格律诗 (*Gelü Shi*, Regulated Verse) in Chinese poetics in order to distinguish from 现代诗 (*Xiandai Shi*, Contemporary Chinese Poetry). In the following text, I will adopt the names of 古体诗 (*Guti Shi*, Ancient Verse) and 格律诗 (*Gelü Shi*, Regulated Verse) for elaboration.

Ancient Verse contains indefinite lines, but the number of characters in each line is limited to four, five or seven, with occasional liberty permitted. Rhyme usually occurs at the end of each line, either with one rhyme throughout or varying rhymes. There is no



regulated restriction on parallelism or tone patterns for Ancient Verse (He Xinhui, 1990, p. 512-513).

The most ancient poetic form in HLM is 四言古诗 (*Siyān Gushi*, Ancient Verse of Four-character Lines) (Table 2.1), the oldest poetic form of Ancient Verse that occurred as early as the Shang dynasty (around 16th century – 11th century BC). It was the primary poetic form in the 诗经 (*Shijing*, Book of Songs), the first poetry anthology in China. However, the four-character form was gradually discarded after the Tang dynasty when poets found it hard to express their thoughts profoundly and adequately in lines formed only by four characters. That is when 七言古诗 (*Qiyān Gushi*, Ancient Verse of Seven-character Lines) began to substitute 四言古诗 (*Siyān Gushi*, Ancient Verse of Four-character Lines) to become the most popular form among ancient poets. Though formed mainly by seven-character lines, 七言古诗 (*Qiyān Gushi*, Ancient Verse of Seven-character Lines) still grants flexibility to rhymes and tones, with little restriction on couplets or parallelism.

In the first eighty chapters of HLM, I have identified nine poems of 古体诗 (*Guti Shi*, Ancient Verse) (Table 2.1), including:

- 1) 四言古诗 (*Siyān Gushi*, Ancient Verse of Four-character Lines): 2
- 2) 七言古诗 (*Qiyān Gushi*, Ancient Verse of Seven-character Lines): 7

Table 2. 1 古体诗 (*Guti Shi*, Ancient Verse) in HLM (1-80 Chapter)

古体诗 ( <i>Guti Shi</i> , Ancient Verse)		
Sub-genre	四言古诗 ( <i>Siyān Gushi</i> , Ancient Verse of Four-character Lines)	七言古诗 ( <i>Qiyān Gushi</i> , Ancient Verse of Seven-character Lines)
Characters per line	4, variation is allowed	7, variation is allowed
Total lines	no limit	no limit
Parallelism	no limit	no limit
Tone	little limit	little limit
Rhyme	Rhyme change is allowed	Rhyme change is allowed
Quantity in HLM	2	7
Titles of HLM poetry	参禅诗 ( <i>Cānchān Shi</i> , Gatha Verse, Cpt. 22) 春灯谜 ( <i>Chūn Dengmí</i> , Spring Lantern Riddles, Cpt. 22)	好了歌 ( <i>Hǎo Liǎo Gē</i> , Won-Done Song, Cpt. 1) 葬花吟 ( <i>Zàng Huā Yīn</i> , Funeral Flowers Chant, Cpt. 27) 秋窗风雨夕 ( <i>Qiū Chuāng Fēng yǔ Xī</i> , Rainy Evening by the Autumn Window, Cpt. 45) 桃花行 ( <i>Tāo huā Xíng</i> , Peach Blossom, Cpt. 70) 妮媪词其三 ( <i>Guī huā Cí Qí Sān</i> , Lovely General Poem 3, Cpt. 78) 芙蓉女儿谏 ( <i>Fú róng Nǚ'ér Lèi</i> , Elegiac Poem for the Hibiscus Maid, Cpt. 78) 紫菱洲歌 ( <i>Zǐ líng Zhōu Gē</i> , Poem of Purple Caltrop Isle, Cpt. 79)

<b>Samples</b>	<p style="text-align: center;"><b>春灯谜 (Chun Dengmi, Spring Lantern Riddles)</b></p> <p style="text-align: center;">身自端方，体自坚硬；  <i>Shen zi duanfang, ti zi jianying;</i>      虽不能言，有言必应。  <i>Sui bu neng yan, you yan bi ying.</i></p> <p style="text-align: center;">Its body is square,      Its substance firm and hard;      Though it cannot speak      It will assuredly record anything said. *</p>	<p style="text-align: center;"><b>葬花吟 (Zang Hua Yin, Funeral Flowers Chant)</b></p> <p style="text-align: center;">柳丝榆荚自芳菲，不管桃飘与李飞；  <i>Liusi yujia zi fangfei, buguan tao piao yu li fei;</i>      桃李明年能再发，明年闺中知有谁？  <i>Taoli mingnian neng zai fa, mingnian guizhong zhi you shui?</i>      三月香巢已垒成，梁间燕子太无情！  <i>Sanyue xiangchao yi lei cheng, liang jian yanzi tai wuqing!</i>      明年花发虽可啄，却不道人去梁空巢也倾。  <i>Mingnian hua fa sui ke zhuo, que budao ren qu liang kong chao ye qing.</i></p> <p style="text-align: center;">Willows and elms, fresh and verdant,      Care not if peach and plum blossom drift away;      Next year the peach and plum will bloom again,      But her chamber may stand empty on that day.      By the third month the scented nests are built,      But the swallows on the beam are heartless all;      Next year, though once again you may peck the buds,      From the beam of an empty room your nest will fall.</p>
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\*Note: English translation on HLM poems is extracted from *A Dream of Red Mansions* translated by Yang Xianyi and Gladys Yang.

Along with the thriving of 七言古诗 (*Qiyān Gushi*, Ancient Verse of Seven-character Lines) in the Tang dynasty, a new form of Classical Chinese poetry began to take shape, gradually developing into an individual category in contrast to the Ancient Verse. This new poetic form was 格律诗 (*Gelü Shi*, Regulated Verse), which featured strict rules on both number and length of lines, antithetical couplets, and tonal and rhyming patterns (James J. Y. Liu, 1962, p. 26). 格律诗 (*Gelü Shi*, Regulated Verse) could be furtherly divided into 五言律诗 (*Wuyan Lüshi*, Regulated Verse of Five-character Lines) and 七言律诗 (*Qiyān Lüshi*, Regulated Verse of Seven-character Lines). All Regulated Verses should follow the Rules of Six Principles: *Zheng* (整), *Li* (俪), *Ye* (叶), *Yun* (韵), *Xie* (谐) and *Du* (度) (He Xinhui, 1990, p. 513):

- 1) ***Zheng*** (整) requires that all lines should contain the same number of characters/syllables; the number of each line could be either five, six or seven.
- 2) ***Li*** (俪) requires that the four lines in the middle form two parallel couplets.
- 3) ***Ye*** (叶) requires that the Level and Deflected tones in line 1, 3, 5, 7 be opposite to their counterparts (in position) in line 2, 4, 6, 8. (see further in Table 2.2)
- 4) ***Yun*** (韵) requires that the same rhyme be used throughout a poem, and the rhyme should be of a level tone.
- 5) ***Xie*** (谐) requires that the tones follow fixed patterns. (see further in Table 2.2)

6) *Du* (度) requires fixed word numbers in Regulated Verses. 40 for Regulated Verses of Five-character Lines and 56 for Regulated Verse of Seven-character Lines.

五言律诗 (*Wuyan Lüshi*, Regulated Verse of Five-character Lines) is formed by eight lines of five characters, with every two lines forming one 联 (*lian*, couplet). There are four *lians* in each poem, all named after four parts of the human body: 首联 (*shoulian*, head couplet), 颌联 (*hanlian*, chin couplet), 颈联 (*jinglian*, neck couplet) and 尾联 (*weilian*, end couplet). The metaphorical allusion to the human body indicates the interconnection and coherence between the four couplets. Table 2.2 displays the tonal and rhyming patterns of 五言律诗 (*Wuyan Lüshi*, Regulated Verse of Five-character Lines). In all the four types of metrical forms, tones in odd lines are parallelly opposite to tones in even lines. For example, the first tone of line 1 is opposite to the first tone of line 2. In respect of rhymes, all rhymes must be of Level tone, as indicated by R (-). All even lines must rhyme with the same final (*yunmu*, 韵母). A change of rhyme is not allowed.

Table 2. 2 Metrical forms of Regulated Verses of Five-character Lines

Form 1	Form 2	Form 3	Form 4
++--+ ,	+++ - R(-),	---+ ,	--++ R(-),
--++ R(-)。	--++ R(-)。	+++ - R(-)。	+++ - R(-)。
---+ ,	---+ ,	++--+ ,	++--+ ,
+++ - R(-)。	+++ - R(-)。	--++ R(-)。	--++ R(-)。
++--+ ,	++--+ ,	---+ ,	---+ ,
--++ R(-)。	--++ R(-)。	+++ - R(-)。	+++ - R(-)。
---+ ,	---+ ,	++--+ ,	++--+ ,
+++ - R(-)。	+++ - R(-)。	--++ R(-)。	--++ R(-)。

\* “-” represents the level tone, “+” represents the deflected tones.

七言律诗 (*Qiyán Lǜshī*, Regulated Verse of Seven-character Lines) shares the same metrical rules as 五言律诗 (*Wuyan Lǜshī*, Regulated Verse of Five-character Lines), but is formed by eight lines of seven characters. The increased line length offers more textual space for description of nature and emotional expression, making 七言律诗

(*Qiyān Lǜshī*, Regulated Verse of Seven-character Lines) the most popular form among poets (He Xinhui, 1990, p. 513-514).

Sometimes the middle couplets in Regulated Verse can be multiplied *ad infinitum* to form a kind of sequence, known as 排律 (*Pailǜ*, Regulated Verses in a Row) (James J. Y. Liu, 1962, p. 29). *Pailǜ* should contain at least five couplets and could amount to more than a hundred couplets. The lines are usually formed by five characters following the metrical pattern of 五言律诗 (*Wuyan Lǜshī*, Regulated Verse of Five-character Lines). *Pailǜ* used to be a popular game among ancient Chinese scholars during festivals when people gathered and improvised rhyming couplets for entertainment. Therefore, 排律 (*Pailǜ*, Regulated Verses in a Row) is also known as 联句 (*Lianju*, Collective Poem).

In the first eighty chapters of HLM, I have identified 46 poems of 格律诗 (*Gelǜ Shī*, Regulated Verse) (Table 2.3), including:

- 1) 五言律诗 (*Wuyan Lǜshī*, Regulated Verses of Five-character Lines): 8
- 2) 七言律诗 (*Qiyān Lǜshī*, Regulated Verses of Seven-character Lines): 36
- 3) 排律 (*Pailǜ*, Regulated Verses in a Row): 2

Table 2.3 近体诗 (*Jinti Shi*, Modern-style Verses)/格律诗 (*Gelü Shi*, Regulated Verses) in HLM (Chapters 1-80)

近体诗 ( <i>Jinti Shi</i> , Modern-style Verse)/格律诗 ( <i>Gelü Shi</i> , Regulated Verse)			
<b>Sub-genre</b>	五言律诗 ( <i>Wuyan Lüshi</i> , Regulated Verses of Five-character Lines)	七言律诗 ( <i>Qiyán Lüshi</i> , Regulated Verses of Seven-character Lines)	排律 ( <i>Pailü</i> , Regulated Verses in a Row)
<b>Characters per line</b>	5	7	5
<b>Total lines</b>	8	8	10+
<b>Parallelism</b>	The second and third couplets should be parallel.	The second and third couplets should be parallel.	No restriction on the first and final couplets; all couplets in the middle should be parallel.
<b>Tone</b>	In most cases, tones in lines 1, 3, 5 & 7 should be opposite to their positional counterparts in lines 2, 4, 6 & 8.	In most cases, tones in lines 1, 3, 5 & 7 should be opposite to their positional counterparts in lines 2, 4, 6 & 8.	In most cases, tones in odd-numbered lines should be opposite to their positional counterparts in even-numbered lines.
<b>Rhyme</b>	Rhyme should be of Level tone; Rhyme in the last character of Lines 2, 4, 6 & 8; Rhyme change is not allowed.	Rhyme should be of Level tone; Rhyme in the last character of Lines 2, 4, 6 & 8; Rhyme change is not allowed.	Rhyme should be of Level tone; Rhyme in the last character of even-numbered lines (lines 2, 4, 6, 8, 10...) Rhyme change is not allowed.
<b>Quantity in HLM</b>	8	36	2



<p><b>Titles of HLM poetry</b></p>	<p>中秋对月有怀 (<i>Zhongqiu Duiyue Youhua</i>, Moon in the Mid-autumn Festival, Cpt. 1)          世外仙源 (<i>Shiwai Xianyuan</i>, A Fairland Far Away from the World of Men, Cpt. 18)          有凤来仪 (<i>Youfeng Laiyi</i>, Where the Phoenix Alights, Cpt. 18)          蘅芷清芬 (<i>Hengzhi Qingfen</i>, Pure Scent of Alpinia and Iris, Cpt. 18)          怡红快绿 (<i>Yihong Kuailü</i>, Happy Red and Delightful Green, Cpt. 18)          杏帘在望 (<i>Xinglian Zaiwang</i>, Approach to Apricot Tavern, Cpt. 18)          真真国女儿诗 (<i>Zhen Zhen Guo Nü'er Shi</i>, Girl of Zhen Zhen Country, Cpt. 52)          婉姬词其二 (<i>Guihua Ci Qi Er</i>, Lovely General Poem 2, Cpt. 78)</p>	<p>嘲顽石幻相 (<i>Chao Wanshi Huanxiang</i>, Satire of Stone's Illusion, Cpt. 8)          文采风流 (<i>Wencai Fengliu</i>, Fair and Fine, Cpt. 18)          凝晖钟瑞 (<i>Ninghui Zhongrui</i>, Concentrated Spendour, Bestowed Felicity, Cpt. 18)          春夜即事 (<i>Chunye Jishi</i>, Spring Night, Cpt. 23)          夏夜即事 (<i>Xiaye Jishi</i>, Summer Night, Cpt. 23)          秋夜即事 (<i>Qiuye Jishi</i>, Autumn Night, Cpt. 23)          冬夜即事 (<i>Dongye Jishi</i>, Winter Night, Cpt. 23)          白海棠组诗 (<i>Bai Haitang Zushi</i>, Group Poems of White Begonia, Cpt. 37)          菊花组诗 (<i>Juhua Zushi</i>, Group Poems of Chrysanthemum, Cpt. 38)          螃蟹咏三首 (<i>Pangxie Yong Sanshou</i>, Three Poems of Crab, Cpt. 38)          吟月三首 (<i>Yinyue Sanshou</i>, Three Poems of Moon, Cpt. 48-49)          红梅花组诗 (<i>Hong Meihua Zushi</i>, Group Poems of Red Plum Blossom, Cpt. 50)</p>	<p>芦雪庵即景联句 (<i>Lu Xue An Jijing Lianju</i>, Collective Poem of Reed Snow Cottage, Cpt. 50)          中秋夜大观园即景联句 (<i>Zhongqiu Ye Da Guan Yuan Jijing Lianju</i>, Collective Poem of Mid-autumn Night in the Grand View Garden, Cpt. 76)</p>
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<p><b>Samples</b></p>	<p>中秋对月有怀 (<i>Zhongqiu Duiyue Youhua</i>,  <b>Moon in the Mid-autumn Festival</b>  未卜三生愿，频添一段愁。  <i>Weibu sanshengyuan, pin tian yi duan chou.</i>  闷来时敛额，行去几回眸。  <i>Men lai shi lian e, xing qu ji huimou.</i>  自顾风前影，谁堪月下俦？  <i>Zi gu feng qian ying, shui kan yuexia chou?</i>  蟾光如有意，先上玉人楼。  <i>Changuang ru youyi, xian shang yuren lou.</i></p>	<p>菊花诗 (<i>Juhua Shi</i>, <b>Poem of Chrysanthemum</b>)  怅望西风抱闷思，蓼红苇白断肠时。  <i>Changwang xifeng bao men si, liao hong wei bai</i>  <i>duanchang shi.</i>  空篱旧圃秋无迹，瘦月清霜梦有知。  <i>Kong li jiu pu qiu wuji, shou yue qingshuang meng</i>  <i>youzhi.</i>  念念心随归雁远，寥寥坐听晚砧痴。  <i>Niannian xin sui guiyan yuan, liaoliao zuo ting wan</i>  <i>zhen chi.</i>  谁怜我为黄花病，慰语重阳会有期。  <i>Shui lian wo wei huanghua bing, wei yu chongyang</i>  <i>hui you qi.</i></p>	<p>中秋夜大观园即景联句 (<i>Zhongqiu Ye Da Guan</i>  <b>Yuan Jijing Lianju</b>, <b>Collective Poem of</b>  <b>Mid-autumn Night in the Grand View Garden</b>)  三五中秋夕，清游拟上元。  <i>Sanwu zhongqiu xi, qingyou ni shangyuan</i>  撒天箕斗灿，匝地管弦繁。  <i>Sa tian jidou can, zadi guanxian fan.</i>  几处狂飞盏，谁家不启轩。  <i>Ji chu kuang feizhan, shui jia bu qi xuan.</i>  轻寒风剪剪，良夜景暄暄。  <i>Qinghan feng jianjian, liangye jing xuanxuan.</i>  争饼嘲黄发，分瓜笑绿媛。...  <i>Zheng bing chao huangfa, fen gua xiao liyuan...</i></p>
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**Translation of samples**

Not yet divined the fate in store for me,  
Good reason have I for anxiety,  
And so my brows are knit despondently;  
But she, as she went off, looked back at me.  
My shadow in the wind is all I see,  
Will she by moonlight keep me company?  
If sensibility were in its power  
The moon should first light up the fair one's  
bower. \*

I gaze around in the west wind, sick at heart;  
A sad season this of red smartweed and white reeds;  
No sign is there of autumn by the bare fence round  
my plot.  
Yet I dream of attenuated blooms in the frost.  
My heart follows the wild geese back to the distant  
south,  
Sitting lonely at dusk I hear pounding of washing  
blocks.  
Who will pity me pining away for the yellow  
flowers?  
On the Double Ninth Festival they will reappear.

Mid-autumn's fifteenth night is here again,  
As on the Feast of Lanterns I stroll round.  
The sky above is sprinkled with bright stars,  
And everywhere sweet strings and pipes resound.  
Goblets fly here and there as men carouse,  
No house but has its windows opened wide.  
The breeze that softly fans the air is chill  
But bright as day the fine night scene outside.  
The greybeard grabbing for a cake is mocked  
Green girls share melons laughing themselves  
silly...

\*Note: English translation of HLM poems (*Shi*) is extracted from *A Dream of Red Mansions* translated by Yang Xianyi and Gladys Yang.

On the other hand, four Regulated Verse lines can form a poem in itself, known as 绝句 (*Jueju*, Quatrain). The history of *Jueju* can be dated back to the Northern and Southern dynasties (220–589) (He Xinhui, 1990, p. 514). A Quatrain can be formed by lines of five characters, six characters and seven characters (Table 2.4). Dependent on the parallel and rhyming patterns it follows, Quatrains can belong to either Regulated Verses or Ancient Verses, known as Regulated Quatrains or Ancient Quatrains (Ancient Quatrains contain fewer formal and metrical requirements than Regulated Quatrain). As most Quatrains in HLM are Regulated Quatrains, I have mainly presented requirements for this type in Table 2.4. The succinct nature of Quatrain requires poets to compress their thoughts and emotions in no more than 30 characters. Poets would therefore frequently resort to rhetorical devices, such as metaphors and historical allusions to enlarge the margin for imagination or association (Liu, cited in Yu Jingxiang, 1997).

In the first eighty chapters of HLM, I have identified 60 绝句 (*Jueju*, Quatrain) (Table 2.4), including:

- 1) 五言绝句 (*Wuyan Jueju*, Quatrain of Five-character Lines): 9
- 2) 六言绝句 (*Liuyan Jueju*, Quatrain of Six-character Lines): 1
- 3) 七言绝句 (*Qiyuan Jueju*, Quatrain of Seven-character Lines): 50

Table 2.4 绝句 (*Jueju*, Quatrains) in HLM (Chapters 1-80)

绝句 ( <i>Jueju</i> , Quatrains)			
Sub-genre	五言绝句 ( <i>Wuyan Jueju</i> , Quatrain of Five-character Lines)	六言绝句 ( <i>Liuyan Jueju</i> , Quatrain of Six-character Lines)	七言绝句 ( <i>Qiyán Jueju</i> , Quatrain of Seven-character Lines)
Characters per line	5	6	7
Total lines	4	4	4
Parallelism	Parallelism in at least one couplet	Parallelism in at least one couplet	Parallelism in at least one couplet
Tone	Tones of the 2 <sup>nd</sup> and 4 <sup>th</sup> syllable/character in lines 1 & 3 should be opposite to their positional counterparts in lines 2 & 4.	Tones of the 2 <sup>nd</sup> , 4 <sup>th</sup> and 6 <sup>th</sup> syllable/character in lines 1 & 3 should be opposite to their positional counterparts in lines 2 & 4.	Tones of the 2 <sup>nd</sup> , 4 <sup>th</sup> and 6 <sup>th</sup> syllable/character in lines 1 & 3 should be opposite to their positional counterparts in lines 2 & 4.
Rhyme	Rhyme should be of Level tone; Rhyme in the last character of lines 2 & 4; Rhyme change is not allowed.	Rhyme should be of Level tone; Rhyme in the last character of lines 2 & 4; Rhyme change is not allowed.	Rhyme should be of Level tone; Rhyme in the last character of lines 2 & 4; Rhyme change is not allowed.

Quantity in HLM	9	1	50
<p><b>Titles of HLM poetry</b></p>	<p>自题一绝 (<i>Ziti Yi Jue</i>, A Quatrain by the Author, Cpt. 1)  春梦歌 (<i>Chunmeng Ge</i>, Poem of Spring Dream, Cpt. 5)  金陵十二钗正册判词 (<i>Jinling Shi'er Chai Zhengce Panci</i>, First Register of Twelve Beauties of Jinling Poem 1, 5, 6 &amp; 9, Cpt. 5)  朝叩富儿门 (<i>Chao Kou Fu'er Men</i>, Knocking at the Gate of the Rich, Cpt. 6)  神秀诗偈 (<i>Shen Xiu Shiji</i>, Gatha Verse by Shen Xiu, Cpt. 22)  惠能诗偈 (<i>Hui Neng Shiji</i>, Gatha Verse by Hui Neng, Cpt. 22)</p>	<p>金陵十二钗又副册判词之二 (<i>Jinling Shi'er Chai You Fuce Panci Zhi Er</i>, Third Register of Twelve Beauties of Jinling Poem 2, Cpt. 5)</p>	<p>石上偈 (<i>Shi Shang Ji</i>, Gatha on the Stone, Cpt. 1)  嘲甄士隐 (<i>Chao Zhen Shiyin</i>, Laughing at Zhen Shiyin, Cpt. 1)  金陵十二钗正册判词 (<i>Jinling Shi'er Chai Zhengce Panci</i>, First Register of Twelve Beauties of Jinling Poem 2, 3, 4, 7, 8, 10 &amp; 11, Cpt. 5)  旷性怡情 (<i>Kuangxing Yiqing</i>, Refreshing the Heart, Cpt. 18)  万象争辉 (<i>Wanxiang Zhenghui</i>, All Things Vie in Splendour, Cpt. 18)  文章造化 (<i>Wenzhang Zaohua</i>, Refinement in Creation, Cpt. 18)  题帕三绝句 (<i>Ti Pa San Jueju</i>, Three Quatrains on the Handkerchief, Cpt. 44)  灯谜组诗 (<i>Dengmi Zushi</i>, Group Quatrains of Lantern Riddles, Cpt. 50)  怀古组诗 (<i>Huai Gu Zushi</i>, Group Quatrains of History, Cpt. 51)  五美吟 (<i>Wu Mei Yin</i>, Odes to Five Beauties, Cpt. 64)  媿媿词其一 (<i>Guishua Ci Qi Yi</i>, Lovely General Poem 1)</p>

<b>Samples</b>	<p><b>春梦歌 (Chunmeng Ge, Poem of Spring Dream)</b></p> <p>春梦随云散， 飞花逐水流。  <i>Chunmeng sui yun san, feihua zhu shui liu.</i></p> <p>寄言众儿女， 何必觅闲愁。  <i>Jiyan zhong ernü, hebi mi xianchou</i></p> <p>Gone with the clouds spring's dream.  Flowers drift away on the stream.  Young lovers all, be warned by me,  Cease courting needless misery. *</p>	<p><b>金陵十二钗又副册判词之二 (Jinling Shi'er Chai You Fuce Panci Zhi Er, Third Register of Twelve Beauties of Jinling Poem 2)</b></p> <p>枉自温柔和顺， 空云似桂如兰。  <i>Wangzi wenrou heshun, kong yun si gui ru lan.</i></p> <p>堪羨优伶有福， 谁知公子无缘。  <i>Kan xian youling you fu, shui zhi gongzi wuyuan.</i></p> <p>Nothing avails her gentleness and compliance,  Osmanthus and orchid with her fragrance vie;  But this prize is borne off by an actor,  And luck passes the young master by.</p>	<p><b>文章造化 (Wenzhang Zaohua, Refinement in Creation)</b></p> <p>山水横拖千里外， 楼台高起五云中。  <i>Shanshui heng tuo qianli wai, loutai gao qi wuyun zhong.</i></p> <p>园修日月光辉里， 景夺文章造化功。  <i>Yuan xiu riyue guanghui li, jing duo wenzhang zaohua gong.</i></p> <p>This landscape stretches to infinity,  Its high pavilions soaring to the sky;  Laid out in radiance of the moon and sun,  Nature itself is by these scenes outdone.</p>
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\*Note: English translation of HLM poems (Shi) is extracted from *A Dream of Red Mansions* translated by Yang Xianyi and Gladys Yang

## **2.5. Monographs of translation studies on *Hong Lou Meng* poetry**

In my research carried out in the National Library of China,<sup>23</sup> there are more than fifty books of monographs on HLM translation, among which only two are dedicated to poetry translation. The two books are *红楼梦诗词曲赋比较研究* (*A Comparative Study of the English Translations of Poetry in Hong Lou Meng*) by Wang Hongyin (2015), and *红楼梦诗词英译词典* (*A Dictionary of English Translation of Poems in Hong Lou Meng*) by Gao Lei (2011).

In *A Comparative Study of the English Translations of Poetry in Hong Lou Meng*, Wang Hongyin (2015) recognised the multi-functional role of HLM poetry and offered a categorisation for the poems according to different categorical criteria: form, prosody, rhyme, genre and subject. In the analysis part, he conducted a comparative study on the English translations of David Hawkes & John Minford, and Yang Xianyi & Gladys Yang. With reference to the original texts of HLM poems, Wang gave personal views on how these two translations have performed in reproducing the linguistic forms, rhymical patterns, rhetorical expressions and original message. Wang acknowledged the achievement and professionalism of the two English versions, especially taking into account the vast difference between the Chinese and Anglophone language.

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<sup>23</sup> The National Library of China (中国国家图书馆) is the largest library of Chinese literature and historical collections in the world.



Meanwhile, he also gave suggestions for the translation of prophetic verses (e.g., “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Registers of Twelve Beauties of Jinling) with the intention to compensate for the information lost in the two translation versions. One merit of Wang's analysis is that he offered a back-translation of the English translations into Chinese, which creatively extended the readership of his research by providing convenience for those with less mastery of the English language.

Gao Lei (2011) included in his work the poetry translations of four major English versions of HLM: *A Dream of Red Mansions* by Yang Xianyi & Gladys Yang; *The Story of the Stone* by David Hawkes & John Minford; *The Red Chamber Dream* by B. S. Bonsall and *The Dream of Red Chamber* by H. Bencraft Joly. The first three versions are complete translations of the 120 chapters of HLM, while the last one only contains the first 56 chapters. According to the chapter sequence, Gao offered a catalogue of all poems and songs in the book by enlisting poetry names as the entrance. Although at the end of the book, Gao attached a reference list of academic works on the HLM poetry translation, the body is limited to provide mere translation texts with no explanation nor analysis of any kind. I consider Gao's work more of an “anthology” than a “dictionary” in nature. However, as Gao himself recognised in the preface that the book mostly

aimed to offer “raw materials”<sup>24</sup> for the translation studies on HLM poetry (2013, p. 1), it is still of referential value due to its neutrality and succinctness in form.

During my research in the National Library of China, I also noted a small number of books on the German, Korean, Kazakh and Tibetan translation versions of HLM. Pitifully, I have not identified any monograph on the Spanish translation, which again reveals the deficiency in Spanish translation studies of HLM.

## **2.6. Spanish translation of classical Chinese poetry**

Classical Chinese poetry reveals the most subtle emotions regarding the life experience and philosophical thinking of the Chinese nation. Meanwhile, it is also one of the most difficult literature forms that constantly arouse controversies concerning its translatability. Marcela de Juan, the first Spanish Sinologist who introduced Chinese poetry to the Hispanic world acknowledged the huge difficulty in Chinese poetry translation. She considered that different formal and metrical rules, added with the vast distance between Chinese and alphabetical languages, have made classical Chinese poetry translation one of the most challenging tasks for translators (De Juan, 1948, p. 3).

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<sup>24</sup> Literal translation conducted by author of the present thesis of “《红楼梦诗词英译词典》为读者研究红楼梦诗词翻译提供了比较、分析的原材料”.

The present section outlines the current situation regarding the Spanish translation of classical Chinese poetry (the *Shi* genre) published in Spain, based on the TXICC database: *La literatura china traducida en España* (Rovira-Esteva et al, 2019-2021). In particular, the quantity, poetic types and translation policies (directness) of classical Chinese poetry will be investigated. This will help us to better understand how the translation of classical poetry has evolved in this language combination (Chinese/Spanish), especially considering that the present thesis uses the HLM poetry as the study corpus.

According to the calculation carried out based on the TXICC database, up to October 2020, there were 54 Spanish versions of Chinese classical poetry published in Spain (see Table 2.5). Chinese poetry first entered into the Spanish-speaking world in the 1930s, when Juan Ruiz de Larios published the *Antología de la poesía china*, an indirect Spanish translation from English, French and German.

Among the published translation works, translations on Regulated Verses take up the largest portion, amounting to 65% of the totality. There are only 4 works regarding Ancient Verses, all of which are translations of 诗经 (*Shijing*, Book of Songs). Among all translation works of Regulated Verses, poetry in Tang dynasty has received the most attention, an era that widely acknowledged as the “Golden Age” of Chinese classical poetry. Nine out of the total ten poetry anthologies are dedicated specifically to Tang poetry; while the remaining one contains poems from both the Tang (618–907 AD) and

the Song dynasty (960–1279) (Table 2.5). Poets in the Tang dynasty have also attracted the most interest. Li Po (李白), widely known as the Divine Poet in the Tang dynasty (Li Changzhi, 2003), was first introduced to Spain in 1968 by *Vida y poesía de Li Po* (indirect translation from English conducted by Marià Manent). The anthology quickly aroused attention from other editorials and inspired more translation works on Li Po. As of February 2020, there are in total 7 Spanish Li Po anthologies, making him the best-known Chinese poet in Spanish society.

Table 2.5 Spanish publications of classical Chinese poetry in Spain

CLASSICAL CHINESE POETRY				
General Anthology	Ancient Verse	Regulated Verse/Modern-style Verse		
		Anthology of Specific Dynasty	Anthology of Specific Genre	Anthology of Specific Author
15	4	Total: 10	Total: 4	Total: 21
		Tang Dynasty: 9	Lyric Metres: 1	Bai Juyi (白居易): 1
				Wang Wei (王维): 4
			Children Poetry: 1	Li Po (李白): 7
		Du Fu (杜甫): 2		
		Tang & Song Dynasty: 1	Love Poetry: 1	Tao Yuanming (陶渊明): 1
				Han Shan (寒山): 2
			Popular Poetry: 1	Li Qingzhao (李清照): 3
				Su Shi (苏轼): 1

\*Data source: Data source: Rovira-Esteva et al. (2019-2021).

Having calculated the number of Spanish translations of classical Chinese poetry published in Spain from the 1930s to 2010s (Figure 2.1), I have found that although indirect translation (ITr) started earlier than direct translation (DTr), it quickly gave way to DTr after the 1970s when China established diplomatic relations with Spain. Up to the present, there have been 43 DTr versions in total, almost four times the quantity of ITr versions (Figure 2.2).

Figure 2. 1 Direct and indirect Spanish translation on classical Chinese poetry from the 1930s to 2010s

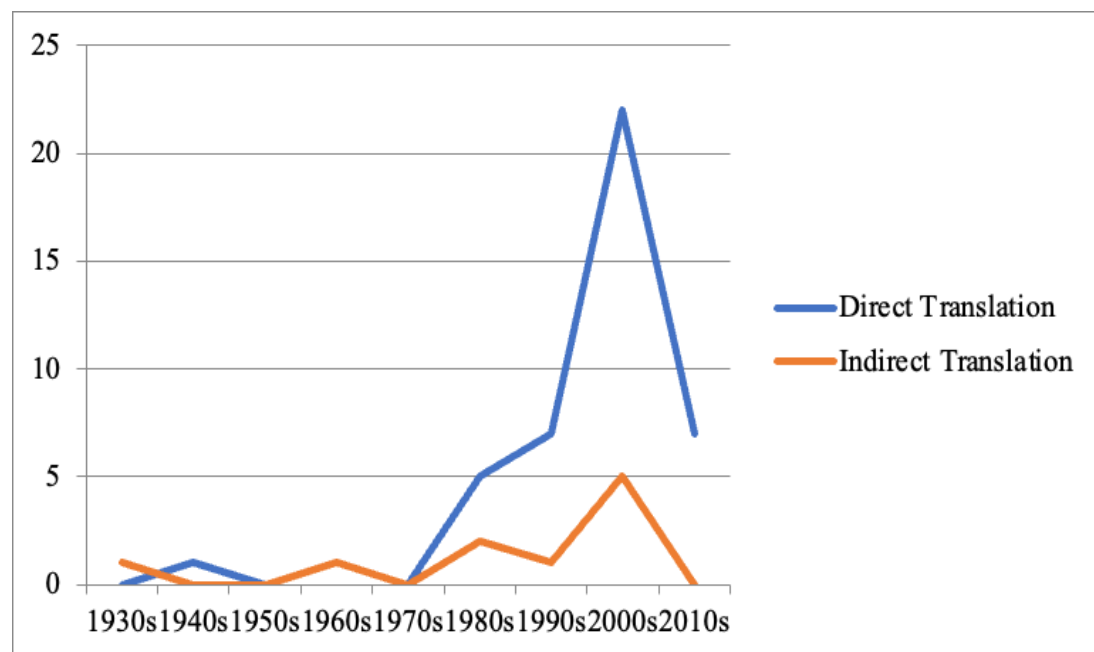
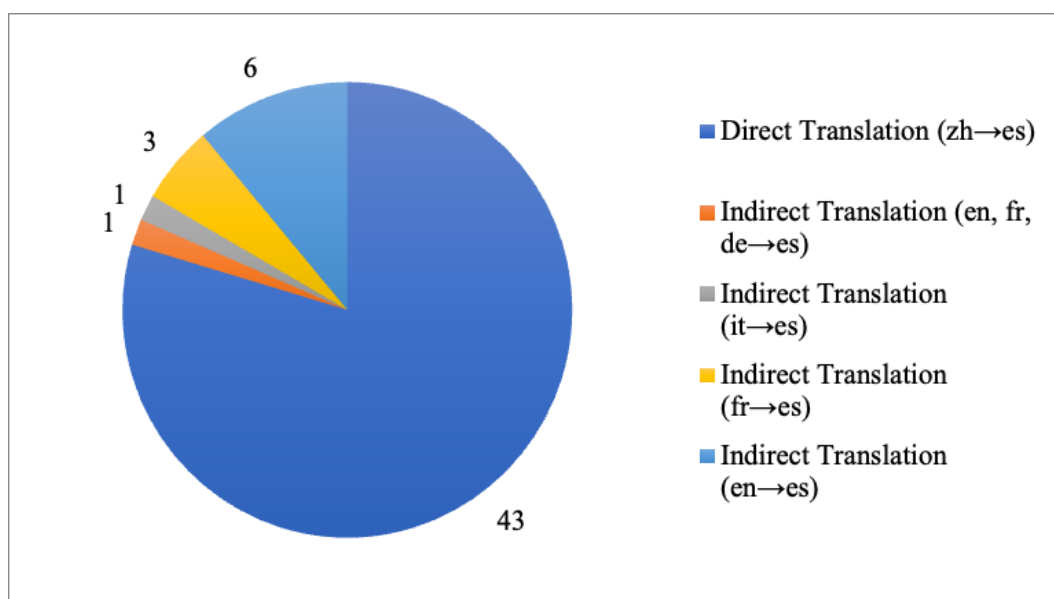


Figure 2. 2 Direct and indirect Spanish translation on classical Chinese poetry



\*Data source: Rovira-Esteva et al. (2019-2021).

\*Note for language codes: zh for Chinese; es for Spanish; en for English; fr for French; it for Italian.

Figure 2.2 shows that 6 of the 11 ITrs are translated from a mediating text (MT) of English (Figure 2.2), reconfirming the leading position of English in the promotion of Chinese literature (Jiang Fan, 2007) and its “bridging” role in connecting the Chinese original and the Spanish translation. Apart from English, French is also a frequent mediating language in the Spanish translation of classical Chinese poetry, with 3 ITrs translated from French versions. The frequent usage of English and French as the mediating language may be due to the dominant role that the anglophone and francophone literary systems play in ST selection, translation and revision (Marin-Lacarta, 2017). The most intensive publication period of the ITr versions of

classical Chinese poetry appeared around 2000, followed by an evident plunge thereafter, finally coming to an end when the last ITr came out in 2007.

DTr of Chinese poetry started in 1948, which was later than ITr, and gradually picked up momentum in the second half of the 20<sup>th</sup> century (see in Figure 2.1). The 2000s have witnessed an eminent prosperity with 22 translation versions coming out during these years. The ascending trend became increasingly evident from the 1970s onwards, which was the year that ITrs and DTrs began to manifest expanding divergence in quantity until arriving at their respective peaks, though with different figures: DTrs at 22 and ITrs at 5. Among the 43 DTr versions, 24 were translated by Spanish Sinologists, 4 were completed through cooperation between Spanish and Chinese translators, and 15 were translated individually by Chinese translators. Spanish Sinologists have participated in more than 65% of the total number of DTrs, gradually becoming a pillar of strength in promoting Chinese literature on a global scale (Zhao Zhenjiang, 2018, p. 60).

In conclusion, the aim of the research presented in chapter two is to clarify the study corpus of HLM poetry and outline the Spanish translation of classical Chinese poetry. The chapter has therefore briefly introduced the narrow and broad senses of classical Chinese poetry meanwhile demarcating the study corpus to the genre 诗 (*Shi*, Poetry). A detailed categorisation of the HLM poems has been formulated where the 115 poems have been divided into Ancient Verses, Regulated Verses and Quatrains. One of the

most relevant findings that has emerged from investigating the classical poetry translation is the essential role played by the English mediating texts in the initial phase of Chinese/Spanish translation, which again, suggests the necessity to take both the English and Spanish versions into the present analysis of HLM translation.

In the next chapter, I will present a theoretical framework for the thesis, and develop analytical tools for the analysis parts (Chapters 5 and 6) based on proposals of previous studies.



### **3. THEORETICAL FRAMEWORK**

Chapter three introduces some of the most relevant theories to the present research that have sparked inspiration or provided guidance for the HLM translation analysis. The chapter consists of three parts: the Chinese translation theories, the Western translation theories and theoretical instruments for analysis.

#### **3.1. Chinese translation theories**

In this section, I will take the chance to give a systematic introduction of Chinese translation theories, illustrating its trend in development by presenting the most representative schools and central issues which have emerged in different phases of Chinese translation studies.

##### **3.1.1. The source of Chinese translation theories—Laozi**

The first recorded translation activity in China began with the translation of Buddhist scriptures in the Han dynasty (206 BC - 220 AD) and reached its climax during the Sui (581-618) and Tang (618-907) periods (Luo Xinzhang, 1983, p. 9). The first text on translation appeared during the period of the Three Kingdoms (220-280), in Zhi Qian's Preface to *The Dhammapada* (法句经, *Fa Ju Jing*). Zhi Qian recognised the essential conflict of translation activity: "beautiful words are unfaithful, unfaithful words are not

beautiful”.<sup>25</sup> This sentence was quoted from *Laozi*, which went on to form the prototype of the most debated topic in the discussion of Chinese translation theory: the conflict between *Xin* (信, faithfulness) and *Mei* (美, beauty) (Xu Yuanchong, 2012, p. 89).

Laozi himself mentioned a solution for the conflict in *Dao De Jing* (道德经):<sup>26</sup> “The Way as ‘way’ bespeaks no common lasting Way, the name as ‘name’ no common lasting name”.<sup>27</sup> When applied to translation studies, this indicates that the way of translation is not the “equivalence” in its traditional sense, but rather ways of creation and optimisation (Xu Yuanchong, 2012, p. 84). Admittedly, everything has a name, but the name is only limited to an approach of description rather than reality. In other words, the source text is only a description of reality, which consequently maintains a certain distance from the described object. Therefore, when the distance between the target text and reality is smaller than that between the source text and the reality, the translation is actually more approximate to the described reality than the original. Hence the translation could be regarded as an even more faithful text to reality than the source text (Xu Yuanchong, 2012, p. 84).

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<sup>25</sup> Literal translation conducted by the author of the present thesis of “信言不美，美言不信”.

<sup>26</sup> *Dao De Jing* (道德经) is a philosophical and religious text of Taoism written by Laozi, the founder of Taoism and a great thinker and philosopher in the Warring States period of the 6th to the 4th century BC. *Dao De Jing*, along with the *Zhuangzi*, form the theoretical foundation of Taoism.

<sup>27</sup> Translation by Moss Roberts (2001) of “道可道，非常道，名可名，非常名”，Retrieved May 3, 2021, from <http://www.bopsecrets.org/gateway/passages/tao-te-ching.htm>.

The conflict between *Xin* (信, faithfulness) and *Mei* (美, beauty) put forward by Laozi 2500 years ago set the foundation of Chinese translation theory, which later transformed into the conflict between *Wen* (文) and *Zhi* (质).

### 3.1.2. The conflict between *Wen* (文) and *Zhi* (质)

The dispute over *Wen* (文, Embellished Translation) and *Zhi* (质, Plain Translation) occupies a central position in ancient Chinese translation theory. *Wen* (文) refers to an elegant and coherent translation that conforms to the target readers' cognitive ability and aesthetic value. In contrast, *Zhi* (质) refers to a translation that is plain in style and faithful in syntactic and grammatical structures, aiming for complete transmission of the original message to show respect to the Buddhist's truth (Cai Ping, 2008, p. 53-54). The division was first recorded in the Preface of *The Dharmapada* by Zhi Qian, who recounted a historical anecdote: one monk was appointed to translate the Buddhist scripture from Sanskrit into Chinese. The translation was formulated in plain and rough language. When Zhi Qian criticised its lack of elegance and embellishment, another monk disagreed with Zhi Qian arguing that "the true words of Buddha should be translated in a plain manner without any decoration" (Zhi Qian, 1984, p. 22).<sup>28</sup>

As the first recorded debate on translation in China, the core issue in question was unfolded around the translation style, reflecting the philosophical debate in the early

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<sup>28</sup> Literal translation conducted by the author of the present thesis of "因循本旨，不加文饰".

phase of the translation of Buddhist scriptures: whether Buddha (i.e., author of the original) should be privileged over his audience (i.e., the target readers)?

In my opinion, neither Buddha nor the target readers can justify demanding full privilege, as a good translator knows best the art of balancing to avoid any extreme situation. Plain Translation (*Zhi*) grants much attention to formal equivalence and information completeness, which can sometimes end up in an overly obscure and complicated translation beyond the scope of the readers' comprehension. An overly Embellished Translation (*Wen*), to the contrary, may be implicated by superfluous ornaments that overshadow and supersede the essential words of enlightenment.

The conflict between the two schools continued until the Tang dynasty when Xuan Zang (玄奘) advocated a translation style consistent to the original and concluded translation techniques for Buddhist terminologies. Xuan Zang's translation proposal achieved a reconciliation of the Plain Translation and the Embellished Translation schools and marked the highest level of Buddhism translation in Chinese history (Luo Xinzhang, 1983, p. 10).

### **3.1.3. The theory of *Xin* (信) *Da* (达) *Ya* (雅) by Yan Fu**

Yan Fu (严复) (1854-1921) brought up the three principles of *Xin* (信, faithfulness) *Da* (达, expressiveness) *Ya* (雅, elegance) in the translation of T. H. Huxley's *Evolution and*

*Ethics* (1898). The theory *Xin* (信) *Da* (达) *Ya* (雅) initiated the contemporary era of Chinese translation theory.

*Xin* (信, Faithfulness) refers to the dual fidelity in both content and form (Shen Suru, 1998, p. 46). It is the primary standard of the three principles, laying the premise for the other two. Although the translation of *Evolution and Ethics* was not able to fully restore the formal feature of the source language, Yan Fu had never devaluated the importance of formal equivalence, but considered it an indispensable factor for a “proper translation” (Yan Fu, 1898/1984, p. 137).

*Da* (达, Expressiveness) refers to the comprehensibility and readability of translation, without which a text cannot be considered a translation (Shen Suru, 1998, p. 46). Yan Fu objected to a word-for-word translation between Chinese and alphabetical languages and considered *Da* essential for achieving a faithful translation. He therefore proposed methodological procedures to stress the coherence and readability of the target text, while still holding reins on the original text:

Translators should first thoroughly understand the original spirit and message, then translate according to his understanding and the original text. In cases where the original texts contain

abstract elements that may hinder comprehension among the target readers, it is advised to give more explanation by adding annotations or comparison. (Yan Fu, 1898/1984, p. 136)<sup>29</sup>

Aside from *Xin* and *Da*, Yan Fu also included *Ya* in his translation theory, proposing that the translation should strive for an elegant style by “using ancient language from before the Han dynasty” (Yan Fu, 1898/1984, p. 136).<sup>30</sup> Some scholars criticize the principle of *Ya* as being outdated and irrelevant to translation studies of the present era particularly because it requires translators to use languages from ancient China. Such a view appears narrow-minded in interpreting Yan Fu’s theory. In the era of Yan Fu, he intended to push through a social reform in ancient China by promoting the *Evolution and Ethic* among the Chinese higher-educated class. To achieve this purpose, it was necessary to adopt the elegant language style used before the Han dynasty to obtain maximum recognition and resonance among the target readers (Cai Ping, 2008, p. 58). The method was later proven to be a great success in making those who had not the slightest interest in Western society start to read and think (Wang Zuoliang, 1989, p. 41). Therefore, the *Ya* theory in its essence, advocates a translation that takes into consideration the translation purpose and culture-linguistic habits of the target readers—reasons why it transcends the historical gap and still maintains dynamic in today’s translation studies.

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<sup>29</sup> Literal translation conducted by the author of the present thesis of “将全文神理,融会于心,则下笔抒情,自善互备。至原文词理本深,难于共喻,则当前后引衬,以显其意”。

<sup>30</sup> Extract translation conducted by author of the present research of “实则精理微言,用汉以前字法、句法,则为达易;用近世利俗文字,则求达难”。

Yan Fu drew on the translation experience of Buddhist scriptures and extracted core concepts and strategies to guide translation activities. The theory of *Xin* (信) *Da* (达) *Ya* (雅) created an unparalleled influence in Chinese translation studies and set foundations for the work to continue in the present era (Luo Xinzhang, 1983, p. 12).

### **3.1.4. From Spiritual Resemblance to Sublime Transformation**

In 1929, Chen Xiying first applied terms of painting criticism to literary translation, which was later known among Chinese scholars as the theory of Three Resemblances (三似论, *San Si Lun*): Resemblance in form (形似, *xingsi*), Resemblance in sense (意似, *yisi*) and Resemblance in spirit (神似, *shensi*) (Chen Xiying, 1929/1984, p. 403). The division is hierarchical in nature, giving the highest value to the resemblance in spirit and meaning, whereas the least value to the resemblance in form (Chen Xiying, 1929/1984, p. 403).

Later, Fu Lei reiterated the concept of spiritual resemblance in the translation of *Le Père Goriot*, bringing translation studies into the scope of literary aesthetics:

The translation should be like painting, where the resemblance in spirit matters much more than the form... Difficulties prevail even in translations between alphabetical languages like English/French or English/German, not to mention the incompatibilities and discrepancies between Chinese and Western languages. A faithful delivery of the original's message and spirit

will never be achieved by a rigid copy of dictionaries, piecing words or sentences following the original form. (Fu Lei, 1951/1984, p. 558)<sup>31</sup>

To distinguish the theory of Fu Lei from that of Chen Xiying, I hereby propose to refer to Fu Lei's proposal as *Shensi* (神似, Spiritual Resonance). To achieve Spiritual Resonance, Fu Lei advised that translators should put themselves in the shoes of the "author" so that the spirit and meaning of the original could be reserved while also guaranteeing translation fluency (Fu Lei, 1951/1984, p. 559).

Although Fu Lei conceded much attention to the text's message and content, he never called for a deviation from the original form. On the contrary, he appealed for a maximum effort in maintaining the original syntax to restore the original language style (Xu Yuanchong, 2012, p. 87). The spiritual resonance proposed by Fu Lei consists of a dual emphasis on formal and spiritual essence in pursuit of a balanced equivalent of the overall effect.

In common with Chen Xiying's Three Resemblances and Fu Lei's Spiritual Resonance, Qian Zhongshu's theory of *Huajing* (化境, the Sublime Transformation) also contains hidden echoes of similar terminologies from Chinese art criticism (Leo Tak-hung Chan,

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<sup>31</sup> Literal translation conducted by the author of the present thesis of “翻译应像临画一样，所求不在形似，而在神似……像英、法，英、德那样接近的语言，尚且有许多难以互译的地方；中西文字的扞格远过于此，要求传神达意，铢两悉称，自非死抓字典，按照原文句法拼凑堆砌所能济事”。



2004, p. 8). Qian Zhongshu explained the meaning of *Huajing* (化境, the Sublime Transformation) in the *Translation of Linshu*:

The highest standard in literary translation is *Hua* (化), transforming a text from one language into another. If this could be done without any evidence of unnaturalness caused by linguistic divergence while preserving intact the original flavour, I consider it a performance of *Huajing* (化境, the Sublime Transformation). Someone in the seventeenth century praised such a translation and compared it to “the transmigration of soul”, meaning that the spirit and temperament are well preserved through another body (Qian Zhongshu, 1981/1984, p. 696).<sup>32</sup>

The word “transformation” carries overtones of Buddhism and Taoism, which initially refers to the achievement of artistic works that reach a subtle and extraordinary realm. Applied to literary translation, it encourages the work to restore the original’s message and aesthetic conception by using fluent and properly embellished language. Qian Zhongshu agreed with Fu Lei’s proposal that an ideal translation should be natural in tone as if it were written originally in the target language (1981/1984, p. 559). Qian Zhongshu’s emphasis on fluency and coherence in no sense implicates negligence of the cultural otherness in the source text. On the contrary, it appeals to restore the exoticness

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<sup>32</sup> Literal translation conducted by the author of the present thesis of “文学翻译的最高标准是‘化’。把作品从一国文字转变成另一国文字，既能不因语文习惯的差异而露出生硬牵强的痕迹，又能完全保存原有的风味，那就算得入于‘化境’。十七世纪有人赞美这种造诣的翻译，比为原作的‘投胎转世 (the transmigration of souls)’，躯壳换了一个，而精神姿致依然故我”。

by conventional expressions in the target language, reaching an “internal and deeper faithfulness” by breaking through the dichotomous barriers between literal and free translation, domestication and foreignisation (Cai Ping, 2008, p. 65).

Sublime Transformation marks significant progress in Chinese translation theory, which takes a step further from the Spiritual Resonance proposed by Fu Lei, in that “resonance is only limited to imitation, while transformation enables the translation to become the incarnation of the original, which is the highest state of translation (Xu Yuanchong, 2012, p. 90)”.<sup>33</sup> Qian Zhongshu opened up a new possibility that the translation can surpass the original text by placing the original spirit into an optimised outer form.

### **3.1.5. Three Beauties for poetry translation by Xu Yuanchong**

Despite the long history of Chinese translation studies, there was no theory specially dedicated to poetry translation until Xu Yuanchong brought up the theory of Three Beauties based on Lu Xun’s proposal.

The term “Three Beauties” was first used by Lu Xun, a well-known Chinese writer and literary critic, to describe the general traits of Chinese language: “Beauty in sense moves the heart, Beauty in sound moves the ears, and Beauty in form moves the eyes (Lu Xun,

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<sup>33</sup> Literal translation conducted by the author of the present thesis of “似只是像，化却更进一步，不只是像，而是成为化身，所以说是翻译的最高境界”。

1938, as cited in Xu Yuanchong, 2012, p. 86)".<sup>34</sup> Xu Yuanchong later borrowed the term and introduced it into poetry translation in the *Forty-Two Poems of Mao Zedong* in 1978, setting standards for an ideal product in poetry translation. Xu Yuanchong defined the "Three Beauties" in poetry translation as:

The translation should move the readers' heart substantially in the same way as the original poem has achieved. Beauty in sense encompasses the charm of ideas and content, which serves to move the heart; Beauty in sound refers to the metrical aspect, requiring the translation to be euphonic in metric with proper cadence; and Beauty in form sets restrictions on wording structure, length, parallelism and syntactic pattern. (Xu Yuanchong, 2005, as cited in Liu Hongnian, 2019, p. 154)<sup>35</sup>

Xu Yuanchong considered that an optimal poetry translation should satisfy all three beauties, despite the fact that this nearly always turned out to be infeasible in translation practice. To solve this problem, Xu offered a hierarchical guideline: Beauty in sense is prioritised over the other two aspects; Beauty in sound is placed in second place, and Beauty in form in the third places (Xu Yuanchong, 1983). One point that needs clarification is that the ranking mainly aimed to provide a methodological reference without the intention of devaluing any of the three aspects. For example, when there are

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<sup>34</sup> Literal translation conducted by the author of the present thesis of “意美以感心，一也；音美以感耳，二也；形美以感目，三也”。

<sup>35</sup> Literal translation conducted by author of the present thesis of “译诗要和原诗一样感动读者的心，意美即是思想内容的美，能够感动人心；音美即音韵节奏的美，要和原诗一样有悦耳的韵律，读起来朗朗上口；形美即是形式上的美，如字形结构、长短、对仗及句式”。

two words of equal beauty in sense, the translator should prioritise one that better restores the beauty in sound (Xu Yuanchong, 1983).

Xu Yuanchong's theory of Three Beauties injected great vitality into Chinese contemporary translation theory, especially for the translation studies on Chinese poetry.

In some research based on the CNKI data (Liu Hongnian, 2019), during the 20 years from 1998 to 2017, 1627 papers on Chinese poetry translation were written with reference to the Three Beauties theory; 65% of these papers were published intensively between 2001 and 2017. On an annual level, the quantity of publication rose from 11 in 1998 to 81 in 2017, peaking in 2013 and 2014 with 169 papers published per year.

The theory of Three Beauties provides a multi-dimensional guidance and evaluation criteria for Chinese poetry translation, which is especially relevant for the present research which uses HLM poetry as the study corpus.

In conclusion, Chinese translation theories manifest an impressionistic bent when describing theoretical concepts, which is essentially different from the Western translation theories. This difference sometimes leads to the doubt that Chinese translation theories are deficient in analytical rigour or descriptive methodologies (Leo Tak-hung Chan, 2004). However, an in-depth study in this field will disperse such misunderstandings, leading scholars to understand the methodological and epistemological logic that endorses these metaphysical terms in Chinese translation

theories. On the other hand, the impressionistic bent also revealed the essential difference in cognitive and thinking patterns between Chinese and Western culture. Perhaps a preferred mindset in treating the difference is to observe and acquire inspirations from both Chinese and Western theories, instead of putting them to prescriptive judgement with a single standard.

## **3.2. Western translation theories**

In this part, I will introduce Western translation theories, methodology and analytical instruments relevant to the present research, to provide tools for a scientific and descriptive study of translation phenomena in HLM.

### **3.2.1. From formal equivalence to functional equivalence**

Translation had long been considered only as a skill or art before the 1960s (Ma Huijuan & Miao Ju, 2009, p. 2), until the American linguist and translation theorist Eugene Nida first introduced a scientific approach to the field:

For just as linguistics may be classified as a descriptive science, so the transference of a message from one language to another is likewise a valid subject to scientific description. (Nida, 1964, p.3)

In an attempt to explore the various cultural and linguistic elements involved in the translation process, Nida postulated “dynamic equivalence”, a new perspective to inspect

the equivalence in translation. The concept of dynamic equivalence was first introduced in his *Toward a Science of Translating*:

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same as that which existed between the original receptors and the message. (Nida, 1964, p. 160)

The Dynamic Equivalence theory puts a specific emphasis on the comprehensibility and coherence of the translation within the TL environment, aiming to “complete naturalness of expression” (Nida, 1964, p. 159). The concept was brought up in comparison to “formal equivalence”, the principle of translation studies in early times that advocated for an equivalent translation by carrying out a word-for-word reproduction of the source text.

The dynamic equivalence’s challenge to the dominant position of literal accuracy has given rise to the controversy that translation could be “anything which might have a special impact and appeal to receptors” (Nida & de Waard, 1986, as cited in Venuti, 1995/2008, p.17). In order to clarify this misunderstanding, Nida replaced the concept of “dynamic equivalence” with “functional equivalence” in his *From One Language to Another: Functional Equivalence in Bible Translation* (1986), where he argued that dynamic translation is consistent with the notion of accuracy, requiring not only a thorough understanding of the ST meaning, but also that it be translated in “the manner in which the intended receptors of a text are likely to understand it in the receptor language”

(Nida & de Waard, 1986, as cited in Venuti, 1995/2008, p.17). To achieve this goal, Nida then proposed an evaluative criterion based on the equivalence of readers' reactions, consisting of a maximum and a minimum definition of the dynamic translation. The maximum definition describes the "ideal" standard for translation practice (Ma Huijuan & Miao Ju, 2009, p. 6), requiring that "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did" (Nida, 1993, p.118). The minimum level describes the "realistic" standard (Ma Huijuan & Miao Ju, 2009, p. 6) and demands that "the readers of a translated text should be able to comprehend it to the point that they can conceive how the original readers of the text must have understood and appreciated it" (Nida, 1993, p. 118). A good translation, according to Nida, is situated somewhere between the two levels (Nida, 1995, p. 224).

By diverting scholars' attention to the response of the "translation receptors", Nida's functional equivalence has to some extent, subverted the traditional translation theories that focus on the textual/verbal comparison between the ST and the TT. Nida creatively adopted a market approach to demonstrate the receptor-oriented theory: the sales and acceptance of a product can only be measured by the consumers' reaction instead of "how theoretically good a product might be or how seemingly well it is displayed" (Nida and Taber, 1969, p. 2).

Nida's attempt to introduce scientific methodology into translation studies has exerted considerable influence in many subsequent and prominent translation scholars and is

acknowledged as an important momentum to move translation into the contemporary era (Munday, 2008, p. 38). His emphasis on the receptors' reaction provides new ideas for enhancing a wider acceptance of Chinese literature in the world. Therefore, Nida's theory is highly relevant for the present research and will continue to attract attention with its theoretical and practical value in translation studies (Ma Huijuan & Miao Ju, 2009, p. 7).

### **3.2.2. From prescriptive analysis to descriptive analysis**

Although translation has long played a crucial role in cross-language communication, the study of translation as an independent academic subject, was not established until 1972, when the Dutch-based US scholar James S. Holmes proposed a scientific classification of Translation Studies in *The Name and Nature of Translation Studies* (Munday, 2008, p. 6). In the prestigious map of the theoretical, descriptive and applied branches of translation studies, Holmes delineated the potential of analysing translation phenomena from the perspective of Descriptive Translation Studies (DTS) by concentrating on the translation product (Holmes, 1972/2000). The DTS method offers a new mindset in observing and concluding the essential rules of translation studies instead of setting prescriptive restrictions that may not be universally applicable to all circumstances.

There are three possible foci of DTS: the product, the function and the process:

- 1) **Product-oriented DTS** examines the existing translation results by analysing a single ST-TT pair, or a comparative analysis of several TTs of the same ST (as in the



present research on the English and Spanish TTs of HLM poetry). The retrospective research of DTS can help to build up a diachronic or synchronic translation history (Holmes, 1972/2000, p. 176).

- 2) **Function-oriented DTS** examines the function of the TT in the recipient's sociocultural situation by investigating the contexts rather than the text (Holmes, 1988, as cited in Munday, 2008). For example, the selection criteria of ST, when and where it was translated, and its influence in the TT culture (Holmes, 1972/2000, p. 177).
- 3) **Process-oriented DTS** examines the psychology of translation, in particular the cognitive process of the translator (Holmes, 1972/2000, p. 177).

Holmes laid the foundation of translation studies and inspired subsequent scholars in the field to further develop the DTS research, among them the Israeli scholar Toury, who was undoubtedly a crucial figure.

Toury (1995), highly affirmed Holmes' emphasis on the DTS approach and put forward a systematic methodology based on examining the norms at work in the translation process (Munday, 2008, p. 107). During his research, Toury was greatly influenced by the Polysystem Theory proposed by another Israeli scholar Itamar Even-Zohar in the 1970s, who took translated literature as part of the literary, historical and cultural system of the

target language (Munday, 2008, p. 107). Even-Zohar focused on the relations between all these systems within the overarching poly-system, which in essence is a heterogeneous, hierarchised conglomerate of systems. These systems intersect with each other and partly overlap to generate a constantly modifying and dynamic evolution within the poly-system as a whole (Shuttleworth & Cowie, 1997, p. 176). The definition indicates a constant flux and competition between the innovative and conservative literary types, bringing along consequentially an unfixed position of translated literature in the TT environment. The position of translation literature in the TT culture sets conditions for selecting translation strategies (Even-Zohar, 1978/2000, p. 192-197). For example, a vacuum in the literature of the ST environment would make it easier for foreign models to occupy the primary position. In this case, translators would feel less constrained by the TT literature conventions, and would thus tend to introduce the ST literary and cultural models to the TT environment (Even-Zohar, 1978/2000, p. 194).

Like Even-Zohar, Toury also recognised the variable position of translated literature but focused his attention on establishing an adequately systematic DTS research approach by proposing a three-step methodology (Toury, 1995, p. 36-39):

(1) Situate the text within the target culture system, looking at its significance or acceptability.

(2) Compare the differences between the ST and the TT, identifying relationships by examining the ST and TT's coupled segments.

(3) Attempt generalisations, reconstructing the process of translation.

The ultimate goal of the three-step methodology was to distinguish trends of translation behaviours, to reconstruct the *norms* that have been in operation in the translation and make hypotheses that can be tested for future descriptive studies (Munday, 2008, p. 111).

In Toury's theory, an essential concept is the *norm*, which he defined as:

The translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations (Toury, 1995, p.55).

Toury places norms between objective rules and subjective idiosyncrasies (1995, p. 54).

The norms selected by the translator may vary in different situations to cater for translation purposes. Norms can be reconstructed either from examining the texts and the regularities of translation behaviours (textual source) or from the explicit statements made by the translation participants (extratextual source) (Toury, 1995, p. 65). Both strategies for norm reconstruction are used in the present research, namely the textual analysis of the TTs and interviews with the HLM translators/participants.

On a larger level, Toury stressed the essential role of Initial norms in determining whether the TT is an adequate or an acceptable text, emphasizing that the final product is more likely to be adequate when translators subject themselves to the ST culture norms, while it may be more acceptable when the TT culture norms prevail (Toury, 1995, p. 57).

On a more concrete level, Toury distinguished two groups of norms applicable to translation practice: preliminary norms vs. operational norms. Preliminary norms are established by factors external to the translation process, concerned with translation policy (the choice of works to be translated), and directness of translation (whether the use of an intermediate text is tolerated). Operational norms describe the expressive decision made during the translation practice, including matricial norms such as the omission or relocation of material, textual segmentation and the addition of passages or footnotes; and textual-linguistic norms such as the selection of TT linguistic material including lexical items, phrases and stylistic features (Toury, 1995, p. 58-59).

The retrospective study on the classical theories of Holmes, Even-Zohar and Toury's theories has outlined the development track of DTS, a branch of translation studies that has constantly been advancing since its foundation in the 1970s and still manifests vitality in today's translation research. The descriptive method has broken the limitations of the prescriptive mindset, and allows translation scholars to approach the translation phenomena with more objectivity and reverence, which are necessary attitudes to get closer to the scientific truth of translation.

### **3.2.3. The cultural agenda of translation**

Almost at the same time as when translation studies were established as an independent discipline in the 1970s, cultural studies were also going through rising prosperity, which facilitated the “cultural turn” in translation studies. The term “cultural turn” was first put forward by Susan Bassnett and André Lefevere in *Translation, History and Culture* (1990), where they went beyond language to focus on how the larger issues of context, history and convention could constrain and exert influences on translation. They brought forward the notion that language, is placed in the heart position in terms of the body of culture and that tackling the problem of translation is like operating on the heart, which cannot be done while neglecting the body that surrounds it, so the translator who treats the text in isolation from the culture would be at his peril (Bassnett, 1980/2002, p. 23).

The cultural translation discussed by Bassnett could be interpreted from two aspects: translation of cultural elements, and translation as a cultural activity (Luo Chengli, 2009, p. 28). There is certain overlapping between the two, though each one has its respective emphasis. The first aspect stresses research on the translation process, particularly on how culture-loaded wordings are interpreted and translated into the TT cultural environment, to which Bassnett laid more emphasis on during the period before the 1990s (Luo Chengli, 2009, p. 28). Sturge (2011, p. 67) identified such a perspective as “cultural translation”, which raises technical issues such as literary allusions, culturally specific terms (art, architecture, food, etc.) or featured linguistic forms like dialect and

heteroglossia. Katan (1999/2004) drew a distinction between the two aspects by adopting the anthropological iceberg model of Edward T. Hall, the “Triad of Culture” (1959/1990, as cited in Katan, 2011, p. 70), where the technical presentation of cultural elements (the cultural translation) is placed inside the iceberg above the waterline, moulded or manipulated by the power relations outside the iceberg that are constantly jockeying for dominance in the poly cultural systems.

The transition of Bassnett’s focus from the translation of cultural elements to studying translation as a cultural activity was marked by the proposal of a “cultural turn” (Bassnett & Levefere, 1990). Bassnett and Levefere were among the first to challenge the isolationist concept of equivalence, where translation was merely treated as a conversion of lexical units between languages, and popularise the view that translation is a bicultural practice requiring “mind shifting” (Taft, 1981, p.53) between different linguacultural models, where language represents the repertory and visualisation of the cultures involved. Specifically, studying translation as a cultural activity means focusing on the analysis of a translation product from a cultural perspective, examining the relations between translation and rewriting, gender and postcolonialism (Munday, 2008, p. 125). In China, the cultural turn in translation studies was received distinctively among translation scholars: whilst some recognised its contribution in enriching the studying objects and introducing a cross-disciplinary approach to the translation studies, others worried that the markdown of textual elements might disintegrate and obfuscate the

central issue of DTS by blurring the boundaries between translation studies and cultural studies, plunging translation research into a borderless analysis on political or ideological issues (Zeng Wenxiong, 2006).

The cultural turn inspired translation scholars to probe into the external powers that manipulated the text during the transition from the SL to the TL environment. The idea of translation manipulation was put to a specific discussion in Lefevere's theory of Rewriting. Lefevere identifies with Hermans (1999, p.124) in regarding the translation as a "refraction" of the original, admitting thus, that translation is essentially a practice that results in a partial representation of reality. According to Lefevere, rewriting is subject to both constraints within and outside the literary systems (Lefevere, 1992). I will hereby refer to these constraints as internal and external factors. Internal factors are represented by professionals such as translators and critics, who are direct implementers of the translation process and try to elaborate aesthetic criteria, regulate and control the literary system, and even create institutions to enhance the aesthetic stability in the system. External factors are represented by patronage, which can be exercised by individuals, groups, religious bodies, political parties, social classes, royal courts, publishers and the media (Lefevere, 1992).

Patronage consists of three components: ideological, economic and status components. Lefevere briefly defined "ideology" as the general world view (not only limited to the political sphere) (1985, p. 226), or the grillwork of form, convention, and belief which

orders our actions (1992, p. 16). Although he adopted a broader sense of ideology that goes beyond the limit of a political sphere, Lefevre's definition of ideology is often criticized as being overly "general" and "slippery" (Munday, 2008, p. 126; Asimakoulas, 2011, p. 242). The economic component enables the patron to pledge the (re)writer's livelihood by providing them with a pension, appointing them to some office and paying royalties on the sales of books (Lefevre, 1992, p. 16). The status component confers status upon a (re)writer in a given society by accepting and integrating him into the lifestyle of a group, or as an elite in the sense of the most talented and powerful group of individuals (Lefevre, 1992, p. 16).

Patronage can be undifferentiated or differentiated. Patronage is undifferentiated when its three components, the ideological, the economic and the status components, are all dispensed by one and the same patron, as has been the case in most literary systems of a totalitarian regime (Lefevre, 1992, p. 17). For example, when Louis the XIVth (1643-1715), as the absolute ruler, attached a writer to his court and gave him/her a pension. However, in a democratic or liberal society, differentiated patronage is seen with more frequency, where an array of patrons is active at the same time and economic success is relatively independent of ideological factors, not necessarily bringing status with it (Lefevre, 1992, p. 17).

Bassnett and Lefevre's theories have drawn on Holmes' Descriptive Translation Studies while sharing essential concepts with Even-Zohar's poly-system theory and Toury's



work on translation norms. These proposals have enlarged the research vision of translation scholars, which have jointly facilitated a general shift from “positivism” to “relativity” in epistemological stance in the humanities and beyond (Marinetti, 2011, p. 26).

### **3.3. Theoretical instrument for analysis**

Section 3.3 will give a presentation on the major tools employed for the present analysis.

The section starts with the clarification of *cultureme*, an essential concept for the identification of ST segments, and proceeds to introduce a new classification for the ecological culturemes based on previous research and data features of HLM poetry. After presenting tools for ST data collection, I will then enter into a review on translation methods, strategies and techniques, and will propose a technical list especially designed for translation analysis of the present research.

#### **3.3.1. Concept of cultureme**

The notion of *cultureme* is increasingly used in translation studies. According to the Oxford Reference, *cultureme* refers to “any portion of cultural behaviour apprehended in signs of symbolic value that can be broken down into smaller units or amalgamated into larger ones”.<sup>36</sup> This definition outlines the general concept of *cultureme*, a highly

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<sup>36</sup> Oxford University Press. (2011). Cultureme. In *Oxford Reference*. Retrieved May 26, 2020, from <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803095652765>.

conclusive notion that originally stemmed from the German theories of culture transference.

The term *cultureme* was originally created and promoted by Oksaar (1988) as *Kulturemtheorie*. The term consists of *Cultur (Kultur)* and the suffix *-em*, following the pattern of other linguistic units such as *phoneme*, *morpheme* or *lexeme* (Andreici, 2018, p. 68). According to Oksaar, culturemes exist in both written and oral expressions, which can occur in verbal (words, linguistic formulae & paralinguistic elements), extra-verbal (time, space & proxemics) and non-verbal (gesture & body language) forms.

The concept of cultureme was later cited by functionalist to illustrate the relationship between culture and translation. Nord (1997) cited the definition of cultureme proposed by Vermeer (1983) in *Translating as a Purposeful Activity* as:

A social phenomenon of a culture X that is understood as relevant by the members of that culture, and that compared to a corresponding phenomenon of a culture Y, turns out to be perceived as specific to culture X. (Nord, 1997, p. 34)

Vermeer's definition of cultureme highlights the correspondence between translation and culture comparison, a process where there is no neutral standpoint since people tend to take their own culture as the touchstone for the perception of otherness. This is also reflected in the definition of cultureme, when we define everything different from our

own culture as “specific to the other culture” (Nord, 1997, p. 34). The different and obstructive feature of *cultureme* was picked up by Molina (2001) when analysing the treatment of cultural elements in Arabic-Spanish translation:

We understand by *cultureme* a verbal or paraverbal element that has a specific cultural load in a culture and that when transferred to another culture, can cause a null or different transfer to the original (Molina, 2001, p. 89).<sup>37</sup>

Molina clarified that *cultureme* emerges as the consequence of a cultural transfer rather than an individual element of a single culture, and pointed out how the variability of *cultureme*'s performance and interpretation is dependent on the context where it is embedded (Molina, 2001, p. 90-91).

The present research adopts the linguistic concept (i.e., the verbal aspect according to Oksaar's definition) of *cultureme*, to take it as a succinct synonym for “textual statements bearing cultural information”, “cultural units” or “culturally marked words”. Furthermore, the research will not be limited to imageries that exist only in the ST cultural environment (e.g., anser, red dust), but will also extend to images commonly shared but with different connotations in the ST and TTs' cultures (e.g., the cuckoo's cry

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<sup>37</sup> Literal translation conducted by author of the present research of “Entendemos por *culturema* un elemento verbal o paraverbal que posee una carga cultural específica en una cultura y que al ser transferido a otra cultura, puede provocar una transferencia nula o distinta al original”.

denotes sadness in Chinese culture, whereas it indicates the coming of dynamic spring in British culture).

To ensure an in-depth and exhaustive research, the research will focus on the translation study of ecological culturemes in HLM. Ecological cultureme refers to cultural terms that contain imageries from the ecological sphere (e.g., environment, flora and fauna). This type of culturemes appear with most frequency in HLM poetry with rich connotations and frequently compose supreme challenges for translators. The following sections will review previous studies concerning the classification of culturemes and aim to come up with a specific categorisation for the ecological culturemes in HLM.

### **3.3.2. Classification of culturemes**

During the identification and classification of the culturemes in HLM poetry, cultural categories proposed by Nida (1945), Newmark (1988) and Santamaría Guinot (2000) have provided useful references.

Nida (1945) was among the first to recognise the significance of social anthropology and culture in dealing with semantic problems when he collected data from translating the Bible into various aboriginal languages. He summed up the major problems in cross-cultural translation in five categories:

- 1) **Ecological culture:** geology, topography, climate, flora, fauna

- 2) **Material culture:** goods, food (farm and pasture products), clothing, buildings (materials)
- 3) **Social culture:** social stratification, family relations, marital relations, ethnic classification, social system and regulations, actions and habits
- 4) **Religious culture:** expressions, habits, and thoughts related to religions
- 5) **Linguistic culture:** phonology, morphology, syntactic and lexical factors

By putting Ecological culture in the first category, Nida considered it one of the thorniest challenges in translation when it came to anticipating the “extremity of ecological variation from territory to territory” (Nida, 1945, p. 196) and to finding equivalence for such type. Interesting, he referred to the custom of “egg stand” in China to celebrate the coming of spring (1945, p. 198) as a typical example to illustrate the translation difficulty in a cross-cultural context when an ecological custom beyond the cognition of the TT culture might place strain upon the credulity of the original.

Newmark (1988) optimised Nida’s proposal, including the category of Religious and Linguistic cultures into two broader categories: the Organisation/concept category and the Gesture/habits category:

- 1) **Ecology:** flora, fauna, winds, plains, hills

- 2) **Material Culture:** food, clothes, houses and towns, transport
- 3) **Social Culture:** work and leisure
- 4) **Organisations, customs, activities, procedures, concepts:** political and administrative, religious, artistic
- 5) **Gestures and Habits:** “Cock a snook”, “spitting”

A remarkable breakthrough in Newmark’s theory is that he recognised the importance of identifying culturemes disguised in ordinary language, which was often neglected by translation scholars in theory formulation. Newmark pointed out, though most culturemes are marked by evident classifiers, some culturemes can be hard to detect when disguised in ordinary language or culture-free generic terms, such as “topping out a building”, “mud in your eye” or “gentleman”, where a literal translation would distort the original meaning and functions (Newmark, 1988, p. 95). This type of “disguised” culturemes is what was mentioned in the previous paragraphs as the “images commonly shared but with different connotations in the ST and TTs’ cultures (e.g., cuckoo)”, which will also be included in the present research.

In terms of ecological culturemes, Newmark considered them as “usually value-free, politically and commercially”, whose diffusion depends on the importance of their original country and degree of specificity (1988, p. 96). He concluded that ecological

culturemes are usually translated by using 1) borrowing, for example, *plateau* has long been adopted in Russian, German and English; 2) adaptation by local words, for example, *plains* → *prairies/savannahs/llanos*; and 3) addition of a brief culture-free third term, for example, *tabuleiros* (Brazilian low plateau) (1988, p. 96-97).

Santamaría (2000) recognised the formative and cognitive values of cultural references (CR) for understanding the novel's social structure and characters; a perspective neglected by scholars of culture classification such as Nida and Newmark, who mainly focused on the textual instances of culturemes.

- 1) **Ecology:** geography/topography, meteorology, biology, human being
- 2) **History:** buildings, events, personalities
- 3) **Social structure:** work, social organisation, politics
- 4) **Cultural institutions:** art, religion, education, mass media
- 5) **Social universe:** social conditions, cultural geography, transport
- 6) **Material culture:** food, clothing, cosmetic, hairdressing, leisure, material objects, technology

By including all types of CRs into the list, Santamaría stressed the importance of restoring the complete chain of “CR → Referential Function → Expressive”, when translators should act as a cultural mediator with the task of informing the TL readers of the original relation between the signifier and the signified, so that the CRs values allotted can be linked to each fictional character along with relevant previous knowledge about society (Santamaría, 2000, p. 4-6).

In Santamaría’s categorisation, Ecological CRs are recognised as elementary, and not necessarily reaching a socially high-valued category “where our experiences are generated and which have originated in us a certain behaviour” (2000, p. 8). Santamaría has established an individual sub-category of “human being”, which in Nida and Newmark’s categorisations were put under the sub-category of “fauna”. This has served as an inspiration for the present research, where culturemes of “human beings” take up a large proportion of the HLM poetry.

Previous proposals on the ecological classification have been extracted and concluded into Table 3.1 to provide inspiration for the categorisation of HLM ecological culturemes.



Table 3.1 Classification of Ecological cultural terms by Nida (1945), Newmark (1988) and Santamaría (2000)

<b>Nida (1945)</b>	<b>Ecology:</b> geology, topography, climate, flora, fauna
<b>Newmark (1988)</b>	<b>Ecology:</b> flora, fauna, winds, plains, hills
<b>Santamaría (2000)</b>	<b>Ecology:</b> geography/topography, meteorology, biology, human being

Based on the three categorisations in table 3.1, and taking into account the real data features in HLM poetry, I propose the following classification for the ecological cultureme analysis in HLM poetry:

- 1) Culturemes with environmental features
- 2) Culturemes with floral features
- 3) Culturemes with faunal features
- 4) Culturemes with human features

The general categorisation will be further optimised and specified in Chapter 5 based on a quantitative analysis of the HLM cultureme data, where I will explain criteria for sub-categorisation with reference to statistics and samples of each cultureme type.

### **3.3.3. A Review on translation methods, strategies and techniques**

In 1958, Vinay & Darbelnet first proposed the “technical procedures of translation (*procédés techniques de la traduction*)” (as cited in Gil-Bardají, 2008, p. 117), where they

distinguished seven procedures operating on three levels of language: lexical (*le lexique*), morpho-syntactic (*agencement*) and message (*message*). The procedures were classified into direct (or literal) translation, encompassing borrowing, calque and literal translation; and oblique translation, consisting of transposition, modulation, equivalence and adaptation. Vinay and Darbelnet (1958) defined the seven procedures as follows:

- **Borrowing:** A word taken directly from another language.
- **Calque:** A foreign word or phrase translated and incorporated into another language.
- **Literal translation:** Word for word translation.
- **Transposition:** A shift of word class, i.e., verb for noun, noun for preposition.
- **Modulation:** A shift in point of view; whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories.
- **Equivalence:** An account of the same situation using a completely different phrase.
- **Adaptation:** A shift in cultural environment, i.e., to express the message using a different situation.

As the first known trial to bring up a systematic categorisation for translation procedures, Vinay and Darbelnet have set a general framework for the classification of translation methodologies and aroused inspirations of subsequent works.

Nida adopted a more dynamic vision towards translation procedures by highlighting technical and organisational procedures. Technical procedures include three phases: 1) analysis of the respective languages; source and receptor; 2) careful study of the ST; and 3) determination of the appropriate equivalents (Nida, 1964, p. 241-245). In respect of the organisational procedures, Nida concluded steps for translation by individuals and translation/revision coordinated by groups (committees), which generally would require distinct operations in ST analysis, TT production, evaluation and revision (Nida, 1964, p. 246-247). With the aim of reconstructing the ST message in the TL environment to generate appropriate equivalence in style and communicative effect, Nida proposed five “techniques of adjustment” (Nida, 1945, p. 226-240):

- **Additions** serve to complete an elliptical expression, avoid ambiguity, realise a grammatical restructuring, and amplify implicit elements.
- **Subtractions** are used to avoid repetitions, conjunctions, adverbs, transitional, categories or formulas that are unnecessary or of no significance in the TT.
- **Alterations** are relatively more radical than additions and subtractions, usually used

to solve incompatibilities between the two languages caused by transliteration, structural differences and semantic misfits.

- **Footnotes** serve to explain linguistic and cultural differences and add additional information about the cultural and historical context of the text.
- **Adjustment of language to experience** arises with the emergence of new cultural events within a society that lead to linguistic changes, when new phrases are created by incorporating loan words or coining new lexical combinations.

The novelty of Nida's work lies in his emphasis on "cultural" discrepancies in translation, which he considered as of equal importance to the linguistic difference between the ST and the TT (Nida, 1975). The role of culture began to assume even more attention after the 1970s when Peter Newmark (1988, p. 81-91) proposed a list of translation procedures frequently adopted in cross-cultural transference. Some of the most relevant ones include:

- **Transference** (*emprunt*, loan word, transcription) is the process of transferring a SL word to a TL text.
- **Cultural equivalent** is an approximate (usually not accurate) translation of a ST cultural word with a TT cultural word.
- **Functional equivalent** requires using a culture-free word, sometimes with a new

specific term; it therefore neutralises or generalises the SL word.

- **Descriptive equivalent** is an explanative substitute based on function description.
- **Recognised translation** is the official translation or generally accepted translation in the target language, even though it may not be the most accurate translation.
- **Shifts/Transpositions** is a translation procedure involving a change in the grammar from the SL, i.e., from singular to plural, or a change in grammatical structure or word sequence.
- **Modulation** involves a change of point of view, perspective and often the category of thought, in order to reproduce the message in conformity with the current norms of the TL. Common procedures of modulation include: abstract for concrete, cause for effect, one part for another and active for passive.

Newmark's categorisation has broken the limitations in searching for equivalence on a linguistic level by extending the focus to translation solutions in the extra-linguistic and cultural transmission context. However, if we inspect the proposal with more scrutiny, overlaps can still be discerned between various procedures, for example, "active for passive" can be either categorised into Transposition or Modulation.

Molina and Hurtado Albir (2002) identified a mixed usage of translation terms such as *methods, procedures, strategies* and *techniques* when concluding works of the functionalists and comparative linguists. Therefore, they delineated and redefined the translation terminologies in the *Translation techniques revisited: A dynamic and functionalist approach* (2002):

1. **Translation procedure:** the translation process followed by the translator, related to the ability to organise actions to reach a specific goal. During this process, strategies and techniques are used to implement the translation goal (Molina & Hurtado Albir, 2002, p.507).
2. **Translation method:** a global choice that affects the overall translation and determines how the translation process is carried out, depending on the intended aim. Molina & Hurtado Albir provided several translation methods to be chosen: interpretative-communicative (translation of the sense), literal (linguistic trans-codification), free (modification of semiotic and communicative categories) and philological (academic or critical translation) (Molina & Hurtado Albir, 2002, p. 508).

Under the category of translation method, we may also incorporate Venuti's domestication and foreignisation (Venuti, 1995/2008, p. 15-20). Domestication entails translating in a transparent, fluent, invisible style to diminish the otherness; a

phenomenon bemoaned by Venuti as it involves an ethnocentric reduction of the foreign text towards the TT cultural values. Foreignisation, to the contrary, entails translating in a non-fluent or estranging translation style that may be different or even runs contrary to the dominant cultural values in the target language. Venuti considered the foreignising method as exerting an ethno-deviant pressure on the foreign text and a resistant measure to restrain the “ethnocentric violence of domestication” (Venuti, 1995/2008. p. 50).

3. **Translation strategy:** strategies used to solve problems during translation or to compensate for the translator’s knowledge gap, including comprehension strategies (e.g., understanding the structure and major ideas) and reformulation strategies (e.g., paraphrase, retranslate) (Molina & Hurtado Albir, 2002, p. 508). Under this category, we may also include the extra-textual approaches involved in the solution-searching process, for example, dictionary consulting, organisation of interviews or consulting linguistic/translation professionals.
4. **Translation technique:** the materialisation of the translation method to analyse how translation equivalence works (Molina & Hurtado Albir, 2002, p. 509). It describes results and translation solutions, and should function harmoniously in accordance with the translation method in the text. For example, if a translation method aims to produce a foreignising version, then borrowing will be one of the most frequently

used translation techniques. Molina & Hurtado Albir (2002, p. 509) proposed five characteristics of translation techniques:

- 1) They affect the result of the translation
- 2) They are classified by comparison with the original
- 3) They affect micro-units of text
- 4) They are by nature discursive and contextual
- 5) They are functional

In continuation, Molina and Hurtado Albir (2002) offered a functional and dynamic proposal of translation techniques, excluding concepts on strategies, methods or notions related to language comparison. I will now enlist some of the techniques most relevant to the present thesis:

- **Adaptation:** To replace a ST cultural element with one from the target culture.
- **Amplification:** To introduce details that are not formulated in the ST: information, explicative paraphrasing and footnotes. (Amplification is in opposition to reduction.)
- **Borrowing:** To take a word or expression straight from another language.
- **Calque:** Literal translation of a foreign word or phrase; it can be lexical or structural.



- **Description:** To replace a term or expression with a description of its form or/and function.
- **Established equivalent:** To use a term or expression recognised (by dictionaries or language in use) as an equivalent in the TL.
- **Literal translation:** To conduct a word-for-word translation of an expression.

In their proposal, Molina and Hurtado Albir (2002) merged similar notions into one technique, for example, to include Nida's footnote and Newmark's explicative paraphrase, notes, additions and glosses into "amplification". They also distinguished "literal translation" from "established equivalent", stressing the authoritative recognition (e.g., dictionaries) of the established equivalent. Molina and Hurtado Albir's proposal will serve as the principal reference for my proposal of HLM translation techniques; meanwhile, works of other scholars will also be consulted as supplementary references.

### **3.3.4. Translation techniques applied to the *Hong Lou Meng* cultureme translation**

Based on the study object of the present research and the culture-linguistic feature of Chinese poetry, I propose the following list of translation techniques tailored for the translation analysis of ecological culturemes in HLM:

- **Adaptation:** to replace a ST cultural element with a term featuring clear cultural characteristics of the TT.
- **Amplification:** To introduce details that are not included in the ST, such as in-text explanations and footnotes/endnotes. (Original ST segments are preserved and complemented by an amplification technique.)
- **Borrowing:** A word transferred directly from another language, including transliteration and transcription. In the case of Chinese-English translation, borrowing in *pinyin* (transliteration) can be either partial borrowing or complete borrowing (see Table 3.2).
- **Calque:** Literal translation of a foreign word or phrase. It can be lexical or structural (either maintaining the original lexical-semantic order or changing the order according to the TL norm).
- **Description:** To replace an ST cultural image with a description of its form, function or information. This usually involves substitution of the original image with an explicit account of the metaphorical connotations.
- **Established equivalent:** To use a term or expression recognised and endorsed by dictionaries or language in use.

- **Reduction:** To suppress a ST information item in the TT, or to eliminate unnecessary repetitions or grammatical components in the TL.
- **Generalisation:** To use a more general or neutral term.

Table 3. 2 Examples of translation techniques used in HLM poetry

<b>Adaptation</b>	骨肉 ( <i>grouou</i> , bones and flesh) → <i>one's own flesh and blood/de la misma sangre</i> 口舌 ( <i>koushe</i> , mouth and tongue) → <i>las malas lenguas</i>
<b>Amplification</b>	手足情 ( <i>shouzu qing</i> , kinship of hands and feet) → <i>primos inseparables como los pies y las manos</i> (in-text amplification) 荷露 ( <i>helu</i> , lotus' dew) → <i>Rocío de Loto</i> + endnote: <i>un tipo de licor precioso</i> (para-textual amplification)
<b>Borrowing</b>	长安 ( <i>Chang'an</i> ) → <i>Chang'an</i> (complete borrowing) 湘江 ( <i>Xiangjiang</i> ) → <i>río Xiang</i> (partial borrowing)
<b>Calque</b>	黄花 ( <i>huanghua</i> , yellow flower) → <i>yellow flower/flore amarilla</i> 天上人间 ( <i>tianshang renjian</i> , heaven and the world of men) → <i>heaven and the world of men/el cielo y el mundo de los hombres</i>
<b>Description</b>	蓬莱 ( <i>Penglai</i> ) → <i>fairy isle/isla de los inmortales</i> 东风 ( <i>dongfeng</i> , east wind) → <i>spring breeze/brisa de primavera</i>
<b>Established equivalent</b>	龙 ( <i>long</i> ) → <i>dragon/dragón</i> 凤 ( <i>feng</i> ) → <i>phoenix/fénix</i>

<b>Reduction</b>	鸾音鹤信 ( <i>luanyin-hexin</i> , messages from phoenix and crane) → <i>message from the phoenix/el mensaje del fénix</i>
<b>Generalisation</b>	雁 ( <i>yan</i> , anser) → <i>wild goose/ganso salvaje</i> 梅花 ( <i>meihua</i> , ume blossom) → <i>plum blossom/flor de ciruelo</i>

I must clarify that the proposal aims to provide analytical tools specifically for the ecological cultureemes in HLM poetry and correspondent TTs, which may not cover all types of translation techniques.

In conclusion, Chapter three has outlined some of the essential and common topics in Chinese and Western translation theories rooted in the fundamental concern brought up by the German philosopher Friedrich Schleiermacher in the 1813 lecture: whether the translation should be used to move the readers to the author or to move the author to the readers (as cited in Venuti, 1995/2008, p. 15). This concern was presented in various forms, including the conflicts between *Wen* and *Zhi*, adequacy and acceptability, domestication and foreignisation. While translation theorists have constantly been exploring solutions from a methodological approach, the DTS perspective unfolded a new path to reveal the truth of translation. Translation, thus, has gone beyond textual phenomena to become a “mirror” that reflects the power relations and dynamic interaction between the internal and external factors involved in the whole process.

While guided and inspired by the translation theories, the research would also favour a re-inspection on the applicability and adequacy of these classical concepts in explaining translation results that emerge during the English/Spanish translation of Chinese classical literature.

Having explained the basic theories for the research, the next Chapter will proceed to explain the methodologies and specific procedures used for the analysis part, including how the ST and TTs data were collected, organised and categorised to facilitate a comprehensive analysis on both macro and micro level.

## **4. METHODOLOGY: A MIXED APPROACH OF QUALITATIVE AND QUANTITATIVE METHODS**

The present research adopted the mixed approach of qualitative and quantitative methods (Creswell & Clark, 2017). The quantitative method was employed for data collection and categorisation, after which the qualitative method was used to carry out a detailed analysis based on textual results.

### **4.1. Quantitative method for macro data analysis**

As already explained in Chapter one, the first 80 chapters of HLM have been verified to be the authentic work of Cao Xueqin, whilst dispute still exists over the authorship of the last 40 chapters. Therefore, the present research takes the first 80 chapters as the study corpus to investigate poems composed by Cao Xueqin.

Within these first 80 chapters of HLM, I identified in total 115 poems (诗, *Shi*), among which 107 contain culturemes of ecological features, equalling 93% of the totality. Such a proportion justifies the selection of HLM poetry (诗, *Shi*) as the study corpus while demonstrating the pervasive use and significant functions of ecological culturemes in classical Chinese poetry.

Firstly, a trilingual corpus was established by using Office Excel to present the original HLM poems and the translation texts. The data was collected from the Chinese original by Cao Xueqin (1982), the English translation by Yang Xianyi & Gladys Yang (1999),

the Spanish translation by Mirko Láuer (1991), and the Spanish translation by Zhao Zhenjiang and José Antonio García Sánchez (2009) (Table 4.1).

Table 4. 1 Trilingual corpus of HLM poems in the first 80 Chapters (Excel)<sup>38</sup>

NO.	CHAPTER	TITLE	SOURCE TEXT	YANG XIANYI & GLADYS YANG	MIRKO LÁUER	ZHAO ZHENJIANG & GARCÍA SÁNCHEZ	FOOTNOTE/ENDNOTE
1	ONE	石上偶 Gatha poem on stone	无材可去补苍天， 柱入红尘若许年。 此系身前身后事， 倩谁记去作奇传？	Unfit to mend the azure sky, I passed some years on earth to no avail; My life in both worlds is recorded here: Whom can I ask to pass on this romantic tale?	Indigno de parchear el cielo, En vano pasé en la tierra unos cuantos años; Aquí se narra mi vida en ambos mundos; ¿A quién puedo pedir que recoja y difunda este romá ntico relato?	Indigno de ser parte del cielo, ¡tantos años en vano pasé en la tierra ...! Aquí se narra mi vida en los dos mundos, ¿a quién pediré que la divulgue?	
2	ONE	自题一绝 Couplet by the author	满纸荒唐言， 一把辛酸泪。 都云作者痴， 谁解其中味！	Pages full of fantastic talk, Penned with bitter tears; All men call the author mad, None his message hears.	Páginas llenas de fantástica charla Escritas con lágrimas amargas; Todos llaman a su autor demente, Ninguno escucha su mensaje.	Un reguero de lágrimas tristes, páginas llenas de palabras absurdas. Dicen que su autor está loco, ¿pero quién leerá su escondida amargura?	
3	ONE	嘲甄士隐 Laughing at Zhen Shiyin	惯养娇生笑你痴， 菱花空对雪颦眉。 好防佳节元宵后， 便是烟消火灭时。	Fool, to care for this tender child: An image in the mirror, snow melting away. Beware what will follow the Lantern Feast. The vanishing like smoke when the fire burns out.	Es de idiotas cuidar a esta tierna criatura: Figura en el espejo, nieve que se funde. Cuidate de lo que viene luego del Festival de la Linterna. De la evanescencia del humo cuando la llama se extingue.	Me río de ti: quieres cuidar a esa tierna criatura que habrá de ser un nenúfar sepultado por la nieve. Cuidate de lo que llega: la fiesta de los Faroles: evanescencia del humo cuando la llama se apaga*	endnote*: Son varias las claves encerradas en este poema. Por un lado, el «nenúfar» se refiere a Xiangling, nombre futuro de Yinglian. Por otra parte, «nieve» en chino se pronuncia como Xue, que es el apellido de Xue Pan, personaje del cual será concubina la hija de Zhen Shiyin. Por último, las flores en la nieve son sí mbolo de mala suerte

Having established the corpus, I then moved on to the classification of the culturemes.

The quadripartite categorisation of environment, flora, fauna and human comes from the proposal in Chapter 3, which was drawn up based on previous studies concerning ecological cultural elements (see details in Section 3.3.2) and real data features of the HLM ecological culturemes. The Excel fragment in Table 4.2 demonstrates how the data were organised to record the quantities and distributions of ecological culturemes from different categories.

<sup>38</sup>In Table 4.1-4.3, screen captures of Excel fragments are provided to help demonstrate the research methodology.

Table 4. 2 Calculation and categorisation of HLM ecological culturemes (Excel)

Title	Source Text	Environment	Flora	Fauna	Human
石上偈	无材可去补苍天，枉入红尘若许年。	1			
石上偈	此系身前后事，倩谁记去作奇传？				1
自题一绝	满纸荒唐言，一把辛酸泪。				1
晴窗士隐	惯养娇生笑你痴，菱花空对雪渐渐。	1	1		
晴窗士隐	好防佳节元宵后，便是烟消火灭时。	1			
中秋对月有怀口占一律	自顾风前影，谁堪月下钩？	2			
中秋对月有怀口占一律	蟾光如有意，先上玉人楼。	1		1	

After the overall categorisation of HLM ecological culturemes, terms that belonged to the same categories were extracted and integrated into separate Excel sheets to observe data features within each category, providing inspirations for sub-categorisation. For example, environmental culturemes in HLM poetry mainly fell within five types, which developed into five subcategories: culturemes of astronomical features (A), geographical features (G), meteorological features (M), imaginary places (I) and basic elements (B) (Table 4.3). Here I have only provided a methodological explanation in general terms as Chapter five will further offer an in-depth explanation on each category (i.e., environment, flora, fauna and human). However, it is important to clarify that there is no standard of sub-categorisation universally applicable to all categories once and for all, and that divisions within different ecological categories should be specified and readjusted according to the real-data features of each category.



Table 4. 3 Calculation and categorisation of environmental cultureemes (Excel)

Title	Source Text	Cat-Environment	Subcategories
石上傷	无材可去补苍天，枉入 <b>红尘</b> 若许年。	1	B
石上傷	惯养娇生笑你痴，菱花空对 <b>雪</b> 渐渐。	1	B
嘲甄士隐	好防佳节元宵后，便是 <b>烟消火灭</b> 时。	1	B
中秋对月有怀口占一律	自顾 <b>风前影</b> ，谁堪 <b>月下俦</b> ？	2	M A
中秋对月有怀口占一律	蟾光如有意，先上 <b>玉人楼</b> 。	1	B
对月离怀口号一绝	时逢三五便团圆，满把清光护 <b>玉栏</b> 。	1	B

Finally, the statistical data summarised in the Excel sheets were presented via textual description, figures and tables, combined with examples to elaborate on data characteristics of each category. This process was to play a role in helping to identify samples that appear frequently and typically in HLM poetry, proposing possible study objects for the qualitative analysis.

Overall, the quantitative approach aimed to construct a trilingual corpus of HLM poems and a categorical corpus of HLM ecological cultureemes, meanwhile optimising the categorisation scheme (proposed in Chapter 3) to provide a framework for qualitative analysis.

## 4.2. Qualitative method for micro sample analysis

The qualitative analysis was structured based on the categorisation of the quantitative part. Samples of each category and subcategory were extracted to carry out an in-depth analysis by adopting a microcosmic perspective. Three methods were adopted for sample selection:

- 1) Frequent case sampling: samples that appear with high frequency, especially those with rich connotation variants. For example, 天 (*tian*, heaven) can indicate the immortal world, imperial power, and profundity degree when used in different contexts.
- 2) Typical case sampling: samples that present the typical cultural images in classical Chinese poetry. For example, 梅 (*mei*, ume), 兰 (*lan*, orchid), 竹 (*zhu*, bamboo), and 菊 (*ju*, chrysanthemum), which are known as the “Four Gentlemen of Plants” in Chinese culture.
- 3) Extreme case sampling: samples to manifest the most considerable cultural differences between the ST and the TT, especially when the SL culture finds no counterparts in the TL culture. For example, floral images that exist only in the ST cultures, such as 玉 (*yu*, jade); imaginary animals, such as 夔夔 (*bixi*, turtle-like dragon); or culture-specific use of visceral image in describing human appearance, such as 鼻如悬胆 (*biru-xuandan*, nose as hanging gall bladder).

As the three translations of HLM were carried out in different social-historical backgrounds with different target groups and translation purposes, I took the DTS (Descriptive Translation Studies) approach as the elementary instrument to guarantee an impartial understanding of the translation phenomena. As mentioned in Chapter three, in contrast to the traditional prescriptive approach, the DTS approach advocates starting from the textual result and inspect it within the social-historical background where the

translation took place, in order to uncover the translation process and interdependencies of products and functions, with the ultimate goal of generating probabilistic laws for translation prediction under a given set of circumstances (Toury, 1995, p. 15; Mu Lei, 2011, p. 114-115). Therefore, the translation of culturemes was analysed in the contexts based on textual evidence, supplemented by interviews and correspondence with participants of the translations carried out.

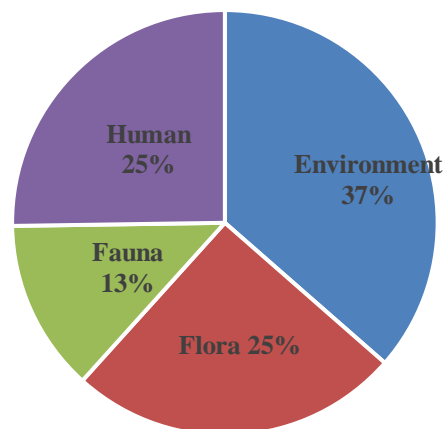
In summary, the qualitative approach aimed to probe into the decision-making process of the translators, to inspect how they weighed between various options and constraints when facing cross-cultural conflicts. The textual comparison also provided evidence to verify or rectify the inter-version relationships between the TTs, meanwhile reconstructing norms that have been in operation in each translation version.

## 5. QUANTITATIVE ANALYSIS OF ECOLOGICAL CULTUREMES IN *HONG LOU MENG* POETRY

In the first 80 chapters of HLM, I have identified in total 115 poems (诗, *Shi*) with 321 ecological culturemes. These culturemes can be divided into four categories of different quantities, representing distinct percentages of HLM ecological culturemes (Figure 5.1):

- 1) Culturemes of environmental features: 117
- 2) Culturemes of floral features: 81
- 3) Culturemes of faunal features: 42
- 4) Culturemes of human features: 81

Figure 5. 1 Categorisation of ecological culturemes in the poems of HLM



Among all ecological culturemes, environmental culturemes appear with the most frequency, taking up 37% of the totality. Human and floral culturemes have shown

similarity in quantity, each assuming 25% of the totality. Faunal culturemes however, are less used in HLM poetry, representing just 13% of the totality. In the next part, I will provide a detailed explanation of each categorisation of HLM ecological culturemes.

## 5.1. Culturemes of environmental features

Culturemes of environmental features appear with a higher frequency than other categories. I have identified in total 117 culturemes of this type, which can be subdivided into five subcategories: the basic element, meteorology, astronomy, geography and imaginary places (Table 5.1).

Table 5. 1 Culturemes of environmental features

Sub-categories	Examples
Basic elements: 29 (25%)	尘 ( <i>chen</i> , dust) 玉 ( <i>yu</i> , jade) 水 ( <i>shui</i> , water)/冰 ( <i>bing</i> , ice)
Meteorology: 30 (26%)	东风 ( <i>dongfeng</i> , east wind)/西风 ( <i>xifeng</i> , west wind) 霜 ( <i>shuang</i> , frost) 云 ( <i>yun</i> , cloud)

Astronomy: 27 (23%)	<p style="text-align: center;">天 (<i>tian</i>, heaven)</p> <p>牛女 (<i>Niu-Nü</i>, the Cowherd and Weaver Girl) (Chinese Constellation terminology)</p> <p>帝孙 (<i>Disun</i>, the Granddaughter of the Heavenly Emperor) (Chinese Constellation terminology)</p>
Geography: 25 (21%)	<p style="text-align: center;">蓬莱 (Penglai)</p> <p style="text-align: center;">青州 (Qingzhou)</p> <p style="text-align: center;">湘江 (Xiangjiang)</p>
Imaginary places: 8 (7%)	<p style="text-align: center;">瑶台 (Yaotai)</p> <p style="text-align: center;">华胥境 (Huaxu Jing)</p>

\*The sum of sub-categories might exceed 117 since some culturemes contain attributes of more than one category. For example, 三径露 (*san jing lu*, dew of three paths) contains both meteorological and geographical features.

- 1) **Basic elements (25%)**: basic particles or matter that constitutes the natural environment, for example: water, fire, stone or dust. Cao Xueqin has shown a particular inclination in using culturemes of *jade* (12) and *dust* (7), which account for 66% of all the images of basic elements.
- 2) **Meteorology (26%)**: weather phenomena such as wind, frost, snow and thunder. Typical samples used in HLM include *cloud* (8), *east wind* (7) and *frost* (6).
- 3) **Astronomy (23%)**: celestial sphere, constellations and planets. In HLM poetry,

the most adopted image is *heaven* with 7 cases. Proper names of constellation terminologies also pose frequent challenges for translation, especially those derived from Chinese legends or traditional folklores, such as 牛女 (*Niu-Nü*, the Cowherd and Weaving Maid) as a reference for Altair and Vega stars.

4) **Geography (21%)**: proper names of regions, cities or specific sites. Geographical terms in HLM poetry are usually associated with historical allusions or traditional myths. For example, the city 蓬莱 (Penglai) is widely recognised as the “immortal land” due to the legend of Eight Immortals,<sup>39</sup> who are believed to live on mount Penglai.

5) **Imaginary places (7%)**: locations in Chinese mythology, such as 瑶台 (Yaotai), an ethereal and beautiful land where the Taoist immortals live. Connotations of these terms are usually exclusive to the ST culture and may turn out complicated for readers of different cultural backgrounds.

## 5.2. Culturemes of floral features

In the poems of HLM, I have identified 81 floral culturemes. The majority of floral images has shown a noticeable tendency of personification to allude to the temperaments and personalities of the novel characters. Floral images are used mainly

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<sup>39</sup> A Group of Taoist immortals that consists of eight members, standing for eight classes of ancient Chinese people: male, female, old and young (男女老幼, *nan nü lao you*); poor, rich & people of low and high positions (贫贱富贵, *pin jian fu gui*).

in two situations: 1) appear individually in poetic lines; 2) appear in poetry themes as the centre topic of the whole poem.

In situation 1), floral images that appear individually could generate metaphorical meaning within themselves, thus arousing association with allusions or historical events without necessarily relying on the poetic context. For example, 艳李秾桃 (*yanli-nongtao*, fair peach and plum blossoms) is widely acknowledged in the ST culture as a reference to beautiful women, and 桂魄 (*guipo*, spirit of cinnamon) as a fixed reference to the moon. In situation 2), floral images that serve as poetic themes usually appear repetitively in company with a description of its colour, form, aroma and surrounding environment to form a polysemic system of conceptual metaphors. For example, the flower images in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) have multi-layer connotations even within the same poem, to indicate female beauty (Daiyu’s tragedy), love and utopian life (see details in Section 6.2.2.1).

The different types of floral images may lead to different translation approaches. Therefore, I will examine the floral images that appear in these two situations respectively in two subcategories. The following part will explain in details the ST data features of each subcategory.

### **1) Individual floral images in poetic lines**

In HLM poetry, I have identified 44 floral culturemes that appear individually in poetic lines, among which 48% of these images are specific to the ST culture and 52%



are shared by the ST and TTs' cultures with either similar or different connotations (Table 5.2).

Table 5. 2 Individual floral images in poetic lines

Sub-categories	Examples
Floral images specific to the  ST culture: 21 (48%)	桃花 ( <i>taohua</i> , peach blossom)  李花 ( <i>lihua</i> , plum blossom)  竹 ( <i>zhu</i> , bamboo)  梅花 ( <i>meihua</i> , ume blossom)
Floral images shared by the  ST and TTs' cultures: 23  (52%)	柳 ( <i>liu</i> , willow)  荷 ( <i>he</i> , lotus)  榴花 ( <i>liuhua</i> , pomegranate flower)

Floral images are frequently used in HLM to indicate the personalities and destinies of the novel's characters. There are 8 types of flowers used for prophetic purposes: 荷 (*he*, lotus), 柳 (*liu*, willow), 菱花 (*linghua*, water caltrop flower), 桃花 (*taohua*, peach blossom), 桂花 (*guihua*, fragrant osmanthus), 兰花 (*lanhua*, orchid), 榴花 (*liuhua*, pomegranate flower) and 李花 (*lihua*, plum blossom). These images appear with particular intensity in the “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Registers of Twelve Beauties of Jinling), where the figures' fates are concealed in the floral descriptions (Table 5.3)

Table 5. 3 Floral images in the “Registers of Twelve Beauties of Jinling”

ST*	Literal Translation*	Alluded characters
空云似桂如兰	In vain as <u>osmanthus</u> and <u>orchid</u>	花袭人 ( <i>Hua Xiren</i> )
根并荷花一茎香	Its roots are linked to those of the <u>lotus</u> and have the same fragrance	香菱 ( <i>Xiangling</i> )
榴花开处照宫闈	<u>Pomegranates flowers</u> blaze by palace gates	贾探春 ( <i>Jia Tanchun</i> )
金闺花柳质	<u>Bloom and willow</u> in a gold bower	贾迎春 ( <i>Jia Yingchun</i> )
桃李春风结子完	<u>Peach and plum blossom</u> fade after seeding in the spring wind	李纨 ( <i>Li Wan</i> )
到头谁似一盆兰?	Who can bloom like the <u>orchid</u> at the end?	贾兰 ( <i>Jia Lan</i> )

\*Source: 金陵十二钗判词 (*Jinling Shi'er Chai Panci*, Registers of Twelve Beauties of Jinling).

\*The literal translation in English is conducted by author of the present research.

In Table 5.3, metaphorical mappings are built between the floral images and the novel's characters based on the flower's scent, shape or personality. For example, the

name of Hua Xiren means “fragrance attacks men”. Osmanthus and orchid are well known for their intensive fragrance and thus used to allude to Hua Xiren.

The personalised features of floral images stem from their classical connotations in traditional Chinese culture. These images trigger almost a reflexive association with respective connotations among the ST readers. However, the original connotations may be subject to changes or loss when transferred to cultures where these images are understood differently. This is made even more complicated when the personal names are merely translated in *pinyin* (transliteration) without any explanation of their underlying significance, resulting in a pitiful loss of the “second meanings”.

## **2) Floral images serving as poetic themes**

Poetry with floral themes is a typical genre in Chinese classical poetry. In HLM, there are in total 23 poems themed with floral images (Table 5.4). Among the 23 flora-themed poems, 21 are group poems<sup>40</sup> that take begonia (6 poems), chrysanthemums (12 poems) and red plum blossom (3 poems) as thematic objects.

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<sup>40</sup> A group of poems containing several poems themed with the same object.

Table 5. 4 Floral images serve as poetic themes

Poetic Title	Thematic floral images
葬花吟 ( <i>Zang Hua Yin</i> , Funeral Flowers Chant)	花 ( <i>hua</i> , flower): 15
桃花行 ( <i>Taohua Xing</i> , Peach Blossom)	桃花 ( <i>taohua</i> , peach blossom): 20
咏白海棠 ( <i>Yong Bai Haitang</i> , Poems of White Begonia)	白海棠 ( <i>bai Haitang</i> , white begonia): 0
菊花诗 ( <i>Juhua Shi</i> , Poems of Chrysanthemums)	菊花 ( <i>juhua</i> , chrysanthemums): 2
咏红梅花 ( <i>Yong Hong Meihua</i> , Poems of Red Plum Blossom)	红梅花 ( <i>hong meihua</i> , red plum blossom): 0
Total	37

As shown in Table 5.4, when floral images serve as poetic themes, they do not necessarily appear in poetic lines, for example, in “Poems of White Begonia”, the thematic floral images are identified only in the themes without any further appearance in the versification. In these cases, the thematic flowers are actually

“camouflaged” and concealed in rhetorical expressions, such as 白帝 (*baidi*, the white god)<sup>41</sup> and 梨花 (*lihua*, pear flower)<sup>42</sup>, as metaphorical substitutes for white begonia.

The most intensive appearance of the thematic floral images occurs in the two poems uttered by Daiyu: “Funeral Flowers Chant” and “Peach-Blossom”, where the flower/peach blossom images appear 35 times. In these poems, the thematic floral images convey polysemic interpretations when appearing in different contexts or metaphorical systems. For example, in “Funeral Flowers Chant”, the author alluded to Daiyu’s death by depicting the falling flower;<sup>43</sup> and indicated the ill-fated love between Daiyu and Baoyu when describing the flower together with images of empty room and falling nest<sup>44</sup> (see further details in Section 6.2.2.1).

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<sup>41</sup> 欲偿白帝凭清洁，不语婷婷日又昏。(咏白海棠，第 37 回)

Its purity rewards the white god,

Speechless and chaste it stays as sunbeams fade. (Poem of White Begonia, Chapter 37)

<sup>42</sup> 偷来梨蕊三分白，借得梅花一缕魂。(咏白海棠，第 37 回)

Some whiteness from the pear-blossom is stolen,

Some of its spirit winter-plum allots. (Poem of White Begonia, Chapter 37)

<sup>43</sup> 试看春残花渐落，便是红颜老死时。(葬花吟，第 27 回)

See, when spring draws to a close and flowers fall,

This is the season when beauty must ebb and fade. (Funeral Flowers Chant, Chapter 27)

<sup>44</sup> 明年花发虽可啄，却不道人去梁空巢也倾。(葬花吟，第 27 回)

Next year, though once again you may peck the flower buds,

From the beam of an empty room your nest will fall. (Funeral Flowers Chant, Chapter 27)

### 5.3. Culturemes of faunal features

In the poems of HLM, I have identified 42 faunal culturemes. Among them, 79% of these are species existent in the natural world and 21% are imaginary images derived from Chinese myths or folklores. Imaginary faunal images in HLM poetry are mostly exclusive to the ST culture, which may be translated by different methods from authentic animal images. Therefore, I shall investigate the translation of the two types in separate subcategories (Table 5.5).

Table 5.5 Culturemes of faunal features

Sub-categories	Examples	
Authentic fauna images: 33 (79%)	Images specific to SL culture	鸳鸯 ( <i>yuanyang</i> , mandarin ducks) 鸿雁 ( <i>hongyan</i> , anser) 騄駼 ( <i>Lu Er</i> , horse name) 乌骓 ( <i>Wu Zhui</i> , horse name)
	Images shared by SL and TL cultures	虎 ( <i>hu</i> , tiger) 狼 ( <i>lang</i> , wolf) 兔 ( <i>tu</i> , rabbit) 杜鹃 ( <i>dujuan</i> , cuckoo)
Imaginary fauna images: 9 (21%)	Dragon	龙 ( <i>long</i> , dragon) 虬 ( <i>qiu</i> , small dragon with curved horns) 夔夔 ( <i>bixi</i> , turtle-like dragon)
	Phoenix	凤 ( <i>feng</i> , phoenix) 鸾 ( <i>luan</i> , one type of phoenix)

In HLM poetry, authentic faunal images take up the largest proportion (79%). Some animal images exist exclusively in the ST culture, including 鸳鸯 (*yuanyang*, mandarin ducks), 鸿雁 (*hongyan*, anser) and animal names that arouse direct association to historical events, such as 乌骓 (*Wu Zhui*) the black horse of Xiang Yu, the Hegemon-King of Western Chu in the Chu–Han Contention (206–202 BC). Others exist both in the ST and TTs’ cultures with similar or different connotations. For example, *tiger* is commonly regarded as the symbol of ferocity and power in the ST and TTs’ cultures; whereas *cuckoo* is conventionally associated with the sorrowful feeling in classical Chinese poetry, but represents hope and spring in English culture, or associated with love in Spanish culture.

Imaginary fauna images constitute 21% of the totality, which fall into two families: dragons, such as 龙 (*long*), 虬 (*qiu*) and 夔夔 (*bixi*); and divine birds, including 凤 (*feng*) and 鸾 (*luan*). Among these images, 凤 (*feng*) is the most used image, appearing in 4 cases; 鸾 (*luan*) appears in 2 cases and the rest of the images appear only once.

#### **5.4. Culturemes of human features**

In HLM poetry, I have identified 81 culturemes related to human beings, which can be classified into three sub-categories: body parts, visceral organs, and human sensations (Table 5.6).

Table 5. 6 Culturemes of human features

Sub-categories	Quantity	Examples
Body parts: 25 (31%)	身躯 (Body) 骨 (Bone) 四肢 (Limb) 头 (Head) 面部器官 (Facial organs)	身后 ( <i>shenhou</i> , after body) 骨肉 ( <i>gurou</i> , bones and flesh) 手足情 ( <i>shouzu qing</i> , kinship of hands and feet) 焦首 ( <i>jiaoshou</i> , head-burning) 冷眼 ( <i>lengyan</i> , cold eyes)
Visceral organs: 10 (12%)	胆 (Gall bladder) 肠 (Gut/Intestine) 心 (Heart)	鼻如悬胆 ( <i>biru-xuandan</i> , nose as hanging gall bladder) 断肠 ( <i>duanchang</i> , gut-broken) 煎心 ( <i>jianxin</i> , heart-burning)
Human sensations: 46 (57%)	Visual sense	红妆 ( <i>hongzhuang</i> , red make-up) 红粉 ( <i>hongfen</i> , red powder)
	Thermic sense	冷月 ( <i>lengyue</i> , cold moon) 冷香 ( <i>lengxiang</i> , cold fragrance)
	gustatory/olfactory sense	辛酸泪 ( <i>xinsuan lei</i> , spicy and sour tears) 香魂 ( <i>xianghun</i> , sweet/fragrant soul)
	Auditory sense	脉脉 ( <i>momo</i> , sound of soft wind) 潇潇 ( <i>xiaoxiao</i> , sound of gentle rain)



Culturemes of body parts appear in 25 cases, accounting for 31% of the totality. This type of cultureme includes expressions related to the human body, bones, limbs and facial organs. *Head* (8), *body* (6) and *eyes* (4) are the most adopted images. In these culturemes, images of body parts are mapped onto various target domains to express emotions, appearances and relations. For example, 手足情 (*shouzu qing*, kinship of hands and feet) compares the inseparable relation of limbs to the intimacy of brotherhood, and 焦首 (*jiaoshou*, head-burning) refers to the anxious emotional state that usually occurs together with a burning sensation in the head. For the ST readers, most of these expressions are understood directly in their semantic connotations without necessarily arousing association with the original imaginations, thus known as “dead metaphors” in the source language. Examples of “dead metaphors” include 转眼 (*zhuanyan*, move the eyes) for “in an instant” and 分手 (*fenshou*, part hands) for “separation”.

Culturemes of visceral organs appear in 10 cases, representing 12% of the totality. Most of these images (72%) are mapped onto the emotional domain. Images of *Heart* (4), *gut/intestine* (4), and *gall* (2) appear with most frequency in this part.

Culturemes of human sensations appear in 46 cases, constituting 57% of the totality. This type of cultureme can be further broken down into: words of visual sense (25), thermic sense (7), taste sense (2) and auditory sense (12). Culturemes of the visual category are mostly linked to colour perception. For example, *red* as the thematic colour of HLM, appears in 14 culturemes. In the thermic category, the *cold* sense

appears with most frequency to form expressions such as 冷月 (*lengyue*, cold moon) and 冷香 (*lengxiang*, cold fragrance). Culturemes of gustatory and olfactory senses in the ST are usually inter-linked to each other (synaesthesia), for example, 香魂 (*xianghun*, sweet/fragrant soul). With this in mind, I will inspect the gustatory/olfactory culturemes in the same subcategory. For culturemes of auditory sense, I will focus on the translation of onomatopoeias. The onomatopoeias in HLM mainly perform two functions: to describe sounds in the natural environment, such as 飐飐 (*soso*) for the sound of wind, and 潇潇 (*xiaoxiao*) for the sound of rain; or to describe sounds of human voice or activities, such as 呜咽 (*wuye*) for human crying, and 喃喃 (*nannan*) for murmuring.

In conclusion, Chapter five has optimised the general classification of ecological culturemes proposed in Chapter 3 by specifying subcategories based on the real data obtained from the HLM poetry (Chapters 1-80). Meanwhile, in observing the data features, the present chapter has also identified samples that occur recurrently in the ST or those that contain typical and culture-specific symbols which might pose challenges for the cross-cultural transference.

In the next chapter, I will take the optimised classification as the framework for the qualitative analysis and scrutinise the selected samples on a micro-textual level in a trial to reconstruct the decision-making process and norms that have been in operation in the TTs.

## **6. QUALITATIVE ANALYSIS OF ECOLOGICAL CULTUREMES IN *HONG LOU MENG* POETRY**

The following section comprises a qualitative and descriptive analysis of the culturemes related to the ecological images in the poems of HLM. Ecological images are classified into four categories (Environment, Flora, Fauna and Human) in line with the theoretical framework outlined in Chapter 5.

The qualitative analysis is undertaken as a case-based study, with samples selected via the following three techniques (also described in section 4): frequent case sampling, typical case sampling, and extreme case sampling. The study objects are presented in trilingual tables to facilitate comparison between the ST and TT segments with the aim of both deducting and reconstructing the translation process across texts, while also exploring operational norms at play in each TT.

Analysis in Chapter 6 is supported by the use of academic materials including dictionaries, academic monographs and published articles. How such academic materials will be incorporated into analysis of the ST and TT will now be described separately.

For ST analysis, dictionaries will be used to clarify the basic definitions of culturemes, and monographs consulted in order to understand and delineate the contexts within which the culturemes are embedded, namely writing background, art composition, and

underlying connotations of HLM poems. The qualitative discussion on ST segments is also supported by academic papers source from the following online databases: CNKI (Chinese National Knowledge Infrastructure), the core journals from PKU (Peking University), and the CSSCI (Chinese Social Sciences Citation Index). The following lists the primary sources used in analysis:

### **Dictionaries:**

Dictionary Editing Office, Institute of Linguistics, Chinese Academy of Social Sciences.

(2016). *Xiandai Hanyu Cidian Di Qi Ban* (现代汉语词典第七版) [Modern Chinese Dictionary 7th Edition]. Beijing: Commercial Press.

Dictionary Research Center of the Commercial Press. (2014). *Gudai Hanyu Cidian Di*

*Er Ban* (古代汉语词典第二版) [The Ancient Chinese Dictionary 2nd ed.]. Beijing: Commercial Press.

Institute of Linguistics, Chinese Academy of Social Sciences. (2020). *Xinhua Zidian Di*

*Shi'er Ban* (新华字典第十二版) [Xinhua Dictionary 12th Edition]. Retrieved from <http://xh.5156edu.com/>

### Monographs:

- Cai, Yijiang (蔡义江). (2007). *Hong Lou Meng Shi Ci Qu Fu Quanjie* (红楼梦诗词曲赋全解) [Full Explanation of Songs and Poems in Hong Lou Meng]. Shanghai: Fudan University Press.
- Feng, Qiyong (冯其庸), & Li, Xifan (李希凡). (1991). *Hong Lou Meng Da Cidian* (红楼梦大辞典) [General Dictionary on Hong Lou Meng]. Beijing: Beijing Culture and Art Publishing House.
- Gu, Zhengyang (顾正阳). (2012). *Gushi Ci Qu Ying Yi Wenhua Tanyou* (古诗词曲英译文化探幽) [Exploration of Culture Elements in the English Translation of Classical Chinese Poetry]. Beijing: National Defence Industry Press.
- Liu, Genglu (刘耕路). (2005). *Hong Lou Meng Shici Jiexi* (红楼梦诗词解析) [Interpretation of Poems of Hong Lou Meng]. Jilin: Jilin Literature and History Publishing House.
- Wang, Hongyin (王宏印). (2015). *Hong Lou Meng Shi Ci Qu Fu Ying Yi Bijiao Yanjiu* (红楼梦诗词曲赋英译比较研究) [A Comparative Study of English Translation of Poetry in Hong Lou Meng]. Dalian: Dalian Maritime University Press.

Yuan, Ke (袁珂). (1985). *Zhonghuo Shenhua Chuanshuo Cidian* (中国神话传说词典) [Dictionary of Chinese Mythology]. Shanghai: Shanghai Lexicographical Publishing House.

For TT analysis, dictionaries are used to delineate the definitions of the translation segments of the ST culturemes. The Bible (ESV version), monographs and academic papers on iconography, symbolism and mythology are consulted to understand the cultural connotations of TT segments, and to compare their symbolistic connotations with the ST segments connotations. Databases and corpora are used to facilitate the analysis of the TT segments within the TLs cultural-linguistic contexts, especially within the poetic texts. The primary sources used in TT analysis are as follows:

**Dictionaries:**

Cambridge University Press. (2021). *Cambridge Dictionary*. Retrieved from <https://dictionary.cambridge.org/dictionary/learner-english/>

Encyclopædia Britannica Inc. (2021). *Encyclopaedia Britannica*. Retrieved from <https://www.britannica.com/>

Moliner Ruiz, M. (1998). *Diccionario de uso del español* (2nd ed.). Barcelona: Editorial Gredos. Retrieved from <https://archive.org/details/diccionariodeuso00moli/mode/2up>

Merriam-Webster. (2020). *Merriam-Webster's Dictionary* (11th ed.). Retrieved from <https://www.merriam-webster.com/>

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## **6.1. Culturemes related to environmental images**

This section describes environmental culturemes that appear most frequently in the HLM poetry or embody typical cultural values in classical Chinese poetry. Environmental culturemes have been organised into five sub-categories, including:



- 1) **Basic elements:** 尘 (*chen*, dust), 水 (*shui*, water), 冰 (*bing*, ice), 玉 (*yu*, jade)
- 2) **Astronomy:** 天 (*tian*, heaven), 箕斗 (*Ji-Dou*, Dustpan and Wine Cup), 宝婺 (*Baowu*, the Lady Mansion), 牛女 (*Niu-Nü*, the Cowherd and Weaving Maid)
- 3) **Meteorology:** 东风 (*dongfeng*, east wind), 西风 (*xifeng*, west wind)
- 4) **Geography:** 蓬莱 (*Penglai*), 灞桥 (*Baqiao*, the Bridge Ba), 青冢 (*Qingzhong*, the Green Tomb), 黑水 (*Hei Shui*, the Black River).
- 5) **Imaginary places:** 瑶台 (*Yaotai*, the Jasper Tower)

### 6.1.1. Culturemes of basic elements

In this section, culturemes related to images of 尘 (*chen*, dust), 水 (*shui*, water), 冰 (*bing*, ice) and 玉 (*yu*, jade) will be studied. These cultural symbols involve rich connotations in the ST, some of which are unique to Chinese culture.

### 6.1.1.1. Culturemes related to 尘 (*chen*, dust)

尘 (*chen*) in Chinese originally refers to dust or dirt, and is also used metaphorically to describe things of minor importance, or the hustle and bustle of secular society (CASS, 2020).<sup>45</sup>

尘 (*chen*, dust) was first used in its metaphorical sense in *Dao De Jing* (道德经): “share its light, together with its dust,”<sup>46</sup> meaning that one should accept both pros and cons of things in the secular world (Chen Sihuai, 2018, p. 95). The word later acquired more derogatory connotations under the influence of Buddhism when 红尘 (*hongchen*, red dust) and 凡尘 (*fanchen*, mortal dust) became widely used as synonymous with the secular world/the world of men, where people are fettered by worldly success, carnal or material desires, that are opposite to the nirvana pursued in Buddhism.

The metaphorical use of *dust* appears seven times in HLM poetry (Table 6.1.1) in its abstract definition referencing the secular world wherein humans live.

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<sup>45</sup> Institute of Linguistics, Chinese Academy of Social Sciences. (2020). 尘 (*chen*, dust). In *Xinhua Dictionary* (12th ed.). Retrieved April 27, 2020, from <http://xh.5156edu.com/html3/9983.html>

<sup>46</sup> Literal translation conducted by the author of the present research of “和其光，同其尘”.

Table 6.1.1 Translation of culturemes related to 尘 (*chen*, dust)

No.	ST	Literal Translation	TT1	TT2	TT3
Env.1 (Cpt.1)*	无材可去补苍天， 枉入 <u>红尘</u> 若许年。	red dust	earth	tierra	tierra
Env.2 (Cpt.5)	春困葳蕤拥绣衾， 恍随仙子别 <u>红尘</u> 。	red dust	world of men	mundo terrenal	mundo terrenal
Env.3 (Cpt.18)	名园筑何处， 仙境别 <u>红尘</u> 。	red dust	dusty world	polvoriento mundo	mundo polvoriento
Env.4 (Cpt.51)	名利何曾伴汝身， 无端被诏出 <u>凡尘</u> 。	common dust	dusty world	polvoriento mundo	polvoriento mundo
Env.5 (Cpt.50)	入世冷挑红雪去， <u>离尘</u> 香割紫云来。	away from dust	cut far from the dusty world	se recorta lejos del polvoriento mundo	me aparté del mundo de polvo
Env.6 (Cpt.38)	泉溉泥封勤护惜， 好知三径 <u>绝尘埃</u> 。	free from dust	Free from dust	librarlos del polvo	alejándome del mundo polvoriento
Env.7 (Cpt.78)	期汗漫而无际兮， 捐弃予于 <u>尘埃</u> 耶？	dust	dust	polvo	mundo polvoriento

\*Cpt. indicates the cultureme's location in the HLM chapters (same for tables in further texts).

In the TTs, the image of dust is preserved in five of the seven total cases across the three different versions. The coincidence of the translators' choice to maintain the image linking dust with the human world can be explained by a similar relationship drawn between dust and human beings in Christianity (*English Standard Version Bible*, 2001, Genesis 2:7), specifically when Jehovah God formed mankind out of dust from the ground and thus, the "dusty world" is also recognised as *the world of men*. In the TTs, images of dust appear in some cases with in-text amplification to render the connotation explicit. For example, 离尘 (*lichen*, away from dust) → *cut far from the dusty world/se recorta lejos del polvoriento mundo/me aparté del mundo de polvo*. This amplification technique is used more frequently in TT3 than in TT1 and TT2. Given that the association between *dust* and *man's world* is not as apparent in English or Spanish texts as it is in Chinese texts, the addition of an in-text explanation can help guarantee the faithfulness (信, *xin*) and expressiveness (达, *da*) of the translation texts (Yan Fu, 1898).

In contrast, translators of the three TTs have unanimously adopted the reduction technique in the two cases presented in Table 6.1.2:

Table 6.1.2 Translation of 红尘 (*hongchen*, red dust)

<b>Env.1 (Cpt.1)</b>	无材可去补苍天，枉入 <u>红尘</u> 若许年。
<b>TT1</b>	Unfit to mend the azure sky, I passed some years on <u>earth</u> to no avail
<b>TT2</b>	Indigno de parchear el cielo, En vano pasé en la <u>tierra</u> unos cuantos años
<b>TT3</b>	Indigno de ser parte del cielo, ¡tantos años en vano pasé en la <u>tierra</u> ...!
<b>Env.2 (Cpt.5)</b>	春困葳蕤拥绣衾，恍随仙子别 <u>红尘</u> 。
<b>TT1</b>	Drowsy in spring beneath embroidered quilts, In a trance with a goddess he leaves <u>the world of men</u> .
<b>TT2</b>	Bajo enredones bordados, ebrio de primavera, en trance con una diosa deja <u>el mundo terrenal</u> .
<b>TT3</b>	Bajo edredones bordados, dormido de primavera, siguiendo en trance a una diosa deja <u>el mundo terrenal</u> .

As seen in Table 6.1.2, the three translators opt for similar translations to make explicit the dust/human world connotation, translating 红尘 (*hongchen*, red dust) as *the earth/the world of men* in TT1, and as *tierra/el mundo terrenal* in TT2 and TT3. In

these cases, the TTs manifest a shared cognition on the association between *earth* and *the world of men*, which is essentially linked to the binary opposition between *earth* and *heaven* in the TTs cultures.

In Christian culture *earth* is linked to the world of men as opposed to *heaven*, the realm of God and immortals—a distinction made in the Bible in particular with the passage concerning the Ascension of Jesus: “After the Lord Jesus had spoken to them, he was taken up into heaven and he sat at the right hand of God” (Mark 16:19). The oppositional relation between *earth* and *heaven* also exists in Buddhism and Taoism, where immortals live in *heaven* that is superior to the *earth* down below where humankind lives. Therefore, the translations of *the earth/the world of men* (TT1) and *tierra/el mundo terrenal* (TT2&TT3) are equally effective in conveying the original connotation of 红尘 (*hongchen*, red dust) and comprehensible for readers with Buddhist, Taoist and Christian backgrounds.

#### **6.1.1.2. Culturemes related to 水 (*shui*, water) and 冰 (*bing*, ice)**

The images of 水 (*shui*, water) and 冰 (*bing*, ice) commonly appear in Chinese literature text as a symbol for feminine purity as presented in Table 6.1.3:

Table 6.1.3 Translation of culturemes related to 水 (*shui*, water) and 冰 (*bing*, ice)

<b>Env.8 (Cpt.5)</b>	如冰水好空相妒，枉与他人作笑谈。
<b>TT1</b>	<u>Pure as ice and water</u> she arouses envy, Vain the groundless taunts that are cast.
<b>TT2</b>	<u>Su pureza de agua y hielo</u> despierta envidia. Los infundados reproches son dichos en vano.
<b>TT3</b>	Pero no provoca envidia <u>su pureza de agua o hielo</u> : sólo de burla servirá a los otros.

The poem in Table 6.1.3 appears in the HLM poem “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) to indicate the fate of Li Wan whose husband dies shortly after Li gives birth to their son. The “purity” of ice and water is closely related to sexual abstinence, especially in the context of extramarital sex. Therefore, in this context, 如冰水好 (*ru bing shui hao*, nice as ice and water) is used to indicate that Li Wan maintained her purity by preserving chastity for her husband.

However, in the TTs' cultures, the images of water and ice are not conventional metaphors linked to female purity. In particular, ice is more related to a cold personality or an unsympathetic character in the TTs' cultures (e.g., *a cold person/una persona fría*). In recognition of this, the three translators opt to add *pure/pureza* to create a new connection between the water image and chastity.

The image of ice is also commonly used in Chinese culture to describe the whiteness of women's skin (Table 6.1.4):

Table 6.1.4 Translation of culturemes related to 冰 (*bing*, ice)

<b>Env.9 (Cpt. 37)</b>	出浴太真冰作影
<b>TT1</b>	Like Lady Yang's shade, fresh from the bath, <u>ice-pure</u>
<b>TT2</b>	Como la sombra de la Dama Yang, fresca del baño, <u>pura como el hielo</u>
<b>TT3</b>	Recuerdan a Taizhen saliendo del baño, <u>helada como su sombra</u>

As seen in Table 6.1.4, 冰作影 (*bing zuo ying*, ice as shade) is used to describe the beauty of 杨太真 (Yang Taizhen), the beloved concubine of Emperor Xuanzong (685-762). The image of ice is used in this context to describe Yang's white skin, an essential standard by which female beauty is judged according to ancient Chinese aesthetic values. TT1 and TT2 add *pure/pura* in their translations to render the connotation explicit. In contrast, TT3 translates literally according to the ST which might give rise to misunderstandings in the TT culture as the ice image has an association with a distant or aloof personality.

The metaphorical mapping between "ice" and "purity" is not exclusively applicable to the description of female figures as it is also generally used to refer to objects. For example, the ice image is used in "咏白海棠" (*Yong Bai Haitang*, Poem of White Begonia) to describe the pure spirit and appearance of white begonia (Table 6.1.5):



Table 6.1.5 Translation of culturemes related to 冰 (*bing*, ice)

<p><b>Env.10 (Cpt.37)</b></p>	<p>半卷湘帘半掩门，<u>碾冰为土玉为盆。</u> 偷来梨蕊三分白，借得梅花一缕魂。</p>
<p><b>TT1</b></p>	<p>Half-rolled the bamboo blind, half-closed the door; <u>Crushed ice serves as mould</u> for jade pots. Some whiteness from the pear-blossom is stolen, Some of its spirit winter-plum allots.</p>
<p><b>TT2</b></p>	<p>La cortina de bambú medio enrollada, la puerta entornada; <u>El hielo picado hace de mantillo</u> para los tiestos de jade. Algo de la blancura de la flor de pero se escamotea, La ciruela invernal cede parte de su espíritu.</p>
<p><b>TT3</b></p>	<p>Medio enrollada, la cortina de bambú; entornada la puerta. <u>Hielo picado parece la tierra</u>, y jade las macetas. Roba a la flor del peral una parte de su blancura y le presta el florecido ciruelo una brizna de su espíritu fragante.</p>

In the poem, 碾冰为土 (*nian bing wei tu*, crushed ice serves as mould) is a symbolic rhetoric employed by the original author to depict the whiteness of a begonia flower: it is so pure in colour that it must have its roots in pure ice rather than muddy soil. However, as the ice image is not commonly linked to the purity connotation in the TTs' cultures, a literal translation might mislead the TT readers to consider that the Chinese

begonia was planted in real ice or ice-cold soil. In this instance, the metaphorical connotations of 碾冰为土 (*nian bing wei tu*, crushed ice serves as mould) have been sacrificed.

### 6.1.1.3. Culturemes related to 玉 (*yu*, jade)

玉 (*yu*, jade) is an ornamental mineral originating from Asia that has a high value due to its beautiful colour and lustre. 玉 (*yu*, jade) contains rich connotations in Chinese culture and was frequently used in HLM poetry to indicate personal appearance, virtues and character names.

#### 1) 玉 (*Yu*, Jade) as an indication for beauty

In Chinese culture, jades can be of various colours with white and green jades being most common. Jade is a frequent image across Chinese idioms to describe beautiful ladies, (e.g., 桃花玉面 (*taohua-yumian*, face as peach blossom and jade), 如花似玉 (*ruhua-siyu*, like flower and jade), and good-looking men (e.g., 面如冠玉 (*mianru-guanyu*, face as fine jade).

In HLM poetry, jade imagery is also used to describe female beauty and delicacy as seen in the two verses in Table 6.16:

Table 6.1.6 Translation of culturemes related to 玉 (yu, jade)

<b>Env.11 (Cpt.1)</b>	蟾光如有意，先上 <u>玉人</u> 楼。
<b>TT1</b>	If sensibility were in its power The moon should first light up <u>the fair one's</u> bower
<b>TT2</b>	Si la sensibilidad estuviera entre sus capacidades, Para comenzar la luna encendería la alcoba de <u>la bella</u> .
<b>TT3</b>	Si viene a tocarme la luz de la luna, que lleve mi amor a <u>su</u> pabellón.
<b>Env.12 (Cpt.78)</b>	婉姬将军林四娘， <u>玉为肌骨铁为肠</u> 。
<b>TT1</b>	Fourth Mistress Lin, Lovely General, Had <u>jade-like beauty</u> but an iron will.
<b>TT2</b>	Cuarta señora Lin, Adorable General, Tuvo <u>belleza de jade</u> pero férrea voluntad.
<b>TT3</b>	Cuarta señora Lin, General Adorable. <u>Carne, hueso de jade</u> . Y corazón de hierro.

玉人 (*yuren*, jade person) refers to the “fair lady” as being “fine” as jade. In Env.11 presented in Table 6.1.6, jade images are omitted in the three TTs via either description or reduction techniques. The omission of ST images might result from the different connotations of jade found in the different TTs’ cultures, especially when used in reference to a female context. In English, jade is linked to the derogatory image of a

disrepute woman/flirtations girl (Merriam-Webster, 2020), which is diametrically opposed to its connotation in the ST. It is probably out of the same consideration that TT1 adds an in-text explanation to translate 玉 (*yu*, jade) as *jade-like beauty*. Such a translation helps to clarify the ST appearance mapping to avoid an erroneous interpretation by the English culture. In Spanish, jade is mainly recognised as a type of gem originating from Asia without any derogatory meaning (RAE, 2014; Moliner Ruiz, 1998). Consequently, 玉为肌骨 (*yu wei jigu*, jade as bones and flesh) is translated in TT3 via calque with no further clarification.

Apart from implying the beauty of female figures, jade is also used in HLM poetry to depict the beauty of objects (e.g., 秀玉 (*xiu yu*, elegant jades) for the elegant bamboo stalks) and abstract concepts (e.g., 珠玉 (*zhuyu*, pearls and jades) to describe beautiful verses) as seen in Table 6.1.7:

Table 6.1.7 Translation of culturemes related to 玉 (*yu*, jade)

No.	ST	Literal translation	TT1	TT2	TT3
Env.13 (Cpt.37)	神仙昨日降都门， 种得蓝田玉一盆。	jade of Lantian	rare jade	jade excepcional	jade de Lantian <sup>1</sup>
Env.14 (Cpt.48)	翡翠楼边悬玉镜， 珍珠帘外挂冰盘	jade mirror	mirror of jade	espejo de jade	espejo de jade

<b>Env.15</b> <b>(Cpt.18)</b>	秀玉初成实，堪宜 待凤凰。	elegant jade	jade stalks	tallos de jade	jades elegantes <sup>2</sup>
<b>Env.16</b> <b>(Cpt.18)</b>	珠玉自应传盛世， 神仙何幸下瑶台。	pearls and jades	rare verses	insignes versos	versos preciosos de jade y perla.

<sup>1</sup>Jade de Lantian: Lantian es un lugar que está en la provincia de Shanxi, muy famoso por el jade que produce.

<sup>2</sup>Jades elegantes: alude a los bambúes.

When alluding to objects, jade metaphors are typically constructed based on the colour features of jade. For example, the moon is compared to 玉盘 (*yupan*, jade plate) due to their similar white colours, and the stalk is compared to 秀玉 (*xiu yu*, elegant jades) due to their similar green colours. The jade images are preserved in these instances based on the translators' presumption that readers of the TTs would have a general idea of the gem's appearance and colours. As compared to TT1 and TT2, TT3 preserves the original jade cultureemes in a more intact manner with the addition of endnotes. For example, for 蓝田玉 (*Lantian yu*, jade of Lantian) and 秀玉 (*xiu yu*, elegant jades), TT1 and TT2 translate as *rare jade/jade excepcional* and *jade stalks/tallos de jade*, omitting the ST attributes of 蓝田 (*Lantian*) and 秀 (*xiu*, elegant). In contrast, TT3 adopts a more faithful translation and explains the cultural information and original metaphor via amplification.

TT3's preference for amplification is also seen in the rendering of the abstract metaphor 珠玉 (*zhuyu*, pearls and jades). Specifically, the ST metaphor is preserved and explained by an in-text insertion whereas TT1 and TT2 substitute the ST metaphor with descriptive expressions. In these cases, TT3 presents a clear intention of introducing the ST cultural elements and rhetorical conventions to the TT culture.

## 2) 玉 (*yu*, jade) as an indication for morality

In Chinese culture, jade has long been acknowledged to symbolise a specific set of virtues including spiritual purity, honesty, integrity, compassion, and benevolence. The moral attribute of jade is recognised in *Liji* (礼记, *Book of Rites*) wherein Confucius advocated that “a gentleman should compare his morality with the jade's virtue.”<sup>47</sup> Jade also frequently appears across Chinese idiom to describe people with nice qualities. For example, 冰心玉壶 (*bingxin-yuhu*, an ice heart in the jade pot) describes upright people free from any corruption or filthiness; 温润如玉 (*wenrun-ruyu*, gentle and lustrous as jade) describes gentlemen with a compassionate and mild character.

In HLM poetry, the jade image also has spiritual aspects as presented in Table 6.1.8:

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<sup>47</sup> Literal translation conducted by author of the present research of “君子比德如玉” in 论语 (*Lun Yu*, The Analects of Confucius). Retrieved May 28, 2020, from <https://ctext.org/liji/pin-yi/zhs>

Table 6.1.8 Translation of culturemes related to 玉 (yu, jade)

<b>Env.17 (Cpt.37)</b>	玉是精神难比洁，雪为肌骨易销魂。
<b>TT1</b>	<u>Her spirit's purity surpasses jade,</u> Her gentle form is ravishing as snow.
<b>TT2</b>	<u>La pureza de su espíritu supera al jade,</u> Su amable forma encanta, como la nieve.
<b>TT3</b>	<u>No se puede comparar el jade con la pureza de su espíritu.</u> Su cuerpo, como la nieve, encanta el alma,
<b>Env.18 (Cpt.37)</b>	出浴太真冰作影，捧心西子玉为魂。
<b>TT1</b>	Like Lady Yang's shade, fresh from the bath, ice-pure, Or Xi Shi's mournful <u>spirit fair as jade.</u>
<b>TT2</b>	Como la sombra de la Dama Yang, fresca del baño, pura como el hielo, O el espíritu en pena de Xi Shi, <u>bello como el jade.</u>
<b>TT3</b>	Recuerdan a Taizhen saliendo del baño, helada como su sombra, <sup>1</sup> o evocan a Xizi acariciándoles el corazón, <u>jade como su espíritu.</u> <sup>2</sup>

<sup>1</sup>Taizhen fue la concubina favorita del emperador Xuanzong de la dinastía Tang.

<sup>2</sup>Xizi: La bella Xi Shi. Véase la nota 8 del capítulo III: «Xi Shi: “La belleza del Oeste” o “la de las Cejas Fruncidas”, belleza legendaria de la época de Primavera y Otoño (770 a. C.-470 a. C.). Según Zhuangzi, cuando le dolía el corazón fruncía sus cejas, lo que no hacía sino acrecentar su belleza».

In Env.17, the linkage between jade and spiritual purity is already made explicit in the ST context and as such, the three TTs all opt for the calque technique. However in Env.18, the linkage between jade and morality is concealed by a more neutral

expression 玉为魂 (*yu wei hun*, jade as spirit), without a clear suggestion of the jade's positive connotation. In this case, a mere calque might be insufficient to rebuild the original metaphor and so, all TTs opt for the amplification technique instead by either adding in-text explanations (as seen in TT1 and TT1) or an endnote (as seen in TT3).

### 3) 玉 (*Yu*, Jade) as an indication for nobility and wealth

In Chinese ancient courts, jade was considered a representation of the imperial power or authority. For example, 玉玺 (*yuxi*, imperial jade seal) was regarded as the highest symbol of imperial power, 玉册 (*yuce*, jade slips) were used by Chinese emperors in ancient sacrificial activities for heaven worship, and 玉佩 (*yupe*, jade pendants) were popular accessories amongst ancient aristocrats as symbols of royal position (Yang Boda, 1995).

In HLM poetry, jade images appear in two cases as indications of imperial and aristocratic status:



Table 6.1.9 Translation of culturemes related to 玉 (yu, jade)

<b>Env.19 (Cpt.18)</b>	香融金谷酒，花媚玉堂人。
<b>TT1</b>	Scents heady as the wine from Golden Dell, Bind all in these <u>jade halls</u> with flowery spell.
<b>TT2</b>	Aromas intensos como el vino de la Hondonada de Oro, Con su florido encanto enlazan estos <u>ámbitos de jade</u> .
<b>TT3</b>	con el aroma del vino del valle de Oro, y las flores alegran la primavera de los <u>salones de Jade</u> <sup>1</sup> .
<b>Env.20 (Cpt.1)</b>	时逢三五便团圆，满把清光护玉栏。
<b>TT1</b>	On the fifteenth the moon is full, Bathing <u>jade balustrades</u> with her pure light.
<b>TT2</b>	El quince la luna llena, Baña con luz pura <u>las balaustradas de jade</u> .
<b>TT3</b>	El día quince la luna llena baña con luz pura <u>las balaustradas de jade</u> .

<sup>1</sup>Salones de Jade: se refiere a los palacios que habitaban las consortes y concubinas imperiales.

The first couplet of Table 6.1.9 comes from “大观园题咏” (*Da Guan Yuan Tiyong*, Inscriptions for the Grand View Garden). 大观园 (*Da Guan Yuan*, the Grand View Garden) is a large landscaped garden built on the compounds of Ning Mansion and Rong Mansion to celebrate the return of Yuanchun when she first visited home as an

Imperial Concubine. 玉堂 (*yutang*, jade hall) is a general reference to the imperial concubine's palace in Chinese courts, which is used in this context to highlight Yuanchun's noble identity. TT1 and TT2 translate by calque which might mislead the TT readers to consider the jade hall as a specific building in the Grand View Garden. In comparison, TT3 distinguishes the term by capitalising the first letter and providing further explanation with an endnote to avoid possible confusion.

玉栏 (*yu lan*, jade balustrades) may have polysemantic meanings in this context. Some scholars argue that 玉栏 (*yu lan*, jade balustrades) is actually a euphemistic synonym for “white marble” (Zhao Bi, 2012, p. 275). White marble was also an expensive architectural material in ancient China typically used in the construction of imperial and aristocratic buildings; thus, the white marble and jade images have a similar function to indicate nobility and wealth. Furthermore, 玉栏 (*yu lan*, jade balustrades) can also be interpreted as a metaphor to describe the lustrous balustrades under the white moonlight, especially considering that the moon was also referred to as 玉镜 (*yujing*, jade mirror) in HLM verses (see table 6.1.7). In the TTs, the translators translate by calque to preserve the jade images either out of their unawareness of the “white marble” connotation, or as part of a purposeful strategy to restore the original metaphor.

#### 4) 玉 (*Yu*, Jade) as an indication of character names

Jade is an essential element in HLM and is used to form the names of important characters such as Daiyu, Baoyu and Miaoyu as seen in Table 6.1.10. The jade image in

these names indicate the characters' spiritual purity and is essential to the construction of the novel's theme.

Table 6.1.10 Translation of culturemes related to 玉 (yu, jade)

<b>Env.21 (Cpt.5)</b>	玉带林中挂，金簪雪里埋。
<b>TT1</b>	Buried in snow the broken golden hairpin And <u>hanging in the wood the belt of jade</u> .
<b>TT2</b>	Quebrada, enterrada en la nieve la horquilla de oro, Y <u>en el bosque colgando el cinturón de jade</u> .
<b>TT3</b>	<u>Aquel cinturón de jade queda colgado en el bosque.</u> y sepultada en la nieve aquella horquilla dorada. <sup>1</sup>
<b>Env.22 (Cpt.37)</b>	淡极始知花更艳，愁多焉得玉无痕？
<b>TT1</b>	Only true whiteness dazzles with its brightness; Can so much sadness leave a flawless <u>jade</u> ?
<b>TT2</b>	Sólo la verdadera blancura deslumbra con su brillo; ¿Puede haber un <u>jade</u> sin tacha con tanto dolor?
<b>TT3</b>	extremada, su sencilla blancura nos dice que la flor es más brillante. <sup>2</sup> ¿Cómo no va a tener manchas el <u>jade</u> , si es tan triste?

<sup>1</sup>Las imágenes compuestas por dos árboles y un cinturón de jade hacen referencia a Lin Daiyu. El carácter Lin representa el Bosque con dos árboles. Por otra parte su nombre generacional está formado por un primer carácter Dai, que significa «Cinturón» y un segundo, Yu, «Jade».

<sup>2</sup>Baochai se refiere en este verso a sí misma, y en el siguiente se burla de Baoyu y Daiyu.

In HLM, jade serves as a telling witness of the spiritual love between Daiyu and Baoyu. The name of 林黛玉 (Lin Daiyu) can be interpreted in two ways: first, as is depicted in Env.21, her name is pronounced in the same way as 林带玉 (*lin daiyu*) meaning “belt of jade in the forest.” The second interpretation is that Lin Daiyu pronounces similar to 灵代玉 (*ling daiyu*, spirit as jade); thus although Daiyu was not born with a jade (as in the case of Baoyu, who was born with a jade in mouth), the jade was in fact concealed in her spirit that could only be reached by Baoyu with his 通灵宝玉 (*tongling baoyu*, precious jade that reaches to the spirit). Across all TTs, the translators recognise the importance of preserving the jade images in Daiyu’s name, yet translate the images using different techniques. TT1 and TT2 translate simply by calque, whereas TT3 adds an endnote to explain the underlying meaning of the name. The calque technique might be adopted due to the translators’ goal to produce a more succinct text, whereas the amplification technique would help TT readers to recognise the homophonic metaphors found in the ST that are highly relevant to understanding the novel’s theme.

In HLM, the jade image is also used to indicate the fate of the character Miaoyu in “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Registers of Twelve Beauties of Jinling) as seen in Table 6.1.11:

Table 6.1.11 Translation of culturemes related to 玉 (yu, jade)

<b>Env.23 (Cpt.5)</b>	可怜 <u>金玉质</u> ，终陷淖泥中。
<b>TT1</b>	Alas, though <u>fine as gold or jade</u> , She sinks at last in the mire.
<b>TT2</b>	Aunque <u> fina como el jade o el oro</u> , Termina por hundirse en el fango.
<b>TT3</b>	es <u> fina como el jade y noble como el oro</u> , pero ha de acabar sepultada en el fango. <sup>1</sup>

<sup>1</sup>Se trata de la joven abadesa Miaoyu («Jade Místico»), víctima de un bandido tras ser raptada.

妙玉 (Miaoyu), whose name means the “mystic jade”, is a young nun that resembles Daiyu in both appearance and personality. The image of jade in Miaoyu’s name indicates her pursuit of an ascetic and pure life, free from secular filth. In the three translations, the quality of jade is translated as *fine/fina* to restore the commendatory connotation of jade found in the ST.

### 6.1.2. Culturemes of astronomical features

Section 6.1.2 presents an elaborate discussion of astronomical culturemes by analysing the translation of culturemes related to 天 (*tian*, heaven) and constellation terminologies, including 箕斗 (*Ji-Dou*, Dustpan and Wine Cup), 宝婺 (*Baowu*, the Lady Mansion), and 牛女 (*Niu-Nü*, the Cowherd and Weaving Maid).

### **6.1.2.1. Culturemes related to 天 (*tian*, heaven)**

天 (*tian*), which literally means heaven, is a crucial concept in Chinese mythology, philosophy, and religion. The image of 天 (*tian*) are used in the poems of HLM mainly with three objectives: to indicate the immortal world (仙界, *xianjie*), power, and degree.

#### **1) Heaven as an indication of the immortal world (仙界, *xianjie*)**

In Taoism and Confucianism, 天 (*tian*, heaven) is mentioned in relation to the opposite concept of 地 (*di*, earth). These two aspects of cosmology are believed to maintain the two poles of the Three Realms, with the middle realm occupied by Humanity. Heaven is believed to be where the immortals and fairies live, while the lower world is occupied by demons and ghosts (Robinet, 1985).

In HLM, the heaven image is also used to indicate the immortal world, as reflected in the excerpts included in Table 6.1.12:

Table 6.1.12 Culturemes related to heaven with the indication of immortal world

No.	ST	Literal Translation	TT1	TT2	TT3
Env.24 (Cpt.18)	天上人间诸景备， 芳园应锡大观名。	heaven and the world of men	earth and heaven	el cielo y la tierra	No hay en el mundo un lugar igual.
Env.25 (Cpt.50)	天上人间两渺茫， 琅玕节过谨提防。	heaven and the world of men	heaven and the world of men	el cielo y el mundo de los hombres	el cielo y el mundo de los hombres
Env.26 (Cpt.50)	天机断缟带， 海市矢绀绢。	heavenly loom	heavenly loom	el telar celestial	el telar celeste <sup>1</sup>
Env.27 (Cpt.70)	天机烧破鸳鸯锦， 春酣欲醒移珊枕。	heavenly loom	heaven's loom	el telar del cielo	el telar del cielo

<sup>1</sup>Según una leyenda, la estrella Vega es una tejedora que vive en el Palacio Celestial.

In Table 6.1.12, the heaven imagery is used to form the culturemes of 天机 (*tianji*, the heavenly loom) and 天上人间 (*tianshang renjian*, heaven and the world of men). 天机 (*tianji*, the heavenly loom) in Env.26 and Env.27 is related to the ST legend that clouds and snow are white brocades woven by fairies with heaven's loom. TT1 and TT2 preserve the ST term via calque probably out of consideration for a succinct text. In contrast, TT3 adds an endnote to explain the cultural information hidden behind the expression, manifesting more awareness of cultural dissemination.

天上人间 (*tianshang renjian*, heaven and the world of men) appears in two instances with different connotations. Env.24 presents the all-inclusive view of the Grand View Garden, whereas Env.25 uses the great distance between heaven and earth to highlight the separation between the world before and after death (see Table 6.1.13):

Table 6.1. 13 Translations of 天上人间 (*tianshang renjian*, heaven and the world of men)

<b>Env.24 (Cpt.18)</b>	天上人间诸景备，芳园应锡大观名。
<b>TT1</b>	For these, the finest sights of <u>earth and heaven</u> , Not fitter name than “Grand View” can be found.
<b>TT2</b>	Para estos paisajes, los mejores del <u>cielo y de la tierra</u> , No cabe otro nombre que “Vista Sublime.”
<b>TT3</b>	<u>No hay en el mundo un lugar igual</u> , Merece llamarse Vista Sublime.
<b>Env.25 (Cpt.50)</b>	天上人间两渺茫，琅玕节过谨提防。
<b>TT1</b>	Vanished from <u>heaven and the world of men</u> , The bamboo frame bids us beware!
<b>TT2</b>	¡Desvanecido del <u>cielo y del mundo de los hombres</u> , El marco de bambú nos dice su advertencia!
<b>TT3</b>	Desvanecido <u>del cielo y del mundo de los hombres</u> , el marco de bambú nos dice su advertencia:



In Env.24, 天上人间 (*tianshang renjian*, heaven and the world of men) is literally translated in TT1 and TT2, whereas TT3 reduces the image of heaven and translates in a more descriptive manner. In fact, the term appears here not only as a depiction of the extraordinary scene of the Garden, but also indicates that the Garden is the epitome of feudal society including the lives of both the noble class (*the heaven*) and ordinary people (*the world of men*). The literal translation in TT1 and TT2 that keeps the original expression in the ST allows for greater interpretation on the part of the readers, whereas the translation in TT3 leads to the association with the splendid view of the Garden.

Env.25 comes from the “灯谜诗” (*Dengmi Shi*, Poem of Lantern Riddle) composed by Baoyu. 天上人间 (*tianshang renjian*, heaven and the world of men) is used to allude to the tragic destiny of Daiyu who is separated from Baoyu (Daiyu’s lover) due to her early death. The first line in Env.25 contains intertextual segments originating from the poems of Bai Juyi (772-846) and Li Yu (937-978). Both are poems composed to express condolences to the departure of beloved ones:

别时容易见时难，

流水落花春去也，

天上人间。

Easy to say goodbye but hard to reunite,

Spring leaves, along with the flowers drifting away on the stream,

We are apart in heaven and the world of man.<sup>48</sup>

李煜《浪淘沙》 [Li Yu, *Lang Tao Sha*, Waves Washing the Sand]

含情凝睇谢君王，一别音容两渺茫。

Tears in eyes, she bade thank to her lord;

His sound and voice vanished ever since they parted.<sup>49</sup>

白居易《长恨歌》 [Bai Juyi, *Chang Hen Ge*, Songs of Ever-lasting Regret]

In 天上人间 (*tianshang renjian*, heaven and the world of men), the vast distance between heaven and earth has been metaphorically mapped onto the eternal separation between the living and the dead. The metaphor is constructed based on the common understanding in the ST culture that people would go up to heaven after their death, being consequently separated from people remaining on earth. This metaphor is also shared by the TTs' cultures and as such, the literal translations adopted in the TTs would be sufficient to restore the ST term's connotation.

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<sup>48</sup> Literal translation conducted by the author of the present thesis.

<sup>49</sup> Literal translation conducted by the author of the present thesis.

## 2) Heaven as an indication of divine and imperial power

In the ST culture, “heaven” is widely acknowledged as synonymous with the supreme God known as 老天爷 (*Laotianye*, old heaven lord) who controls natural laws and human fate (CASS, 2020) In HLM poetry, 天运 (*tianyun*, heavenly fate) represents a fatalistic view and obedient attitude towards God’s status that has roots in Confucianism, appealing people to “know and revere the heavenly fate.”<sup>50</sup> The predominant power of heaven is represented in the excerpts presented in Table 6.1.14:

Table 6.1.14 Culturemes related to heaven with the indication of divine power

<b>Env.28 (Cpt.22)</b>	天运人功理不穷，有功无运也难逢。
<b>TT1</b>	No end to the labours of men, to <u>heaven’s decrees</u> , But labour unblessed by Heaven will fruitless be.
<b>TT2</b>	No cesan los trabajos humanos, ni <u>los decretos celestiales</u> , Pero será estéril el trabajo sin bendición celestial.
<b>TT3</b>	No cesan los trabajos humanos ni <u>los decretos del cielo</u> , pero sin la bendición del cielo sería estéril el trabajo humano.

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<sup>50</sup> Literal translation conducted by the author of the present thesis of “知天命，畏天命” in 论语 (*Lun Yu*, The Analects of Confucius).

<b>Env.29 (Cpt.78)</b>	卿偃然而长寝兮，岂 <u>天运</u> 之变于斯耶？
<b>TT1</b>	You are resting now in peace; Is it <u>destiny</u> that has thus changed my life?
<b>TT2</b>	Ahora descansas en paz. ¿Es el <u>destino</u> el que ha cambiado así mi vida?
<b>TT3</b>	Ahora descansas eternamente; ¿Acaso es ésta la <u>mudanza natural</u> ?

In these two couplets, 天运 (*tianyun*, heavenly fate) refers to the fate predetermined by heaven that is beyond human conjecture and control, just like the movement of the universe and nature. In the TTs' cultures, *heaven* is also widely recognised as a synonym for God that represents the supreme power in determining human destiny, for example, *heaven helps someone* in English refers to a man blessed by God's power (Merriam-Webster, 2020); *¡Valedme, cielos!* In Spanish emphasises God's will in determining human destiny (RAE, 2014). Due to the similar power dynamic between human beings and heaven/God in both the ST and TTs' cultures, 天运 (*tianyun*, heavenly fate) in Env.28 is translated literally in the TTs as *heaven's decree/los decretos celestiales/decretos del cielo*.

In Env.29, TT1 and TT2 opt for a descriptive translation of 天运 (*tianyun*, heavenly fate) as *destiny/destino* to make explicit the ST term's connotation. TT3 translates as *la mudanza natural*, which manifests a Taoist thought that the universe and nature move

by their own rules and principles, and that human beings should act in accordance with natural forces as well as accept the changes of life.

The power of heaven is represented by emperors in the world of men as Chinese emperors are believed to acquire power directly from heaven, which constitutes the concept of “Mandate of Heaven” in ancient Chinese dynasties (Zhao Dingxin et al., 2012). Therefore, a Chinese emperor is also recognised as 天子 (*tianzi*, the son of heaven) whose deity extends even to his royal court and troops, for example, 文曲星 (*Wenquxing*, the God of Megrez) refers to royal officials with exceptional literary talent, 天兵 (*tianbing*, troops of heaven) refers to the imperial troops. Heaven culturemes related to imperial powers are presented in Table 6.1.15:

Table 6.1.15 Culturemes related to heaven with the indication of imperial power

<b>Env.30 (Cpt.78)</b>	王率天兵思剿灭，一战再战不成功。
<b>TT1</b>	The prince led <u>Imperial troops</u> to wipe them out; One battle, then another—they lost the day.
<b>TT2</b>	Para exterminarlos condujo el príncipe <u>las tropas imperiales</u> ; Una batalla, luego otra, mas fueron derrotados.
<b>TT3</b>	Él príncipe Heng, el de los Largos Días, convoca a <u>las tropas imperiales</u> . A cada batalla sucede una derrota.

<b>Env.31 (Cpt.78)</b>	天子惊慌恨失守，此时文武皆垂首。
<b>TT1</b>	The city's loss appalled the <u>Emperor</u> , Generals and ministers hung their heads in shame.
<b>TT2</b>	La pérdida de la ciudad espantó al <u>emperador</u> , Generales y ministros agacharon la cabeza avergonzados.
<b>TT3</b>	La pérdida de Qingzhou espantó al <u>emperador</u> , y generales y ministros agacharon la cabeza, avergonzados.

However, 天子 (*tianzi*, the son of heaven) in Christian culture is almost regarded exclusively as a reference to Jesus, son of the heavenly God. Therefore, a literal translation of the term may well give rise to cultural mismatches in the TTs culture. The TTs show awareness to avoid such confusion in their choice to translate 天子 (*tianzi*, the son of heaven) as *Emperor/emperador*, and 天兵 (*tianbing*, troops of heaven) as *Imperial troops/tropas imperiales*.

### 3) Heaven as an indication of profundity and permanency

天 (*tian*, heaven) in Chinese is also commonly used in idioms to indicate profundity and permanency. For example, 天高地厚 (*tiangao-dihou*, the height of heaven, the thickness of earth) refers to the profound mystery and complexity of matters. 天长地久 (*tianchang-dijiu*, long-lasting as heaven and earth) refers to the permanent relationship that exists so long as heaven and earth do. Similar expressions can be found in HLM verses presented in Table 6.1.16:

Table 6.1.16 Culturemes related to heaven with the indication of degree

<b>Env.32 (Cpt.5)</b>	情天情海幻情深，情既相逢必主淫。
<b>TT1</b>	<u>Love boundless as sea and sky is but illusion;</u> When lovers meet, lust must be king.
<b>TT2</b>	<u>El amor infinito como el cielo y el mar no es sino una ilusión;</u> En cada reunión la lujuria de los amantes reina.
<b>TT3</b>	<u>El amor es infinito como el mar y como el cielo.</u> La reunión de dos lascivos en lujuria acabará.

In Table 6.1.16, the heaven image is used in combination with the sea image to describe the profundity of love. However, “heaven” is not a conventional image to metaphorically describe love in neither English nor Spanish, which might confuse the target readers if translated by calque. In the translations, the love metaphor has been rendered into simile by adding *boundless as/infinito como* in an attempt to introduce the ST metaphorical mapping into the TL culture.

#### 6.1.2.2. Terminology from Chinese constellations

The names of constellations in HLM are mostly related to ancient Chinese myth and traditional legends, appearing most commonly in the “中秋夜大观园即景联句” (*Zhongqiu Ye Da Guan Yuan Jijing Lianju*, Collective Poem of Mid-autumn Night in the Grand View Garden) and presented here in Table 6.1.17:

Table 6.1.17 Translation of constellation terminologies in “中秋夜大观园即景联句” (*Zhongqiu Ye Da*

*Guan Yuan Jijing Lianju*, Collective Poem of Mid-autumn Night in the Grand View Garden)

<b>Env.33 (Cpt.76)</b>	撒天箕斗灿， 匝地管弦繁。
<b>TT1</b>	The sky above is sprinkled with <u>bright stars</u> , And everywhere sweet strings and pipes resound.
<b>TT2</b>	Arriba claveteada de <u>estrellas</u> la bóveda celeste, Y por doquier resuenan dulces flautas y cuerdas.
<b>TT3</b>	Sembrada de <u>estrellas</u> , refulge la bóveda del cielo, y cubren la tierra los sonos espesos de flautas y cuerdas.
<b>Env.34 (Cpt.76)</b>	宝婺情孤洁， 银蟾气吐吞。
<b>TT1</b>	Lonely and pure <u>the Lady of the Star</u> , The <u>Silver Toad</u> <sup>1</sup> puffs and deflates the moon.
<b>TT2</b>	Solitaria y Pura <u>la Dama de la Estrella</u> , El <u>Sapo de Plata</u> <sup>2</sup> sopla y desinfla la luna.
<b>TT3</b>	Solitaria y pura, <u>la Estrella del Otoño</u> , y el <u>Sapo de Plata</u> , <sup>3</sup> que aspira y que sopla.



<b>Env.35 (Cpt.76)</b>	犯斗邀 <u>牛女</u> ， 乘槎待帝孙。
<b>TT1</b>	One soars on high to greet <u>Weaving Maid and Cowherd</u> . One sails a barque to <u>the heavenly maiden fair</u> .
<b>TT2</b>	Uno se eleva por las alturas a saludar a <u>la Tejedora y al Vaquero</u> . <sup>4</sup> Uno conduce un barco hasta donde <u>la bella virgen celestial</u> .
<b>TT3</b>	Sube hasta el cielo a saludar a <u>la Tejedora y al Vaquero</u> . <sup>5</sup> En un barco visita a <u>la nieta del Emperador Celestial</u> . <sup>6</sup>

<sup>1</sup>According to ancient Chinese folklore, the Silver Toad swallowed then spat out the moon, making it wax and wane.

<sup>2</sup>Según el antiguo folklore chino, el Sapo de Plata se trago la luna y luego la escupió, haciéndola menguar y crecer.

<sup>3</sup>Chang E habita con forma de sapo en la luna.

<sup>4</sup>Según el folklore chino la Tejedora (Vega de Lira) y el Vaquero (Altar de Águila) descuidaron sus tareas luego de haberse casado y la Diosa de los Cielos, abuela de ella, los separó con la Vía Láctea, dejándolos reunirse una vez al año, la noche del séptimo día del séptimo mes, gracias a un puente de urracas.

<sup>5</sup>En la mitología china, la estrella llamada Vaquero es un pastor que se casó con la Tejedora (Vega).

Ambos viven a orillas del Río Celestial (la Vía Láctea).

<sup>6</sup>La nieta del Emperador Celestial: otro nombre para la Tejedora.

The poem is composed on the night of the Mid-autumn Festival when the Jia family gathers to celebrate the last family reunion in a sad atmosphere. The poem begins with a pretended air of cheerfulness, but ends in a sorrowful tone indicating the imminent decline of the family.

箕斗 (*Ji-Dou*, Dustpan and Wine Cup) refers to the *Ji* Mansion and the *Dou* Mansion of the Twenty-eight Mansions<sup>51</sup> in ancient Chinese constellations. The *Ji* Mansion comprises stars that form the shape of a dustpan and is located in the southern part of the sky. The *Dou* Mansion is a constellation made up by stars that form the shape of a Chinese wine cup and is located in the northern part of the sky (CASS, 2020). The compound term 箕斗 (*Ji-Dou*, Dustpan and Wine Cup) is used in this context as a general reference to the bright stars, depicting the starry night with the intention of presenting a thriving scene to camouflage the declining tendency of the family. The three translators all opt for a generalised term to restore the original function of term.

宝婺 (*Baowu*, the Lady Mansion) is also one of the Twenty-Eight Mansions of Chinese constellations, referring to the star group in the shape of the Chinese character 女 (*nü*, lady). The star becomes brightest in October around the Mid-Autumn Festival and as such, is also known as the Star of Autumn. TT1 and TT2 translate according to the literal meaning without further explanation, which might give confuse TT readers. TT3 translates by using the name *la Estrella del Otoño* to make explicit its seasonal association in order to create a connection with the poetic theme.

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<sup>51</sup> Ancient Chinese divided the region near the ecliptic into four parts, and each part contains seven mansions, which in all constitute the Chinese constellation system of 28 mansions. By lining up the seven mansions in each region, people assigned four mysterious animals to the four regions: Azure Dragon (青龙) to the east, Black Tortoise (玄武) to the north, White Tiger (白虎) to the west, and Vermilion Bird (朱雀) to the south.

In the ST culture, 银蟾 (*yinchān*, silver toad) is a typical symbol for the moon. The metaphorical convention originates from Chinese legend: Chang'e stole the elixir from her husband Houyi<sup>52</sup> and ascended to the moon where she transformed into a Silver Toad (Yuan Ke, 1985). Later, the silver toad has become a synonym for the moon in classical Chinese poetry. For example, in Env.34 presented in Table 6.1.17, the silver toad represents the moon while the toad's breath represents the clouds around the moon.

The three translations all adopt the amplification technique to explain the legend. TT1 and TT2 translate as *The Silver Toad puffs and deflates the moon/El Sapo de Plata sopla y desinfla la luna*, adding in-text moon images as an attempt to make the metaphor explicit. However, they misunderstood the meaning of the original text; what the toad puffs was actually clouds and not the moon. Moreover, the explanations in the paratextual notes appear inconsistent with the original legend recorded in the ST culture. The rewritings might be a conscious strategy on the part of the translators to render the metaphor logical for and comprehensible to TT readers. In comparison, the endnote in TT3 appears more faithful to the ST mythological record, even though it may lead TT readers into the doubt: why would the beautiful lady Chang'e transform herself into a toad? Interestingly, such doubt is also flagged by Nida (1945, p. 198) who cites the “egg stand” Chinese custom to highlight translation difficulties in a cross-cultural context: A faithful translation might place strain upon the credulity of the original when the ST

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<sup>52</sup> The heroic archer in Chinese legend who rescued human beings from the extreme heat by shooting down nine suns and leaving only one sun in the sky.

custom or legend is beyond the understanding of the TT culture, whereas a rewrite might make more sense to readers even though it is not a faithful translation.

牛女 (*Niu-Nü*, the Cowherd and Weaving Maid) refers to 织女星 (*Zhinüxing*, the star of Weaving Maid), and 牛郎星 (*Niulangxing*, the star of Cowherd) corresponds to Vega and Altair in the Western constellation. The Chinese names of the two stars originated from the love story between the Weaving Maid and the Cowherd: The Weaving Maid descended to earth without the authorisation of the Celestial Emperor<sup>53</sup> and then fell in love with the Cowherd on earth. The secret love between the two young people irritated the Celestial Emperor, who punished them by forcing them to live separately on either side of the Milky Way and permitting them to reunite only once a year (Yuan Ke, 1985, p. 82). The three TTs all preserve the literal translation of 牛女 (*Niu-Nü*, the Cowherd and Weaving Maid). TT2 and TT3 even add paratextual notes to explain the origins of the star names; such a method is faithful to the original text in form while also imparting aspects of Chinese culture into the TTs' cultures.

TT3 differs significantly from both TT1 and TT2 in its translation of 帝孙 (*Disun*, the Granddaughter of the Heavenly Emperor). *Disun* is another name for the star of the Weaving Maid who is believed to be the granddaughter of the Celestial Emperor. TT3

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<sup>53</sup> The Jade Emperor (玉帝, *Yudi*), also commonly known in China as 天公 (*Tiangong*, the Heavenly Duke), is one of the primordial emanations of Taoism and is thought to reign over the imperial court in heaven. The Jade Emperor is the grandfather of the Weaving Maid (织女, *Zhinü*).

adopts a literal translation in the text and makes the connotation explicit by adding an endnote. In TT1 and TT2, the translators translate 帝孙 (*Disun*, the Granddaughter of the Heavenly Emperor) with *the heavenly maiden fair/la bella virgen celestial* in order to establish association with the star of the Weaving Maid, mentioned in the previous line.

Apart from the intensive appearance in the “Collective Poem of Mid-autumn night in the Grand View Garden,” culturemes of constellations also appear in other poems of HLM as seen in Table 6.1.18:

Table 6.1.18 Translation of terminologies of Chinese constellation

<b>Env.36 (Cpt.50)</b>	葭动飞灰管，阳回斗转杓。
<b>TT1</b>	Ash flying from the pipe shows the change of season, <u>The Dipper turns</u> and longer the nights grow.
<b>TT2</b>	Las cenizas que vuelan de la pipa muestran el cambio de estación, <u>La Osa Mayor se vuelve</u> y las noches se alargan.
<b>TT3</b>	La ceniza de los cálamos anunciará la primavera, y el Yang se acercará cuando <u>el Dou mueva su Taza</u> . <sup>1</sup>

<b>Env.37 (Cpt.50)</b>	幽梦冷随红袖笛，游仙香泛 <u>绛河槎</u> 。
<b>TT1</b>	Like fairy bark on <u>red stream</u> floating free, Fluting drifts chill in the dreaming maiden's bower.
<b>TT2</b>	Como corteza de hadas flotando libre sobre <u>un arroyo rojo</u> . En el refugio de la muchacha sonadora un frio de flautas entumece.
<b>TT3</b>	Al compás de la flauta que tocan las muchachas me toma un sueño. Por él navegan las hadas en barcos perfumados sobre <u>el Río Celestial</u> .
<b>Env.38 (Cpt.78)</b>	望伞盖之陆离兮，抑箕尾之 <u>光耶</u> ？
<b>TT1</b>	So bright and sparkling your canopy Is it the <u>radiance from the zodiac's tail</u> ?
<b>TT2</b>	Tu dosel tan luminoso y deslumbrante, ¿Es el fulgor de <u>la cola del zodiaco</u> ?
<b>TT3</b>	¡Qué deslumbrante, luminoso dosel! ¿Es el fulgor de <u>las estrellas titilando</u> ?

<sup>1</sup>Dou se refiere a la Osa Mayor, compuesta de siete estrellas cuya ordenación recuerda la forma de un cazo. Durante el Solsticio, la «Taza» del cazo apunta al norte, lo que indica que el invierno ya está llegando a su final y pronto volverá la primavera. Yang significa aquí el espíritu primaveral.

斗 (*Dou*) is originally a Chinese measuring vessel in the shape of a dipper. In Env.36, it refers to the asterism of 北斗七星 (*Beidou qixing*, the seven stars of Big Dipper), correspondent to Ursa Major in the Western constellation. Env.36 explains how the ancient Chinese used to perceive the change of the seasons: when the cup of the Dipper points to the north, it indicates that winter is passing while spring is arriving. TT1

translates 斗 (*Dou*) as the *Big Dipper*, an established cognate familiar to English readers. TT2 adapts 斗 (*Dou*) to the TT cultural term *La Osa Mayor*. TT3 preserves the transliteration of *Dou* and explains its connotation with an endnote. In comparison, TT3 better achieves the goal of cultural transmission while the other two texts prioritise fluency and naturalness in their translations.

绛河 (*Jianghe*, The Red Stream) appears in “咏红梅花” (*Yong Hong Meihua*, Poem of Red Plum Blossom), and is a synonym for the galaxy of the Milky Way—the heavenly stream where gods and deities reside according to Chinese legend (Cai Yijiang, 2007). The divine stream image is employed in this context to allude to the red colour and divine origin of the red plum blossom. TT1 and TT2 translate literally as *red stream/arroyo rojo*, alluding to the red colour of the flower. TT3’s translation eliminates the red colour and highlights instead the divine feature of the blossom.

箕尾之光 (*Ji Wei zhi guang*, Light between the Dustpan and the Tail) in Env.38 comes from “芙蓉女儿诔” (*Furong Nü'er Lei*, Elegiac Poem for the Hibiscus Maid) composed by Baoyu to express condolence to his favourite servant Qingwen. The “Dustpan” and the “Tail” originally refer to the star mansions in Chinese constellation, and are used in this context to refer to one’s immortalisation after death. The expression comes from the Chinese legend of 骑箕尾 (*qi Ji Wei*, riding between the Dustpan and the Tail). It was believed that the great minister Fu Yue (1335-1246 BC) in the Shang dynasty ascended to heaven after his death and became a star that rode between the

Dustpan and the Tail mansions (CASS, 2020). 箕尾之光 (*Ji Wei zhi guang*) in the poem indicates Baoyu's good wish to Qingwen, that she become a goddess in heaven after death. TT1 and TT2 adapt the ST term 箕尾(*Ji Wei*, the Dustpan and the Tail) to the TT cultural terms *zodiac/zodiac* and TT3 adopts a more generalised translation as *las estrellas*. The techniques of adaptation and generalization are used to reduce the cultural barrier and achieve a functional equivalence to the ST term, that is, to communicate the poet's good wishes to his favourite maid.

### **6.1.3. Culturemes of meteorological features**

In section 6.1.3, culturemes of meteorological features are analysed by focusing on the paired samples of 东风 (*dongfeng*, east wind) and 西风 (*xifeng*, west wind) as objects of study. In particular, the underlying meanings of these terms are explained by relating them to the meteorological features linked with the ST culture. This section also investigates how these terms are taken up in the TTs' cultures where meteorological situations are different or even opposite to the ST culture.

#### **6.1.3.1. Culturemes related to 东风 (*dongfeng*, east wind)**

东风 (*dongfeng*, east wind) refers to the wind coming from the east and is commonly understood as the "spring wind" in Chinese culture. The expression is based on the monsoon climate in China where come spring, the wind blows from the warm ocean in the east towards the continent of Eurasia, thus east wind is generally associated with



warmth and vitality. The image of an east wind is frequently used in HLM poetry to signal the spring weather as seen in Table 6.1.19:

Table 6.1. 19 Translation of 东风 (*dongfeng*, east wind)

No.	ST	TT1	TT2	TT3
<b>Env.39</b> <b>(Cpt.5)</b>	清明涕泣江边望， 千里 <u>东风</u> 一梦遥。	the east wind	el viento de este	∅
<b>Env.40</b> <b>(Cpt.18)</b>	对立 <u>东风</u> 里， 主人应解怜。	the soft east wind	el suave viento de este	la brisa primaveral
<b>Env.41</b> <b>(Cpt.22)</b>	阶下儿童仰面时， 清明妆点最堪宜。 游丝一断浑无力， 莫向 <u>东风</u> 怨别离。	the east wind	el viento del este	el viento de este
<b>Env.42</b> <b>(Cpt.50)</b>	桃未芳菲杏未红， 冲寒先已笑 <u>东风</u> 。	the east wind	el viento del este	el viento de este
<b>Env.43</b> <b>(Cpt.70)</b>	桃花帘外 <u>东风</u> 软， 桃花帘内晨妆懒。	soft spring breeze	suave brisa primaveral	brisa leve de primavera
<b>Env.44</b> <b>(Cpt.70)</b>	<u>东风</u> 有意揭帘栊， 花欲窥人帘不卷。	the breeze	la brisa	la brisa
<b>Env.45</b> <b>(Cpt.70)</b>	凭栏人向 <u>东风</u> 泣， 茜裙偷傍桃花立；	the soothing breeze	la brisa consoladora	el viento del este

In contrast, the east wind in Christian culture is generally linked to ferocity and destruction. For example, the east wind is summoned by Moses to bring the locusts that plague Egypt (Exodus 10:14) and is regarded as dangerous for ships at sea: “By the east wind you shattered the ships of Tarshish” (Psalms 48:7). In British culture in particular, the east wind refers to the chilly and freezing wind that comes from the northern continent of Europe, whereas the spring wind comes from the Atlantic Ocean to the west; this describes a meteorological situation completely opposite to that found in China. In Spain, the east wind is known as *levante* that referred to the location of the sunrise and was used as part of sea terminology in olden times. The *levante* refers to the wind that rises in the central Mediterranean or around the Balearic Islands, and blows westwards throughout the Mediterranean coast of Spain, reaching its highest gust intensity through the Strait of Gibraltar. The *levante* usually brings along strong winds to Spain between May and October (Dorman et al., 1995).

As can be observed from Table 6.1.19, TT1 and TT2 show a general tendency to preserve the original images of the east wind found in the ST, especially in cases Env.39 to 42 despite opposite cultural associations with the east wind. The east wind images in Env.39 and Env.41 are all linked to the Chinese custom of kite-flying in spring when the stable and perpetual east wind makes a suitable weather for the activity. In TT1 and TT2, the images are faithfully transferred without comment or description. A possible explanation could be that in the TTs’ cultures, the east winds are also persistent and strong winds favourable for kite-flying. Consequently, a literal translation would not

pose any obstacle to the original logic of the ST verse even if TT readers interpret the east wind according to the meteorological features of their own cultures. In other words, the function of the “east wind” in ST has been realised in the TTs even though the term is not necessarily received in its original connotation (i.e., as the “spring wind”).

A similar strategy is also adopted by TT3 in Env.42 wherein the image of the east wind is maintained, but with a subtle change to its original meaning found in the ST (see Table 6.1.20):

Table 6.1. 20 Translation of 东风 (*dongfeng*, east wind) in TT3

<b>Env.42 (Cpt.50)</b>	桃未芳菲杏未红，冲寒先已笑东风。
<b>Literal translation</b>	Antes que el durazno florezca o expanda su aroma la flor del almendro, el ciruelo florece desafiando al frío, sonría mientras esperando a la llegada del <u>viento del este</u> .
<b>TT3</b>	Antes que el durazno florezca o expanda su aroma la flor del almendro, sonríe el ciruelo al <u>viento del este</u> que corre a su encuentro, desafiando al frío.

Env.42 comes from “咏红梅花” (*Yong Hong Meihua*, Poems of Red Plum Blossom), a poem that chants the perseverant quality of the red plum blossom. The east wind in the ST is still the symbol of spring with much warmth and hope that is yet to come but will arrive after the present freezing cold weather. TT3 adjusts the original sentence structure by bringing forward the east wind image so that it appears earlier on in the text.

In this instance, the east wind seems to be the cause of the coldness, which caters to the meteorological features of the TT culture. Despite the different connotations of east wind in the ST and TT culture, the translation also highlights the resistant and perseverant quality of the red plum blossom, fulfilling the original function of the verse without imposing a change on the TT readers' cognition.

Deletion of the east wind images occurs mainly in Env.43 to 45 in the poem “桃花行” (*Taohua Xing*, Peach Blossom) composed by Daiyu (Table 6.1.21):

Table 6.1. 21 Translation of 东风 (*dongfeng*, east wind) in “桃花行” (*Taohua Xing*, Peach Blossom)

<p><b>Env.43 (Cpt.70)</b></p>	<p>桃花帘外东风软，桃花帘内晨妆懒： 帘外桃花帘内人，人与桃花隔不远。</p>
<p><b>TT1</b></p>	<p>Outside the blind, peach-blossom, a <u>soft spring breeze</u>; Within, a girl is languidly dressing her hair. Outside, the peach-blossom; within the girl Not far apart the blossom and maid so fair.</p>
<p><b>TT2</b></p>	<p>Del otro lado de la persiana, el durazno en flor Y una <u>suave brisa primaveral</u>. Adentro Una muchacha se arregla pensativamente el cabello. Afuera el durazno en flor; adentro la muchacha.</p>

<p><b>TT3</b></p>	<p>Al otro lado de la persiana hay un durazno en flor y <u>una brisa leve de primavera</u>.</p> <p>A este lado, la flor del durazno que se arregla ensimismada el cabello al levantarse.</p> <p>Fuera, el durazno en flor; adentro una muchacha.</p> <p>Una flor y una hermosa doncella que una persiana separa.</p>
<p><b>Env.44 (Cpt.70)</b></p>	<p>东风有意揭帘栊，花欲窥人帘不卷。</p>
<p><b>TT1</b></p>	<p>Obligingly, <u>the breeze</u> blows back the blind</p> <p>And holds it to afford a glimpse of her bower.</p>
<p><b>TT2</b></p>	<p>No muy separadas la flor y la hermosa doncella.</p> <p><u>La brisa</u>, servicial, empuja la persiana</p> <p>Y la sostiene para permitir un atisbo a su recinto.</p>
<p><b>TT3</b></p>	<p>Alzarla quisiera <u>la brisa</u>; la flor atisbar la belleza.</p>
<p><b>Env.45 (Cpt.70)</b></p>	<p>凭栏人向<u>东风</u>泣，茜裙偷傍桃花立。</p>
<p><b>TT1</b></p>	<p>Then, shedding tears in <u>the soothing breeze</u>,</p> <p>Neath blossoming boughs slips the red-skirted maid.</p>
<p><b>TT2</b></p>	<p>Luego derrama sus lágrimas a <u>la brisa consoladora</u>,</p> <p>Y la doncella de la falda roja se desliza ramas en flor.</p>
<p><b>TT3</b></p>	<p>entrega sus lágrimas al <u>viento del este</u>.</p> <p>La doncella de la falda roja se desliza bajo ramajes cuajados de flores.</p>

In this poem, Daiyu describes a contrastive picture between outside and inside the window: the east wind is blowing outside heralding the coming of vibrant spring while the girl sits languidly inside, crying out of loneliness.

The image of the east wind in this case not only denotes the vitality associated with spring but is also personified as a sympathetic and soothing figure: the east wind intends to enter the window to transmit its vitality to the maid inside, but is pitifully shut out by the blind. The soothing quality of the east wind is generally restored in the three translations by employing words that stress the lightness and gentility of the wind, such as *breeze/brisa* (instead of *wind/viento*).

#### **6.1.3.2. Culturemes related to 西风 (*xifeng*, west wind)**

In China, 西风 (*xifeng*, west wind) is commonly interpreted as the autumn wind, blowing intensively and chillingly from the Eurasia towards the sea. The cultural connotation of the west wind is thus linked to autumn scenery (e.g., flowers withering, leaves detached from branches), usually marked with a desolate and gloomy tone that reminds people of decline or departure. As a result, the image of the west wind in Chinese poetry is typically used to express sorrow or loneliness caused by separation from beloved ones or the homeland.

In Greek mythology, the god of west wind is Zephyrus who was believed to be the lover of Chloris, the goddess of spring, flowers and new growth. The name “Zephyrus” contains the meaning of a soft and pleasant breeze. The touch of Zephyrus (i.e., the west wind) was understood to have the magical power of transforming the cold earth into flourishing spring; therefore, the west wind image is usually linked with warmth and gentleness, recognised as the messenger of spring in later literature (March, 1998, p. 788).

The mild image of the west wind is linked with meteorological features of the European continent. In the European tradition, the west wind is the gentlest wind of all directional winds and is generally linked with pleasant feelings. For example, the west wind in Britain refers to the mild wind that comes from the Atlantic Ocean and enters the island with much warmth in the early spring<sup>54</sup>, thus loaded with connotations of hope and regeneration. The west wind in Spain is also known as *poniente*, named after the direction of the sunset (RAE, 2014). The *poniente* has a humid and temperate feature as it enters from the Portuguese coast and gradually increases in temperature along its way southward, finally reaching the eastern coast of Spain with much heat and dryness. The

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<sup>54</sup> BBC. (2021). British Weather and Climate. *BBC Bitesize*. Retrieved June 12, 2021 from <https://www.bbc.co.uk/bitesize/guides/zjk7hyc/revision/3>

west wind in Spain usually brings pleasant warm weather in winter<sup>55</sup>.

In HLM poetry, images of the west wind are used as synonyms for the autumn wind, indicating the autumn season and sad emotions (Table 6.1.22):

Table 6.1.22 Translation of 西风 (*xifeng*, west wind)

<p><b>Env.46 (Cpt.37)</b></p>	<p>月窟仙人缝缟袂，秋闺怨女拭啼痕。 娇羞默默同谁诉？倦倚<u>西风</u>夜已昏</p>
<p><b>TT1</b></p>	<p>The goddess of the moon sews a white gown, The maid's weeping in autumn chamber never ends; Silently, shyly, with never a word of complaint, She reclines in the <u>autumn breeze</u> as night descends.</p>
<p><b>TT2</b></p>	<p>La diosa de la luna cose un traje blanco, Es interminable el llanto de la muchacha en el recinto otoñal; Callada, tímida, sin una palabra de reproche, Ella se reclina en <u>la brisa de otoño</u> mientras la noche cae.</p>

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<sup>55</sup> ABC. (2014). Los siete vientos más famosos de España. *ABC Redes*. Retrieved June 12, 2021, from [https://www.abc.es/tecnologia/redes/20141020/abci-vientos-importantes-espana-famosos-tramontana-levante-poniente-abrego-201410200947.html?ref=https%3A%2F%2Fes.wikipedia.org%2F#ancla\\_comentarios](https://www.abc.es/tecnologia/redes/20141020/abci-vientos-importantes-espana-famosos-tramontana-levante-poniente-abrego-201410200947.html?ref=https%3A%2F%2Fes.wikipedia.org%2F#ancla_comentarios)



<p><b>TT3</b></p>	<p>Y es triste, como la triste muchacha que en su <u>otoñal</u> apoyado seca las huellas del llanto: sola, tímida, silenciosa, ¿a quién dirige sus lamentos mientras se apoya contra <u>el viento del oeste</u>, ya cansada, y descienden las sombras?</p>
<p><b>Env.47 (Cpt.38)</b></p>	<p>怅望西風抱悶思， 蓼紅葦白斷腸時。 空籬舊圃秋無迹， 瘦月清霜夢有知。</p>
<p><b>TT1</b></p>	<p>I gaze around in <u>the west wind</u>, sick at heart; A sad season this of red smartweed and white reeds; No sign is there of autumn by the bare fence round my plot. Yet I dream of attenuated blooms in the frost.</p>
<p><b>TT2</b></p>	<p>Sopla <u>el viento oeste</u>, miro en torno mío, tengo afligido el corazón; Triste temporada esta, de rojas poligonáceas y juncos blancos; No hay señal del otoño junto al pelado cerco de mi parcela, Mas yo veo en sueños atenuados capullos en la helada.</p>
<p><b>TT3</b></p>	<p>Sopla <u>el viento oeste</u>. Triste, miro a mi alrededor. Qué suprema melancolía transmite esta estación de rojas centinodias y juncos blancos</p>

	<p>No quedan señales del <u>otoño</u> junto a la cerca vacía de mi viejo jardín; ya sólo puedo verte, en sueños, bajo la luna delgada y la clara escarcha.</p>
<b>Env.48 (Cpt.51)</b>	<p>不在梅边在柳边，个中谁拾画婵娟？ 团圆莫忆春香到，一别<u>西风</u>又一年。</p>
<b>TT1</b>	<p>Not by plum trees but by willows,  Who will pick up the beauty's portrait here?  It is no use longing for a reunion in spring.  <u>Autumn</u> means parting for another year.</p>
<b>TT2</b>	<p>No por ciruelos sino por sauces  ¿Quienes tomara aquí el retrato de la bella?  De nada sirve anhelar una reunión en primavera;  El <u>otoño</u> significa otro año de separación.</p>
<b>TT3</b>	<p>No con el ciruelo: con el sauce en sueños se encuentra.  ¿Quién tomará el retrato de la bella?  Cuando están juntos no piensan en la ausencia de Fragancia Primavera.  Un año ha pasado desde que se separaron con el <u>viento del oeste</u>.<sup>1</sup></p>

<sup>1</sup>Fue durante la primavera cuando Mengmei abrió la tumba de Liniang; y en el otoño («el viento del oeste»), pasado ya casi un año, la muchacha se reunió con sus padres.

Here, TT1 and TT2 show an inclination towards description to render explicit the seasonal connotation of the west wind, translated as *autumn* or *autumn breeze*. The descriptive translation might result from the translators' awareness of the meteorological differences between the ST and TTs' cultures.

In TT3, the west wind images are preserved via calque in Env.46 and Env. 47. In these cases, 西风 (*xifeng*, west wind) mainly serves to indicate the autumn season, which is already made clear in the surrounding context by words such as *otoño/otoñal* (see underlined parts in Env.46, Env.47), thus sparing the necessity to clarify the term's connotation with further explanation. In Env.48, the original context does not provide any seasonal information, thus TT3 adds an endnote to point out the west wind's association with autumn.

#### **6.1.4. Culturemes of geographical features**

Proper names of geographical locations or historical points constitute a considerable challenge for translators in cross-cultural communication. In this section, how culturemes of geographical features are handled in TTs will be analysed by inspecting geographical terms related to Chinese legends, intertextual allusions, and historical events.

#### 6.1.4.1. Geographical terms derived from Chinese legends: 蓬莱 (Penglai)

蓬莱 (Penglai) refers to the isle located in Shandong Province in the northern part of China, south of the Yellow Sea and the Bohai Sea. The isle is famous for the phenomenon of mirage and has long been considered a magical land since ancient times. In Taoism, Penglai is believed to be the residence of the “Eight Immortals” (see details in Section 5.1). Therefore, images of Penglai frequently appear in the poems of HLM (Table 6.1.23) to indicate the immortal lands:

Table 6.1.23 Translation of 蓬莱 (Penglai)

No.	ST	Literal Translation	TT1	TT2	TT3
Env.49 (Cpt.18)	秀水明山抱复回， 风流文采胜蓬莱。	Penglai	fairy isle	isla de hadas	isla de los inmortales
Env.50 (Cpt.50)	酒未开樽句未裁， 寻春问腊到蓬莱。	Penglai	Fairy Isles	islas Penglai	Peng Lai país de los inmortales
Env.51 (Cpt.25)	相逢若问家何处， 却在蓬莱弱水西。	In Penglai Isles, west to the Sea without buoyancy	West of the Penglai Isles in Weightless Sea	Del oeste de las islas Penglai, que están sobre el Ingrávido Mar	De las islas Penglai, que están el oeste del mar Ingrávido

TT3 shows a particular effort to maintain the Penglai images with in-text amplifications, indicating thus the translators' purpose of cultural transmission. In contrast, Penglai has all but been eliminated in TT1, substituted instead by the descriptive translation as *fairy isle/Fairy Isles* in an effort to favour readability and overall fluency.

The three translations show evident similarity in the translation of Env.51. The term is uttered by the Lame Taoist<sup>56</sup> to refer to his residence. 弱水 (*ruoshui*) refers to water without buoyancy that makes it impossible to pass and reach the Penglai Isles on the other side. In this context, the intentional function of the term is not to offer real information on where the Taoist lives, but rather to create a mysterious and ambiguous atmosphere with the vague term 蓬莱弱水西 (*Penglai ruoshui xi*, In Penglai Isles west to the sea without buoyancy). 弱水 (*ruoshui*) is translated as *weightless water/mar Ingrávido* in the TTs which might mislead readers to think of the water as having no weight, rather than lacking buoyancy. However, such translations might just as well achieve the same function of the ST (i.e., to create a mysterious and ambiguous atmosphere).

#### **6.1.4.2. Geographical terms derived from intertextual allusions**

Some geographical terms in HLM poetry are derived from intertextual allusions or poetic works of previous dynasties. For example, the geographical terms 三径 (*san*

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<sup>56</sup> A Taoist with prophetic ability in HLM who appears in the first chapter of the novel along with the Scabby-headed Monk to take Baoyu down to the secular world.

*jing*, the three paths) and 东篱 (*dongli*, the east fence) in HLM poems were borrowed from the poems of Tao Yuanming (372-427), a reclusive poet from the Eastern Jin dynasty.

三径 (*san jing*, the three paths) was originally used in the verses of Tao Yuanming to describe the qualities of the chrysanthemum flower:

三径就荒，松菊犹存。

The three paths are uncultivated,

While still grow the pines and chrysanthemums.<sup>57</sup>

陶渊明《归去来兮辞》 [Tao Yuanming, *Gui Qu Lai Xi Ci*, Poem of Going Back Home]

三径 (*san jing*, the three paths) alludes to the reclusive life of the poet who wishes to be cut off from the outside world and its interference by leaving only three narrow paths that lead to his home. Later, the term is used to refer to people with a virtuous and hermitic personality that reject any vicious or corrupt scheme.

东篱 (*dongli*, the east fence) is also found in another poem by Tao Yuanming. The poem expresses the poet's leisure and joyful feeling in leading a reclusive life:

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<sup>57</sup> Literal translation conducted by the author of the present thesis.

采菊东篱下，悠然见南山。

Picking chrysanthemums by the east fence,

Unexpectedly, I spotted the mountains to the south.<sup>58</sup>

陶渊明《饮酒》[Tao Yuanming, *Yin Jiu*, Drinking the Wine]

In HLM poetry, 三径 (*san jing*, the three paths) and 东篱 (*dongli*, the east fence) appear repeatedly in “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum) (see Table 6.1.24). These intertextual segments are widely recognised amongst ST readers, but may pose difficulties if transferred directly to the TTs’ cultures.

Table 6.1. 24 Translation of 三径 (*san jing*, the three paths) and 东篱 (*dongli*, the east fence)

No.	ST	Literal Translation	TT1	TT2	TT3
Env.52 (Cpt.38)	泉溉泥封勤护惜， 好知三径绝尘埃。	the three paths	the three paths	los tres senderos	los senderos <sup>1</sup>
Env.53 (Cpt.38)	隔坐香分三径露， 抛书人对一枝秋。	the three paths	the garden path	un sendero de jardín	los tres senderos
Env.54 (Cpt.38)	短鬓冷沾三径露， 葛巾香染九秋霜。	the three paths	the path	el sendero	los tres senderos

<sup>58</sup> Literal translation conducted by the author of the present thesis.

<b>Env.55</b> <b>(Cpt.38)</b>	秋光叠叠复重重， 潜度偷移 <u>三径</u> 中。	the three paths	the mountain path	los jardines	los tres senderos
<b>Env.56</b> <b>(Cpt.38)</b>	莫认东篱闲采掇， 粘屏聊以慰重阳。	the east fence	the east fence	la cerca del este	la cerca del este <sup>2</sup>
<b>Env.57</b> <b>(Cpt.38)</b>	欲讯秋情众莫知， 喃喃负手叩东篱。	the east fence	the eastern fence	la cerca del este	la cerca del este

<sup>1</sup>Se refiere al lugar donde el famoso poeta Tao Yuanming (372-427), de la dinastía Jin, plantaba crisantemos. A él se deben estos versos: Sin cultivar están los tres senderos, pero allí siguen pinos y crisantemos.

<sup>2</sup>Tao Yuanming también escribió: Cogiendo crisantemos junto a la cerca del este divisé las inesperadas montañas del sur.

For the translation of 三径 (*san jing*, the three paths), TT1 and TT2 constantly vary their translations to different contexts, translating as *the three path/the garden path/the path/the mountain path* or *los tres senderos/un sendero de jardín/el sendero/los jardines*. The diverse translation forms might be out of consideration for the overall picture and text flow, yet the intertextual connotations would be lost in these cases. In comparison, TT3 manifests much awareness in cultural transmission by adding an endnote to explain the intertextual segment. 三径 (*san jing*, the three paths) is translated consistently as *los tres senderos* which might be a strategy to reinforce the TT readers' memory of the new term.

For the translation of 东篱 (*dongli*, the east fence), TT1 and TT2 do adopt a more consistent translation which would be effective for depicting the original scene but may



not be sufficient to restore the intertextual connotations. TT3 adopts a literal translation of 东篱 (*dongli*, the east fence) in the text and offers a paratextual note to explain the intertextuality; such a translation would help TT readers to understand how the original poem is appreciated amongst ST readers.

#### **6.1.4.3. Geographical terms related to historical events**

In HLM poetry, geographical terms appear most often in chapter 51 in the ten “怀古绝句” (*Huaigu Jueju*, Quatrains of History),<sup>59</sup> which are themed with ten geographical terms relevant to specific events in Chinese history. The translations of geographical terms across TTs manifest evident regularities. Two samples are selected here as case studies to reveal the methods and techniques typically used in handling this type of cultureme (see Tables 6.1.25 and 6.1.26):

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<sup>59</sup> 怀古诗 (*Huaigu Shi*, History Poetry) is a thematic genre of classical Chinese poetry rooted in historical events. In History Poetry, these events are depicted with artful and rhetorical composition to express personal viewpoints or emotions. Intertextuality, metaphor, and allusions are frequently used to layer these poems with enriching and expanding meanings.

Table 6.1.25 Translation of geographical terms in “青冢怀古” (*Qingzhong Huaigu*, The Green Tomb)

<p><b>Env.58 (Cpt.51)</b></p>	<p>青冢怀古 黑水茫茫咽不流，冰弦拨尽曲中愁。</p>
<p><b>TT1</b></p>	<p><u>THE GREEN TOMB</u><sup>1</sup>  The dark stream is stagnant, choked,  The icy strings of the lute all her grief proclaim.</p>
<p><b>TT2</b></p>	<p><u>LA TUMBA VERDE</u><sup>2</sup>  Estancadas, ahogadas, las aguas del <u>oscuro arroyo</u>,  Proclaman al inundo su dolor las heladas cuerdas del laúd.</p>
<p><b>TT3</b></p>	<p><u>LA TUMBA VERDE</u><sup>3</sup>  Aguas estancadas del <u>oscuro arroyo</u>.  Heladas cuerdas del laúd proclamando al mundo su dolor.</p>

<sup>1</sup>This is the tomb of Wang Zhaojun in Huhhot, Inner Mongolia, which was said to be covered with evergreen grass. A palace maid, she was sent by the Han Emperor Yuandi (reigned 48-33 B.C.) to marry a Hunnish chieftain in order to pacify the borderland tribesmen. When Zhaojun passed the Great Wall, the sad note of her lute was said to have stopped the flow of the stream.

<sup>2</sup>Esta es la tumba de Wang Zhaojun, ubicada en Hohhot, Mongolia Interior, de la que se decía que estaba cubierta de hierba perenne. Ella fue una doncella de palacio enviada por el emperador Yuandi (que reinó entre 48 y 33 A.C.) de la dinastía Han para que fuera casada con un jefe huno, con el objeto de pacificar a las tribus de la frontera. Se dice que cuando Zhaojun cruzó la Gran Muralla el sonido triste de su laúd detuvo el fluir de un arroyo.

<sup>3</sup>Se refiere a la tumba de Wang Zhaojun, situada en la orilla del río Grande y Negro, al sur de Hohhot, Mongolia Interior. Existen tres versiones en lo que atañe al nombre de la tumba: las hierbas de la zona eran blancas y sólo la de la tumba era verde; en la segunda, no existían hierbas ni árboles y sólo la tumba, en la lejanía, se divisaba de un color verde oscuro; en la tercera, la tumba está cerca de Hohhot, y en idioma mongol Hoh significa «Verde» y Hot «Ciudad».

Wang Zhaojun, cuyo nombre era Wang Qiang, fue una doncella de palacio que el emperador Yuan Di, de la dinastía Han (que reinó entre 48-33 a. C.) casó con un jefe huno con el fin de pacificar mediante alianzas a las tribus de la frontera.

The geographical terms in the titles are all translated literally with paratextual notes to explain relevant historical events. The endnote of TT3 is more elaborate than the other two by providing more information on and interpretation of geographical features. For the translation of in-text geographical terms such as 黑水 (*Hei Shui*, the Black River), the TTs all tend to translate by calque since the term's cultural connotation is already included in the footnote/endnotes of the titles. The translations are rendered more succinct and coherent by merging the notes of in-text geographical terms into those of the poetic titles, facilitating thus the comprehensibility of cultural connotation via a more integrated introduction to the text.

A similar method has also been used in the translation of the poem “Guangling” presented in Table 6.1.26:

Table 6.1.26 Translation of geographical terms in “广陵怀古” (*Guangling Huaigu*, *Guangling*)

<b>Env.59 (Cpt.51)</b>	<p>广陵怀古</p> <p>蝉噪鸦栖转眼过，<u>隋堤</u>风景近如何？</p>
<b>TT1</b>	<p>GUANGLING<sup>1</sup></p> <p>Cicadas chirp, crows roost, in a flash they are gone;</p> <p>How looks the landscape by <u>Sui Dyke</u> today?</p>
<b>TT2</b>	<p>GUANGLING<sup>2</sup></p> <p>Chirrían las cigarras, se posan los cuervos, en un instante han desaparecido;</p> <p>¿Cómo se ve hoy el paisaje del <u>Dique de Sui</u>?</p>
<b>TT3</b>	<p>GUANGLING<sup>3</sup></p> <p>Cantan las cigarras. Los cuervos vienen a posarse.</p> <p>Todo en un instante desapareció. ¿Cómo se ve hoy el paisaje del <u>dique de Sui</u>?</p>

<sup>1</sup>Guangling was the ancient name for Yangzhou, Jiangsu, where the Grand Canal built in the Sui Dynasty flowed to the Yangtze. The canal banks, flanked with willow trees, were made into imperial highways and named the Sui Dyke.

<sup>2</sup>Guangling era el antiguo nombre de Yangzhou, Jiangsu, donde vertía sus aguas al Changjiang el Gran Canal construido bajo la dinastía Sui. Las márgenes del canal, bordeadas de sauces, fueron convertidas en caminos imperiales y llamadas el Dique de Sui.

<sup>3</sup>Antiguo nombre de Yangzhou (provincia de Jiangsu), lugar donde el río Yangzi vertía sus aguas en el Gran Canal construido bajo la dinastía Sui. Las márgenes del canal, bordeadas de sauces, fueron convertidas en carreteras imperiales y rebautizadas como «Dique de Sui».

In this case, 隋堤 (*Suidi*, Sui Dyke) is translated by calque in the text and coupled with an explanation in the title’s paratextual notes.

Apart from the ten historical quatrains, geographical terms are also frequently used in collective poems such as “芦雪庵即景联句” (*Lu Xue An Jijing Lianju*, Collective Poem of Reed Snow Cottage) presented here in Table 6.1.27:

Table 6.1. 27 Translation of 灞桥 (*Baqiao*, the Bridge Ba)

<b>Env.60 (Cpt.50)</b>	野岸回孤棹，吟鞭指灞桥。
<b>TT1</b>	A lone boat puts back to the lonely shore, A whip points at <u>the bridge</u> , the poet must go.
<b>TT2</b>	Un bote solitario vuelve a la desolada orilla, Un látigo apunta hacia <u>el puente</u> , el poeta ha de partir.
<b>TT3</b>	Un bote solitario regresa a la desolada orilla, un poeta señala <u>el puente</u> con su fusta. <sup>1</sup>

<sup>1</sup>Durante la dinastía Song del Sur vivió Zheng Qing, un primer ministro, poeta. Un día alguien le preguntó si había compuesto nuevos versos, y el primer ministro le contestó que su inspiración estaba en el burro que montaba cuando cruzaba el puente sobre el río Ba en plena nevada. El puente al que se refería se encuentra al este de la actual ciudad de Xi'an.

“芦雪庵即景联句” (*Lu Xue An Jijing Lianju*, Collective Poem of Reed Snow Cottage) is composed jointly by several characters when they gather together to appreciate the snowfall. The geographical term 灞桥 (*Baqiao*, the Bridge Ba) is a borrowed term from the book *Poems of Tang Dynasty*<sup>60</sup> that tells the story of an official poet who gains inspiration to compose his poems when crossing the Bridge Ba during snowfall.

<sup>60</sup> 尤袤《全唐诗话》[You Mao, *Quan Tang Shi Hua*, Poems of Tang Dynasty].

Amongst the TTs, TT3 is the only translation that completely preserves the original cultureme with an endnote to clarify the cultural connotation, while TT1 and TT2 simply translate 灞桥 (*Baqiao*, the Bridge Ba) as *the bridge/el puente* without further explanation.

Unlike geographical terms that appear in the context of historical quatrains, terms in the “Collective Poem” (联句, *Lianju*) usually constitute a whole set of allusions in themselves and are less dependent on context to acquire their connotations. This is determined by the stylistic feature of “Collective Poem” (联句, *Lianju*), an improvised poetic form usually composed by various poets and hence features a relatively loose connection between couplets. Consequently, the context in Env.60 would not be able to provide sufficient indications for the TT readers to deduce the term’s original connotations. TT3 thus adds an endnote to compensate for possible information loss that might otherwise arise from a merely literal translation.

### **6.1.5. Culturemes of imaginary places**

Culturemes of imaginary places usually originate from Chinese religious and traditional legends or folklores. Amongst culturemes of this type, 瑶台 (*Yaotai*, the Jasper Tower) is a typical image that appears recurrently in the poems of HLM and has been rendered with various methods and techniques in different contexts.

瑶台 (*Yaotai*, the Jasper Tower) is believed to be the residence for the Queen Mother of the West,<sup>61</sup> the most powerful goddess in Taoism and Chinese mythology. Therefore, the term *Yaotai* is frequently used in Chinese classical poems as an indication of noble identity as seen in Table 6.1.28:

Table 6.1. 28 Translation of 瑶台 (*Yaotai*, the Jasper Tower)

<p><b>Env.61</b> <b>(Cpt.18)</b></p>	<p>珠玉自应传盛世，神仙何幸下瑶台。</p>
<p><b>TT1</b></p>	<p>Rare verses should record this golden hour, Our joy at the nymph's descent from <u>jasper tower</u>.</p>
<p><b>TT2</b></p>	<p>Esta hora de oro debería quedar fijada en insignes versos, De nuestro júbilo por el descenso de la ninfa de <u>la torre de jaspe</u>.</p>
<p><b>TT3</b></p>	<p>Ésta era de prosperidad debería quedar fijada en versos preciosos de jade y perla. El regreso de la Noble Consorte es como el descenso de una ninfa desde <u>la Torre de Jaspe</u>.</p>

The verse in Table 6.1.28 comes from “大观园题咏” (*Da Guan Yuan Tiyong*, Inscriptions for the Grand View Garden). In this case, 瑶台 (*Yaotai*, the Jasper Tower) mainly performs a eulogistic function and alludes to the residence of the Imperial Concubine Yuanchun who comes from the Imperial Palace to visit her family. In the TTs, the term is rendered by calque as the *jasper tower/la torre de jaspe/la Torre de*

<sup>61</sup> In Taoist legend, the Queen Mother of the West dominates over human lives and fertility and is also in charge of the dispensation of longevity, prosperity, and elixirs.

*Jaspe*. Aided with the description of *nymph* in the poetic context, the TT readers would not have issues in understanding the eulogistic function indicated by 瑶台 (*Yaotai*, the Jasper Tower).

Apart from a literal translation, adaptation and description are also commonly used techniques for the translation of 瑶台 (*Yaotai*, the Jasper Tower). These techniques are mostly seen in the TTs of “咏红梅花” (*Yong Hong Meihua*, Poems of Red Plum Blossom). The 红梅 (*hongmei*, red plum) in this poem refers specifically to one species of plum, namely the ume blossom. In Chinese culture, ume blossom is regarded as 仙苑奇葩 (*xianyuan-qipa*, the flower of the immortal world) owing to its perseverance in blooming in harsh winter and the noble and divine characters it represents (see Tables 6.1.29 and 6.1.30).

Table 6.1.29 Translation of 瑶台 (*Yaotai*, the Jasper Tower) in “咏红梅花” (*Yong Hong Meihua*, Poems of Red Plum Blossom)

<b>Env.62 (Cpt.50)</b>	误吞丹药移真骨，偷下瑶池脱旧胎。
<b>TT1</b>	Transformed by an elixir wrongly swallowed, Down it slips, its old guise cast off, from <u>Elysium</u> .



<b>TT2</b>	Trasformado por un elixir tragado por error, Libre de su antigua estampa, es del <u>Eliseo</u> derribada.
<b>TT3</b>	El hada blanca bebió un elixir equivocado. <sup>1</sup> Y mudó su hueso. Bajó del <u>cielo</u> en secreto. <sup>2</sup>

<sup>1</sup>El «hada blanca» hace referencia al espíritu del ciruelo blanco, que bebió un elixir equivocado y se convirtió en el rojo.

<sup>2</sup>El ciruelo rojo es también el hada blanca que bajó en secreto del Palacio Celestial.

In Table 6.1.29, 瑶池 (*Yaochi*) is another name for 瑶台 (*Yaotai*, the Jasper Tower) to indicate the divinity of the red plum blossom. The term 瑶池 (*Yaochi*, the Jasper Tower) in this poem is used to eulogise the divinity and nobleness of the red plum (ume blossom).

The original verse contains a metaphor implying that the red plum used to be a white flower in the immortal world and turns red due to the elixir's effect, but still its spirit remains pure (i.e., white) as the original. TT1 and TT2 translate 瑶池 (*Yaochi*) with the following foreignising texts: *Elysium/Eliseo*. In Greek mythology, *Elysium* refers to the Utopian land where the few privileged mortals or good souls rest before being reborn into a new life (March, 1998, p. 284-285). Therefore, *Elysium* is more of a contemporary residence for mortal souls than a dwelling for immortal gods or deities, thus the word may not be able to deliver the original noble and divine characters of the red plum. In this case, TT1 and TT2 prioritise acceptability over adequacy in their translation, and incline towards the norms of the TTs' cultures.

In TT3, the image of 瑶池 (*Yaochi*) is replaced by *cielo* combined with an endnote to explain the relationship between the *hada blanca* and the *ciruelo rojo*. *Cielo* is believed to be the residence of immortals in both the ST and TTs' cultures; thus, TT readers would recognise the original connotation without being confused by the unfamiliar cultural element. Meanwhile, the endnote assists in explaining the ST metaphor to make the translation more coherent and comprehensible in the TT culture.

In some occasions, the term 瑶台 (*Yaotai*, the Jasper Tower) represents a clear Taoist and Buddhist colour when use to depict the red plum (*ume*) in HLM verses (see Table 6.1.30). This reflects how HLM poems draw inspiration from the mainstream religions in ancient China (see also in Section Chapter 2.3)

Table 6.1.30 Translation of 瑶台 (*Yaotai*, the Jasper Tower) in “咏红梅花” (*Yong Hong Meihua*, Poems of Red Plum Blossom)

<b>Env.63 (Cpt.50)</b>	前身定是瑶台种，无复相疑色相差。
<b>TT1</b>	It must have sprung from seeds in <u>paradise</u> ; Past doubting this, though changed in form the flower.
<b>TT2</b>	Surgido ciertamente de las semillas del <u>edén</u> , esto, Aunque cambie de forma la flor, ni una duda merece.
<b>TT3</b>	Proceden sin duda de la <u>Morada de los Inmortales</u> ; así lo dicen su color y su figura.

In this couplet, Buddhist and Taoist elements are used jointly to illustrate the divine origin of the red plum blossom: 前身 (*qianshen*, previous body) and 色相 (*sexiang*, appearance) are Buddhist expressions to describe the previous life and formal feature of the red plum blossoms; 瑶台 (*Yaotai*, the Jasper Tower) is a Taoist term alluding to the divine origin of the flowers. TT1 replaces 瑶台 (*Yaotai*, the Jasper Tower) with the Christian concept *paradise*, eliminating the original Taoist colour. TT2 translates using another Christian term *edén*, which might arouse an association with the “Forbidden Fruit” in the Garden of Eden, running contrary to the original intention. TT3 employs the description technique by translating 瑶台 (*Yaotai*, the Jasper Tower) as *Morada de los Inmortales*. The adaptation technique used in TT1 and TT2 manifests the translators’ catering to the TTs’ cultures, while TT3’s translation is probably with the intention of preserving the cultural and religious information found in the original ST.

In conclusion, section 6.1 has carried out a detailed analysis on culturemes related to environmental images. TT1 and TT2 manifest an apparent similarity in selecting translation techniques: both prioritise calque to preserve the original cultural image. Calque proves effective in rendering culturemes with similar connotations in the ST and TTs’ cultures, for example, 天上人间 (*tianshang renjian*, heaven and the world of men) → *heaven and the world of men/cielo y del mundo de los hombres*. However, the calque technique might bring loss to the original messages when used to translate ST terms with different connotations or are unfamiliar in the TTs’ cultures. For example, 玉堂 (*yutang*, jade hall), the ST term that refers to the palace of imperial concubines, is

translated as *jade halls/ámbitos de jade*, ignoring the fact that the jade is not typical imagery in the TTs metaphorical conventions.

In contrast, TT3 manifests an apparent inclination towards the amplification technique, especially to endnotes for translating environmental culturemes. On most occasions, TT3 opts for a literal translation in-text and adds an endnote for detailed explanations. This mode of combination is frequently used in rendering culturemes related to astronomy and geography. For example, 牛女 (*Niu-Nü*, the Cowherd and Weaving Maid) and 帝孙 (*Disun*, the Granddaughter of the Heavenly Emperor), ST terms that refer to the Vega star, are translated literally in the text as *la Tejedora y al Vaquero* and *la nieta del Emperador Celestial* explained with endnotes to clarify their astronomical connotations and the related Chinese legends. Similar strategies are also used to translate geographical terms, such as 东篱 (*dongli*, the east fence) → *la cerca del este* + endnote, to explain the origin of the term and its relation with the poetic theme. In these cases, TTs has adequately restored the original connotations meanwhile eliminating possible cultural barriers that might otherwise arise from a merely literal translation.

## 6.2. Culturemes related to floral images

In the poems of HLM, floral images mainly appear in two situations: **1) appear individually in poetic lines and 2) constitute part of poetry themes as the centre topic of the whole poem.** The present section investigates floral samples used in both situations and analyses whether the TTs opt for different translation methods and techniques to handle these two types of culturemes.

For floral culturemes that appear individually in poetic lines, I will select samples with floral images bound to the ST culture and samples that include floral culturemes shared by the ST and TTs' cultures. These samples include:

- Floral images bound to the ST culture: 桃花 (*taohua*, peach blossom), 李花 (*lihua*, plum blossom), 竹 (*zhu*, bamboo), and 梅 (*mei*, ume blossom).
- Floral images shared by the ST and TTs' cultures: 荷 (*he*, lotus), 柳 (*liu*, willow), and 榴花 (*liuhua*, pomegranate flower)

For floral images that appear in poetic themes, samples of 桃花 (*taohua*, peach blossom) images in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) and 菊花 (*juhua*, chrysanthemum) images in the group poems of “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum) are selected to be the study objects.

## 6.2.1. Individual floral images in poetic lines

In Chinese culture, floral images are usually endowed with human personalities and characters and as such, are frequently inserted into poetic verses to allude to the appearance or personality of characters. Floral images are also part of an important strategy to add rhetorical values to the poems.

### 6.2.1.1. Floral images bound to the ST culture

桃花 (*taohua*, peach blossom), 李花 (*lihua*, plum blossom), 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) are widely planted in China and frequently appear in classical Chinese poetry with rich cultural connotations. However, these floral species are not indigenous to TTs' cultures and thus their metaphorical connotations may not be recognised in TT literature works.

#### 6.2.1.1.1. Culturemes related to 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom)

桃花 (*taohua*, peach blossom) is a floral species native to the northwest region of China. In HLM, the peach blossom image appears mostly in company with 李花 (*lihua*, plum blossom) to express the shortness of good time, female beauty, or vulgar tastes.

1) **Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicate the elapse of a good time.**

Peach and plum flowers are bright in colour when they burst into full blossom, but the flowering period lasts only two weeks with the flowers withering at the end of spring. Therefore, in Chinese classical poems, peach and plum blossoms are typically used to indicate the transience of beautiful spring and good times as seen in Table 6.2.1:

Table 6.2. 1 Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicating the elapse of a good time

<b>Flo.1 (Cpt.5)</b>	桃李春风结子完，到头谁似一盆兰？
<b>TT1</b>	<u>Peach and plum</u> in spring winds finish seeding, Who can bloom like the orchid at last?
<b>TT2</b>	<u>Durazno y ciruelo</u> terminan de echar su semilla al viento primaveral. ¿Quién podrá finalmente florecer como una orquídea?
<b>TT3</b>	Cuando <u>el ciruelo y el durazno</u> dan frutos sus flores se marchitan; ninguna comparable con la orquídea <sup>1</sup> .

<sup>1</sup>El carácter que representa la orquídea hace referencia a Jia Lan (Jia «Orquídea»), y los versos siguientes anuncian el porvenir brillante del personaje al ser admitido a presentarse al concurso oficial. Este poema se dedica a Li Wan, madre de Jia Lan.

The verse in Table 6.2.1 comes from the “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) and indicates the destiny of Li Wan. The quick

withering of peach and plum blossoms alludes to the short marital life of Li Wan. Li Wan lost her husband soon after giving birth to her only child, just like the flowers of peach and plum that die soon after they bear fruit. The name of Li Wan is also concealed in the homophonic expressions in the verse. Li is pronounced the same as *plum* (李, *li*), and Wan is pronounced the same as *finish* (完, *wan*).

In TT1 and TT2, the withering scene of the flowers is omitted in pursuit of a succinct translation. The formal succinctness, however, is achieved at the cost of losing part of the original connotations. The original messages of the ST are preserved in a more complete manner in TT3, combined with an endnote to clarify the underlying meaning of the “Register of Twelve Beauties of Jinling”.

## **2) Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicate female beauty**

In classical Chinese poetry, peach and plum blossoms are conventional metaphors for beautiful young women due to their similar tender and endearing figures. For example:



南国有佳人，

容华若桃李。

Beauty in the southern region,

gorgeous as the blossoms of peach and plum.<sup>62</sup>

曹植《杂诗七首·南国有佳人》[Cao Zhi, *Za Shi Qi Shou·Nanguo You Jiaren*, Poem by Cao Zhi·A Beauty

in the South]

依旧桃花面，

频低柳叶眉。

Still, she is beautiful as the peach blossom,

thin eyebrows as willow leaves, bowed with frequency.<sup>63</sup>

韦庄《女冠子·昨夜夜半》[Wei Zhuang, *Nüguanzi·Zuoye Yeban*, Woman Taoist Priest·Last Night at

Midnight]

In the novel of HLM, peach blossom is a frequent metaphor used by Cao Xueqin to describe beautiful female characters, such as “靥笑春桃兮” (*ye xiao chun tao xi*, her face beautiful like a peach blossom in spring)” or “俏丽若三春之桃” (*qiaoli ru sanchun zhi tao*, beautiful like the peach blossom in March). In the poems of HLM, peach and plum blossoms are used to depict the charming and delicate images of women warriors presented here in Table 6.2.2:

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<sup>62</sup> Literal translation conducted by the author of the present thesis.

<sup>63</sup> Literal translation conducted by the author of the present thesis.

Table 6.2. 2 Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicate female beauty

<p><b>Flo.2</b> <b>(Cpt.78)</b></p>	<p>号令秦姬驱赵女，<u>艳李秣桃</u>临战场</p>
<p><b>TT1</b></p>	<p>She gave the order to her lovely troops, <u>Fair as peach and plum-blossom</u> they set off to fight.</p>
<p><b>TT2</b></p>	<p>Ella dio la orden a sus adorables tropas; <u>Bellas cual duraznos y ciruelos en flor</u>, salieron a pelear.</p>
<p><b>TT3</b></p>	<p>Ella, convocando al combate a las doncellas de Qin, dando órdenes a las bellezas de Zhao; <u>Hermosas flores de durazno y de ciruelo</u> encaminándose al campo de batalla.</p>

The verse in Table 6.2.2 comes from “*婉姬词*” (*Guihua Ci*, *Lovely General*). *艳李秣桃* (*yanli-nongtao*, fair peach and plum blossoms) is used to describe the appearance of female warriors, delicate and fragile as flowers, but with much courage and determination to sacrifice their life for their beloved lord. In English and Spanish, the peach fruit is a common symbol in female contexts, but usually with sexual implications due to its resemblance to female genitalia. However, the peach flower is not a conventional image in literary works. Despite the cultural differences, TTs’ translators still opt to retain the original floral images. TT1 and TT2 convert the metaphors into similes by employing the amplification technique, adding *fair as/bellas cual* to make

explicit the intended meanings. TT3 translates by calque and uses the verb *encanimar* to re-establish the personification rhetoric of the floral images in the source text.

### 3) Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicate vulgar taste

Cheng Yan in the Song dynasty divided Chinese flowers into “fifty guests” according to their moral values: *peony* is the honoured guest, *ume blossom* the elegant guest, *peach* the amorous guest, and *plum blossom* the vulgar guest (Tan Chunrong, 2012, p. 60). In HLM verses, peach and plum images are sometimes used to denote a frivolous and vulgar taste, especially when they appear in the same context with floral images that symbolise elegant and noble characters such as chrysanthemum (see Table 6.2.3).

Table 6.2. 3 Culturemes of 桃花 (*taohua*, peach blossom) and 李花 (*lihua*, plum blossom) indicate vulgar taste

<p><b>Flo.3</b> <b>(Cpt.38)</b></p>	<p>傲世也因同气味，春风桃李未淹留。</p>
<p><b>TT1</b></p>	<p>You too disdain the world, for we share the same taste, Not lingering by breezy spring's <u>peach and plum blossom</u>.</p>
<p><b>TT2</b></p>	<p>También tú desdeñas el mundo: compartimos mismo gusto, Que no se detiene ante <u>las flores de durazno y ciruelo</u> en el venturoso viento primaveral.</p>

<b>TT3</b>	<p>Cuando desafías la vulgaridad del mundo, nos parecemos tanto,</p> <p>Ni tú ni yo nos detenemos a contemplar <u>las flores de durazno y de ciruelo</u> que mece el viento primaveral.</p>
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The verse in Table 6.2.3 comes from “菊花诗” (*Juhua Shi*, Poem of Chrysanthemum), where the peach and plum blossoms are used to form a contrast with the chrysanthemum flower that usually represents an hermitic and elegant character in Chinese culture. TT1 and TT2 translate 桃李 (*tao li*, peach and plum blossoms) by calque to depict the original picture. However, as the peach and plum blossoms are not commonly recognised or used as symbols for vulgar taste in the TTs’ cultures, the underlying meanings might be partially reduced in literal translations. Aware of the possible loss in a cross-cultural context, TT3 in contrast retains the original image by adding *vulgaridad* in the previous line to ensure an adequate translation.

#### **6.2.1.1.2. The Gentlemen Figures: 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom)**

In Chinese culture, 竹 (*zhu*, bamboo), 梅 (*mei*, ume blossom), 兰 (*lan*, orchid) and 菊 (*ju*, chrysanthemum) are widely acknowledged as the “Four Gentlemen of Flowers” (花中四君子, *Hua Zhong Si Junzi*) that represent a set of virtues: uprightness, elegance, humility, and perseverance in harsh situations. The four flowers are conventional floral images in classical Chinese poetry. In HLM poetry, 竹 (*zhu*, bamboo) and 梅 (*mei*,

ume blossom) are frequently used to indicate cold winter weather, noble characters, and elegant taste.

### 1) Culturemes of 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) indicate cold winter weather

In Chinese culture, 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) are usually depicted as images that grow vibrantly in harsh winter while other plants wither away. Therefore, in HLM poetry, these images are occasionally used to give seasonal and climatic indications as presented here in Table 6.2.4:

Table 6.2. 4 Culturemes of 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) indicate the extreme coldness of winter

<b>Flo.4 (Cpt.23)</b>	梅魂竹梦已三更，锦罽鹑衾睡未成。
<b>TT1</b>	<u>Plum-blossom and bamboo dream</u> , the third watch has come, But sleep eludes them under silk eiderdowns.
<b>TT2</b>	<u>Flor de ciruelo y sueño de bambú</u> , ha sonado la tercera guardia, Pero duermo sin sueño bajo la seda de esos edredones.
<b>TT3</b>	<u>Ya duermen el ciruelo y el bambú</u> , sueñan en la tercera vigilia. Pero yo, cubierto de mantas con cisnes bordados, no puedo dormir.

The couplet in Table 6.2.4 comes from “冬夜即事” (*Dongye Jishi*, Winter Night) in which 梅魂竹梦 (*mei hun zhu meng*, ume and bamboo fall into the dream) indicates mid-winter. In this case, the bamboo image is translated by calque, while the ume blossom image is translated as *plum-blossom/flor de ciruelo*.

Plum and ume are two different flower species under the same genus *Prune* (also *Plum*), with different flowering phases and symbolic meanings in Chinese culture. Ume mainly grows in the Asian area and favours a cold weather; thus, it is culturally recognised as a perseverant and unyielding character confronting the harsh winter weather. In comparison, plums are widely planted in Asia and European countries, blooming in early spring. Some Spanish cities such as Nalda celebrate the famous “Día del Ciruelo en Flor.”<sup>64</sup> Therefore, in Chinese culture, plum blossom is regarded as the symbol of spring, while the ume blossom represents the severe coldness of winter. By translating 梅 (*mei*, ume) as *plum/ciruelo*, the TTs might arouse different climatic associations to the ume blossom in the ST.

## **2) Culturemes of 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) indicate noble personality**

As explained in the previous section, 梅 (*mei*, ume) blooms most vibrantly amidst the winter snow, exuding an air of resistance and elegance; thus, it has long been granted

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<sup>64</sup> Nalda celebrates the “Plum Blossom Festival” in the first week of April when exhibitions, touring, and roasting activities are held during the week to celebrate the upcoming spring.

high moral values in Chinese culture. In HLM, the virtues of 梅 (*mei*, ume) have been exemplified in 梅花魂 (*meihua hun*, the spirit of ume blossom) as seen in Table 6.2.5:

Table 6.2. 5 Culturemes of 梅 (*mei*, ume blossom) indicate noble personalities

<b>Flo.5 (Cpt.37)</b>	偷来梨蕊三分白，借得梅花一缕魂。
<b>TT1</b>	Some whiteness from the pear-blossom is stolen, Some of its spirit <u>winter-plum</u> allots.
<b>TT2</b>	Algo de la blancura de la flor de pero se escamotea, <u>La ciruela invernal</u> cede parte de su espíritu.
<b>TT3</b>	Roba a la flor del peral una parte de su blancura y le presta <u>el florecido ciruelo</u> una brizna de su <u>espíritu fragante</u> .

The verse of Table 6.2.5 comes from “咏白海棠” (*Yong Bai Haitang*, Poem of White Begonia) and compares the white begonia to ume blossom due to their similar elegant and noble characters. In TT1 and TT2, the ume image is translated with in-text notes as *winter-plum/ciruela invernal* to highlight the perseverant character during harsh weather. The in-text amplification also helps to distinguish the ume blossom from the plum blossom that has, in contrast, a vulgar character (Tan Chunrong, 2012, p. 60). TT3 also opts for the amplification technique by adding *fragante* to the floral image in an attempt to evoke the positive association with moral connotations.

Apart from 梅 (*mei*, ume), 竹 (*zhu*, bamboo) is another “gentleman flower” that has been used recurrently in HLM poetry. In Chinese culture, bamboo is regarded as the symbol of integrity and modesty with an air of aloofness that transcends beyond the vulgar pursuit of material life or social status. The most well-known figures relevant to bamboo is probably the “Seven Sages of the Bamboo Grove” (竹林七贤, *Zhulinqixian*), a group of Chinese scholars and writers between the Wei and Jin dynasties (around 240) who were much inspired by Taoism and used to gather in a bamboo grove for the creation of verses and art. Cao Xueqin (the author of HLM) was compared frequently to the “Seven Sages” for his similar spiritual pursuit and poetic style (Ou Lijuan, 2019)

In HLM, bamboo is the symbol of Daiyu as the slim feature and elegant character of bamboo caters to the character’s appearance and personality. Daiyu is also known as the “Queen of Bamboos” (潇湘妃子, *Xiaoxiang Feizi*). The bamboo image in Daiyu’s poem refers mainly to the mottled bamboos, a particular species that features dark spots on its stems, and presented here in Table 6.2.6:



Table 6.2. 6 Culturemes of 竹 (*zhu*, bamboo) indicate noble personalities

<b>Flo.6 (Cpt.34)</b>	窗前亦有千竿竹，不识香痕渍也无？
<b>TT1</b>	<u>A thousand bamboos</u> grow before my window – Is each dappled and stained with tears? <sup>1</sup>
<b>TT2</b>	<u>Mil bambúes</u> se elevan ante mi ventana ¿Está cada uno moteado y manchado de lágrimas? <sup>2</sup>
<b>TT3</b>	Ya confusas las huellas que dejaron las consortes en la orilla del Xiang, <sup>3</sup> se alzan <u>mil bambúes</u> en mi ventana. No sé si los moteó mi llanto.

<sup>1</sup>Referring to a kind of bamboo with dark spots. According to a Chinese legend, after King Shun died, his two wives mourned for him and their tears make dark spots on the bamboo.

<sup>2</sup>Se alude a un tipo de bambú con manchas oscuras. De acuerdo a una leyenda china, tras la muerte del rey Shun, sus dos esposas le lloraron y su llanto dejó esas manchas sobre el bambú.

<sup>3</sup>Las «huellas confusas» se refieren a las lágrimas que, según la leyenda, las dos consortes del rey Shun derramaron a la orilla del río Xiang cuando supieron que el rey había muerto durante una visita de inspección a Cangwun. Sus lágrimas salpicaron los bambúes. Éste es el origen legendario de los bambúes moteados.

In the verse presented in Table 6.2.6, the *thousand bamboos* in front of the window reminds Daiyu of the Chinese legend of mottled bamboos. It was believed that the dark spots on the bamboos were stained by the tears of E Huang and Nü Ying (the two concubines of Emperor Shun) when they heard of their husband's death and cried to

death near the Xiang River (Yuan Ke, 1985, p. 149). Later, the mottled bamboos became a symbol of love and chastity in Chinese culture.

In HLM, the bamboo image indicates Daiyu's love for Baoyu, and precludes her tragic destiny of being separated from her lover and crying sorrowfully until the end of her life. The three translators all resort to the amplification technique by adding paratextual notes to explain the original cultural connotations, a strategy to compensate for the possible loss that might arise when translating by calque.

### 3) Culturemes of 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) indicate elegant taste

The bamboo and ume images are also used in HLM poems to manifest the poet's refined and elegant tastes (see Table 6.2.7).

Table 6.2. 7 Culturemes of 竹 (*zhu*, bamboo) and 梅 (*mei*, ume blossom) indicate noble tastes

<p><b>Flo.7</b> <b>(Cpt.50)</b></p>	<p>何处梅花笛？谁家碧玉箫？</p>
<p><b>TT1</b></p>	<p>Whence comes the sound of the <u>plum-blossom flute</u>?</p> <p>Who is it that on green jade pipe doth blow?</p>
<p><b>TT2</b></p>	<p>¿De dónde llega el sonido de la <u>flauta de ciruelo en flor</u>?</p> <p>¿De quién es aquella flauta que toca la melodía jade verde?</p>

<b>TT3</b>	¿De dónde esa flauta en la que suena <u>el Ciruelo en Flor</u> ? <sup>1</sup> ¿Quién toca el Xiao de verde jade?
<b>Flo.8</b> <b>(Cpt.50)</b>	沁梅香可嚼，淋竹醉堪调。
<b>TT1</b>	One can almost <u>taste the scent of wet plum-blossom</u> , and from the dripping bamboos sweet melodies flow.
<b>TT2</b>	Casi puede <u>saborearse el aroma de la flor de ciruelo empapada</u> , Y por los bambús que chorrean corren dulces melodías
<b>TT3</b>	Se puede <u>masticar el aroma de la mojada flor de ciruelo</u> , <sup>2</sup> y mueven a risa los bambúes empapados que, vacilantes, se mueven como borrachos

<sup>1</sup>Ciruelo en Flor es una melodía que se interpreta con la flauta. La caída de las flores de ciruelo es una metáfora de la nieve.

<sup>2</sup>El Taoísta de los Pies de Hierro, un personaje de la dinastía Song, gustaba de caminar descalzo sobre la nieve. Cuando se sentía contento recitaba obras de Zhuang Zhou, masticaba flores de ciruelo y las tragaba mezcladas con nieve diciendo: «Quiero que esta fragancia fría penetre en mis entrañas.

The images of ume blossom in the two cases come from two cultural allusions. In Flo.7, 梅花笛 (*Meihua Di*, Ume Flute) might be easily misunderstood as a flute painted with ume images while in fact, it refers to the melody's name 梅花落 (*Meihua Luo*, Fall of Ume Blossom)—a traditional flute music that chants the resistant character of the flower. TT1 and TT2 adopt a literal translation which might lead to misunderstanding among TT readers. In contrast, TT3 clarifies the concept by adding an endnote to ensure an accurate delivery of the ST culture.

沁梅香 (*qin meixiang*, taste the scent of ume) carries an eminent Taoist colour, revealing the poet's longing for a seclusive life away from the vulgar world. The term originates from a Taoist allusion where the protagonist tastes the flower's fragrance in the snowfall, symbolising a way to cherish the natural and reclusive life (Cai Yijiang, 2007). TT3 makes the Taoist allusion explicit by adding an endnote, whereas TT1 and TT2 translate by calque.

The three translations also differ eminently in their translation of the second line where 醉 (*zui*, drunk) is used in the ST as a key word to present the poet's defiance to the social restrictions. TT3 recognises such a connotation and preserves the term by creatively translating the second line as *mueven a risa los bambúes empapados que, vacilantes, se mueven como borrachos*, where the drunkards are depicted in association with the wavering bamboos. Although the translation is not semantically equivalent to the original, it achieves a spiritual resonance to the original poem (Fu Lei, 1951/1984). In comparison, TT1 and TT2 present a rather graceful picture, but there is no trace of the unrestrained character of the original term in the ST.

#### 4) Reflection on translations of 梅花 (*meihua*) vs. 李花 (*lihua*)

In HLM, images of 梅花 (*meihua*, ume blossom) are mostly translated as *plum blossom/flor de ciruelo*, same as the translation of 李花 (*lihua*, plum blossom). However, the two floral images are two different species under the same genus of Plum (*Prune* in Latin) (see Figure 6.1). Ume blossom is typically red and blooms early in

February when the majority of China is still experiencing harsh winter. Therefore, the ume blossom is recognised as a symbol of perseverance due to its resistance to the harsh environment and weather conditions. Plum blossom, in contrast, is typically white in colour and blooms in mid-April when China enters warm spring. Since most flowers bloom in this same period of springtime, plum blossoms represent an ordinary or vulgar character.

*Plum blossom* first became an established equivalence for 梅花 (*meihua*, ume blossom) in Herbert Allen Giles's *A Chinese-English Dictionary* (1982, as cited in Xi Xueyong, 2008); later, the translation was accepted by Chinese translation academia and has been employed widely on China's official media for cultural promotion in English and Spanish speaking countries (e.g., webpages of Confucius Institutes in Manchester (Britain)<sup>65</sup> and Valencia (Spain).<sup>66</sup>

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<sup>65</sup> Confucius Institute Manchester. *The "Four Gentlemen" in Chinese painting*. (2017). Retrieved April 26, 2021, from <https://www.confuciusinstitute.manchester.ac.uk/about/news/headline-543720-en.htm>

<sup>66</sup> Instituto Confucio de Universidad Valencia. (2013). *The "Four Gentlemen" in Flowers*. Retrieved April 26, 2021, from <https://www.uv.es/confucio/revista18/html/files/assets/basic-html/page50.html>

Figure 6. 1 Images of plum blossom and ume blossom



Plum blossom (李花, *lihua*)<sup>67</sup>



Ume blossom (梅花, *meihua*)<sup>68</sup>

Li Xueyong (2008) considers the equivalence between 梅花 (*meihua*, ume blossom) and *plum blossom* a mistaken translation due to a lack of knowledge of Chinese botanical species. However, this view does not seem sufficient to explain the later-on acceptance of translating 梅花 (*meihua*, ume blossom) as *plum blossom* among massive translation and cultural authorities. Instead of an unintentional mistake, the translation might be a conscious strategy during the cultural export process. Ume is rarely planted in countries outside the Asian area. As such, the use of a more generalised and commonly recognised term such as *plum* would greatly help expand consensus in understanding across readers and serve as an effort to seek common ground in the initial phases of cultural communication.

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<sup>67</sup> Plum blossom [online image]. (2012). In *Yuhuagu*. Retrieved April 26, 2021, from <http://www.yuhuagu.com/ktsh/3387.html>

<sup>68</sup> Ume blossoms [online image]. (2019). In *Zhifure*. Retrieved April 26, 2021, from <https://www.zhifure.com/snzfj/62126.html>

However, along with the world's growing interests and knowledge of China, it might be time to introduce Chinese culture to foreign readers in more precise and accurate terms. As explained in the previous samples of HLM poetry, *plum blossom* and *ume blossom* appear on some occasions with distinct or even opposite cultural connotations in the same HLM context, requiring translators to distinguish between the two images to ensure an accurate transference of the ST messages. Therefore, some possible translations of 梅花 (*meihua*) that distinguish it from 李花 (*lihua*, *plum blossom*) will now be proposed as a first step to address the translation tension aforementioned:

- 1) *Ume*, derived from the Japanese name for 梅花 (*meihua*).
- 2) *Meihua*, derived from the Chinese name for 梅花 (*meihua*) in *pinyin*.
- 3) *Mume*, derived from the Latin name *prunus mume*.

Admittedly, overthrowing existent translation conventions and establishing new equivalent pairs is never an effortless job. The new translation of 梅花 (*meihua*) might undergo a long and arduous process, during which it would inevitably face challenges and doubts before being widely accepted and integrated into local languages. Nevertheless, this process may also bring about opportunities to enlarge the present cognitive zones of the TTs' cultures while also allowing for a more accurate and in-depth understanding of the ST culture.

### 6.2.1.2. Images shared by ST and TTs' cultures

Floral images such as 荷 (*he*, lotus), 柳 (*liu*, willow), and 榴花 (*liuhua*, pomegranate flower) are species well recognised by both the ST and TTs' cultures with either similar or distinctive connotations. Though some species may contain similar connotations across the ST and TTs' cultures, translators need to be especially wary of situations where the same image might be interpreted differently in the ST and TTs' cultures.

#### 6.2.1.2.1. Culturemes related to 荷 (*he*, lotus)

荷 (*he*, lotus) is an aquatic plant widely distributed in India, northern Indochina, and East Asia. In China, 荷 (*he*, lotus) is also named 莲 (*lian*, lotus) or 水芙蓉 (*shuifurong*, lotus) (CASS, 2020). The plant obtains its cultural connotation from its surrounding environment: lotus roots are planted in the muddy river bottom whereas its flowers are pure and clean, blooming high above the murk. Zhou Dunyi in his "Ode to the Lotus Flower" describes the lotus flower as "remaining undefiled despite the muds where it arises".<sup>69</sup> Therefore, the lotus image symbolises people who remain unaffected by filthy surroundings or challenging circumstances.

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<sup>69</sup> Literal translation conducted by the author of the present thesis of "出淤泥而不染" from 爱莲说 (*Ai Lian Shuo*, Ode to the Lotus Flower) by Zhou Dunyi (1017-1073).



In English, the image of a lotus usually arouses an association with an indolent character. This connotation may find its origin in Homer's *Odyssey*: the hero Odysseus discovers a mythical land where people live on the fruit of the lotus plant (known as the Lotus-eaters' land) (March, 1998, p. 464). There, Odysseus is offered the lotus fruit with a hypnotic effect which could induce forgetfulness and make people lose their desire to return home. Later, the *lotus-eater* has become a synonym in English for people who spend time indulging in pleasure and make little effort to solve practical problems (Merriam-Webster, 2020).

The *lotus-eater* is known as *lotófago* in Spanish, referring to certain tribes that live on the northern coast of Africa (RAE, 2014). This definition seems more neutral compared to the indolent connotation in English. The lotus plant is defined in Spanish as a plant grown in Egypt, Africa, or East Asia, without any metaphorical sense in Spanish culture (RAE, 2014).

In HLM poetry, the lotus image is used to allude to the novel's character Xiangling in “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties in Jinling) as seen in Table 6.2.8:

Table 6.2. 8 Culturemes related to 荷 (*he*, lotus)

<b>Flo.9 (Cpt.5)</b>	根并荷花一茎香，平生遭际实堪伤。
<b>Literal Translation</b>	Its roots are linked to those of the <u>lotus</u> and has the same fragrance, But its life is so much bitter.
<b>TT1</b>	Sweet is she as the <u>lotus in flower</u> , Yet none so sorely oppressed;
<b>TT2</b>	Ella es dulce como <u>el loto florido</u> , Mas nadie soporta tan amarga opresión
<b>TT3</b>	Sus raíces son fragantes como <u>el loto</u> , pero amargo es el camino de su vida. <sup>1</sup>

<sup>1</sup>Se trata del destino fatal y el infortunio que sobreviene a la hija de Zhen Shiyin, Yinglian, «Encanto de Loto», llamada posteriormente Xiangling, «Perfume de Nenúfar». Primero fue raptada de niña, más tarde fue comprada como concubina por Xue Pan, cuya primera esposa la maltratará hasta provocar su muerte. El nombre de la primera esposa de Xue Pan es Jingui, «Osmanto Dorado», que se representa en chino mediante un ideograma que figura un Árbol y dos Terrenos. Ésta es la idea original de Cao Xueqin, que ya desde el capítulo V traza el destino de sus personajes. Sin embargo, no será el destino que augura este poema para Yinglian el que lleve a cabo Gao E, continuador de la obra tras la muerte de Xueqin.

The poem in Table 6.2.8 describes the fate of 香菱 (Xiangling, Fragrant Water Caltrop) who is kidnapped as a child and sold to the villain Xuepan as a concubine. Xiangling is originally named 英莲 (Yinglian) meaning the “Charming Lotus”. Her name is later changed to “Xiangling” after entering the Xue family, meaning the “Fragrant Water Caltrop”. The two floral images found in her names (i.e., lotus and water caltrop) are all water-grown plants whose roots are intertwined together, indicating their homogeneous

reference to the same person. The lotus image in the name also symbolises that Yinglian/Xiangling maintains optimistic and pure in spirit despite her painful and tragic marital life.

Images of the lotus flower are preserved in TT1 and TT2, but with certain adjustments to the original message. The translations delete the “root” image and add the personal pronouns *her* and *ella* to make explicit the metaphor “human being is plant”. Such a translation may trigger an association with female characters in general but may not be sufficient to restore the specific link with Xiangling. TT3’s translation is more faithful to the original with its endnote to explain the connection between the “lotus” image and Xiangling. An interesting detail in TT3 is that it translates 香菱 (Xiangling, Fragrant Water Caltrop) as *Perfume de Nenúfar* (see endnote in Table 6.2.8). The translator of TT3 Zhao Zhenjiang (2010, p. 64) notes that the substitution is a purposeful strategy to favour comprehension among TT readers as the water caltrop is not habitually planted in Spain. Therefore, the translators opt for *nenúfar* as most appropriate to restore the beautiful figure of Xiangling given it is a plant akin to the water caltrop and well-recognised in the TT culture.

In HLM poetry, the joint appearance of the lotus and water caltrop images also indicates brotherhood or sisterhood as presented here in Table 6.2.9:

Table 6.2. 9 Culturemes related to 荷 (*he*, lotus)

<b>Flo.10 (Cpt.79)</b>	池塘一夜秋风冷，吹散 <u>菱荷</u> 红玉影。
<b>Literal</b>	A pool at night; the chilly autumn wind
<b>Translation</b>	Scattered the shadows of <u>lotus and caltrop leaves</u> , and that of the red jade.
<b>TT1</b>	A pool at night; the chilly autumn wind The red-jade shadows of <u>caltrop</u> apart has tossed
<b>TT2</b>	Un estanque por la noche; helado el viento del otoño Ha desperdigado las sombras rojas jade de los <u>abrojos</u> .
<b>TT3</b>	Durante la noche, el viento frío del otoño ha desperdigado la sombra de <u>las flores de loto</u> , rojas como el jade.

The verse of Table 6.2.9 comes from “紫菱洲歌” (*Zi Ling Zhou Ge*, Poem of Purple Caltrop Isle), a poem uttered by Baoyu when his sister Yingchun moves out of the Grand View Garden. The poem depicts a sorrowful view of departure where Baoyu compares himself to 菱荷 (*ji he*, leaves of water caltrop and lotus), Yingchun to the red-jade flower, and their departure to the scattering of the leaves and flowers’ shadows.

The lotus image is reduced in TT1 with only the caltrop image remaining. This translation choice might be a method to highlight the principal image in correspondence with the caltrop image in the poetic theme “Poem of Purple Caltrop Isle”. However, the flowers of a caltrop are often yellow or white, differing from the red-coloured lotus<sup>70</sup>

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<sup>70</sup> 李时珍《本草纲目》 [Li Shizhen, *Bencao Gangmu*, Compendium of Materia Medica]. Retrieved April 26, 2021, from <http://bencao.5000yan.com/guobu/2981.html>.

(see Figure 6.2). Therefore, the translation of *red-jade shadows of caltrop* seems incoherent in this case. TT2 also reduces the lotus image and translates caltrop with *abrojos*, a term that refers to a prickly plant that usually grows on earth rather than in the water. In TT3, images of leaves are subject to a complete reduction; only the image of the lotus flower remains. The departure in this instance is compared to the rupture of the lotus flower's shadow.

Figure 6. 2 Images of lotus and water caltrop flowers



Flowers of water caltrop (菱花, *linghua*)<sup>71</sup>



Flowers of lotus (荷花, *hehua*)<sup>72</sup>

#### 6.2.1.2.2. Culturemes related to 柳 (*liu*, willow)

In classical Chinese poetry, 柳 (*liu*, willow) is conventionally linked with the beautiful appearance and delicate stature of women: the long narrow willow branches and leaves resemble the slim waists of beautiful ladies bending in dance, or their long hair fluttering in the wind.

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<sup>71</sup> Water caltrop flower [online image]. (2020). Retrieved April 26, 2020, from <https://xw.qq.com/cmsid/20200521A078NU00>.

<sup>72</sup> Lotus flower [online image]. (2020). Retrieved April 26, 2020, from [https://www.ahuacao.com/guanhuazhiwu/Lotus\\_flower.html](https://www.ahuacao.com/guanhuazhiwu/Lotus_flower.html).

In English culture, willows are ubiquitous in cemeteries due to their fast-growing feature and association with longevity. The drooping shape of a willow also looks like a man bowing his head down in grief. Therefore, it is referred to as *weeping willow* and is commonly used in literature works to represent death, grief, and condolence. For example, Desdemona in *Othello* sings the mournful ballad of “The Willow Song” to lament her lost love, a symbol that also preludes the imminent tragedy (Shakespeare, 1603). The Spanish name for willow is *sauce llorón* which is also widely recognised as the symbol of sorrow and grief in Spanish culture. The association between weep and a willow tree could possibly stem from the Bible story describing the exile of Hebrews who lament under willow trees for being expelled from their homeland Judea (Psalm 137: 1-9).

In HLM, images of the willow tree describe the beauty and delicacy of female figures (see Tables 6.2.10 and 6.2.11):

Table 6.2.10 Culturemes of 柳 (*liu*, willow) to describe the female delicacy

<b>Flo.11 (Cpt.5)</b>	金闺花柳质，一载赴黄梁。
<b>TT1</b>	<u>Fair bloom, sweet willow</u> in a golden bower, Too soon a rude awakening awaits her.
<b>TT2</b>	Oh <u>bella flor, dulce sauce</u> en la glorieta de oro, Demasiado pronto la acecha un rudo despertar.

<b>TT3</b>	ella, <u>bella flor y sauce tierno</u> , antes de un año viajará al sueño del mijo amarillo. <sup>1</sup>
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<sup>1</sup>Se refiere a la desgracia matrimonial de Jia Yingchun (Jia, «Bienvenida a la Primavera»). Morirá al poco tiempo de la boda, a consecuencia de los malos tratos infligidos por su marido.

The verse in Table 6.2.10 comes from “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) that tells the tragic destiny of Yingchun. The image of gold refers to Yingchun's aristocratic background, while the willow image indicates her delicate female figure, so fragile that she is tortured to death by her husband. The original images are all preserved in the TT translations through amplification technique. TT1 and TT2 add *sweet/dulce* to suggest willow's reference to female figure, corresponding to *her/la* in the following lines. TT3 also adopts the amplification technique by adding *tierno* in-text and further explains the underlying meaning with an endnote.

Table 6.2. 11 Culturemes of 柳 (*liu*, willow) to describe the female delicacy

<b>Flo.12</b>	号令秦姬驱赵女，艳李秾桃临战场...
<b>(Cpt.78)</b>	贼势猖獗不可敌， <u>柳折花残</u> 实可伤。
<b>TT1</b>	She gave the order to her lovely troops, Fair as peach and plum-blossom they set off to fight... The rebels were too powerful to rout, They crushed <u>these willows and blooms</u> —alack the day!

<b>TT2</b>	<p>Ella dio la orden a sus adorables tropas;</p> <p>Bellas cual duraznos y ciruelos en flor, salieron a pelear...</p> <p>Los rebeldes muy fuertes para ser derrotados,</p> <p>Aplastaron <u>esos sauces y retoños</u>, ¡ay del día!</p>
<b>TT3</b>	<p>Ella, convocando al combate a las doncellas de Qin, dando órdenes a las bellezas de Zhao,</p> <p>Hermosas flores de durazno y de ciruelo encaminándose al campo de batalla...</p> <p>¿Cómo iban a vencer, ellas, tan frágiles, a los rebeldes terribles?</p> <p>¡Qué pena! ¡<u>Sauces quebrados!</u> ¡<u>Flores caídas!</u></p>

Verses in Table 6.2.11 come from “*婉媚词*” (*Guihua Ci*, Lovely General) in which female warriors led by Mistress Lin are compared to flowers and willows. The metaphor highlights the beautiful and fragile figures of these women warriors. The three translators all opt for the amplification technique to maintain the original metaphor. In TT1 and TT2, the translators add demonstrative adjectives *these/esos* to echo the simile in the previous text. The textual coherence is strengthened in these instances so that TT readers can glean the connotations from context. TT3 also highlights the exclamatory comments in its translation and adds *ellas, tan frágiles* to make explicit the personification. Besides, the sorrowful willow images in the TTs’ cultures also fit the poem’s woeful tone, which would help restore the emotional appeal originally presented in the ST.



### 6.2.1.2.3. Culturemes related to 榴花 (*liuhua*, pomegranate flower)

Pomegranate flowers bloom at the end of spring and have a fiery red colour which implies good fortune in Chinese culture. The seedy feature of the pomegranate fruit arouses association with fertility (Liu Shuang, 2017, p. 55-56). Therefore, pomegranate trees were common plants in the palaces of Imperial Concubines in ancient China as it was believed that the plant would bring along imperial heirs to the royal family (Liu Xinwu, 2009). In HLM, the pomegranate is closely linked to the destiny of Yuanchun (see Table 6.2.12):

Table 6.2.12 Culturemes related to 榴花 (*liuhua*, pomegranate flower)

<b>Flo.13 (Cpt.5)</b>	二十年来辨是非，榴花开处照宫闱。
<b>TT1</b>	<p>For twenty years she arbitrates</p> <p>Where <u>pomegranates</u> blaze by palace gates.</p> <p>How can the late spring equal the spring's start?</p> <p>When Hare and Tiger meet<sup>1</sup></p> <p>From this Great Dream of life she must depart.</p>
<b>TT2</b>	<p>Ya van veinte años que arbitra</p> <p>Cerca del portón de palacio, donde estallan los <u>granados</u>.</p> <p>¿Cómo puede igualar a su comienzo la primavera tardía?</p> <p>Cuando se encuentran el Tigre y la Liebre<sup>2</sup></p> <p>Ella debe dejar el Gran Sueño de la vida.</p>

<b>TT3</b>	<p>Durante veinte años ha aprendido a distinguir lo cierto de lo falso.</p> <p><u>Las flores del granado</u> ya se abren frente al portón del palacio.</p> <p>¿Hay algo comparable al inicio de la primavera?</p> <p>Cuando el Rinoceronte y el Tigre se encuentren, retornará al Gran Sueño.<sup>3</sup></p>
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<sup>1</sup>Tiger and Hare are the third and fourth years in the twelve-year circle.

<sup>2</sup>Tigre y Liebre son los años chinos tercero y cuarto del ciclo de los doce años

<sup>3</sup>El arco y la cidra se refieren a Yuanchun, «Inicio de la Primavera», la mayor de las muchachas Primavera, que más tarde se convertirá en concubina del emperador. En estos versos se encierran las claves de su destino. Durante su estancia en la corte allanará cualquier dificultad que pueda surgir en el seno de la familia Jia. Por otro lado se anuncia ya su muerte como consecuencia del encuentro del Rinoceronte y el Tigre, que significa la lucha entre distintas facciones del Palacio Imperial.

The verse in Table 6.2.12 comes from “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) and refers to the destiny of Jia Yuanchun, the eldest daughter of Jia Zheng who later becomes an Imperial Concubine. It has been widely recognised among Redology scholars that the image of pomegranate flowers transmits important clues to Yuanchun's life in the royal court and her final destiny. In relation to the traditional connotations of pomegranate flowers in Chinese culture, scholars have given various interpretations for its symbolism in the HLM context. Some of the major views are listed as follows:

- 1) The pomegranate flower symbolises fertility in Chinese culture and Yuanchun's pregnancy in the HLM context. In Chinese culture, pomegranate is commonly

recognised as a symbol of fertility since the fruit is full of seeds.<sup>73</sup> Therefore, it is a common gift for brides in Chinese weddings to express the good wish of pregnancy. However, some scholars believe that Yuanchun died without being able to give birth to a child—an explanation for why the original author has only depicted the flower instead of the fruit (Liu Xinwu, 2009).

- 2) The pomegranate flower symbolises fortune in Chinese culture and Yuanchun's promotion in the HLM context. The pomegranate flower is also known as the 状元花 (*zhuanyuan hua*, flower of the top scholar) that could bring the chance of promotion to Chinese scholars in imperial exams. This auspicious connotation is related to the flower's red colour given red is regarded as the most fortunate colour in Chinese culture. Therefore, some scholars interpret the pomegranate flower as an allusion to Yuanchun's promotion within the imperial harem that brings honour to the Jia family (Feng Qiyong & Li Xifan, 1991, p. 498; Liu Genglu, 2005, p. 40-41).
- 3) The pomegranate flower symbolises tragic ending in Chinese culture and Yuanchun's death in the HLM context. Pomegranate blooms in late spring when the flowery season in China is about to pass (Liu Shuang, 2017, p. 55-56). Therefore, in Chinese poems, pomegranate flowers are often depicted as a beauty born in the wrong time, doomed to perish despite all her glory and lustre. The

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<sup>73</sup> In Chinese, 籽 (*zi*, seed) pronounces the same as 子 (*zi*, son). Therefore, the pomegranate flower represents the wish of 多子多福 (*duo zi duo fu*, having more sons and blessings).

pitiful fate of pomegranate flowers indicates the tragic destiny of Yuanchun who was born in the years when Chinese feudal society fell to an irreversible decline, and she eventually became the victim of political conflict and corruption (Liu Shuang, 2017, p. 56-57).

As discussed above, the pomegranate flower has multiple symbolic meanings in the ST culture. In Greek and Christian traditions, the pomegranate image is associated with various interpretations representing fertility, death, and resurrection. In Greek mythology, pomegranate's dual symbolism of death and fertility stems from the story of Persephone (March, 1998, p. 615). Persephone, daughter of Zeus and queen of the dead, is forced to spend part of every year with Hades in the underworld because she has eaten the pomegranate seeds offered by Hades. Her mother Demeter, goddess of the harvest, mourns throughout Persephone's stay in the underworld and withholds fertility from the earth until her daughter returns to her. Consequently, Persephone is linked both to death, as queen of the underworld, and to fertility and joy for when she reunites with her mother Demeter (i.e., when the earth becomes fertile once more) (March, 1998). The pomegranate fruit is also a recurrent motif in Christian paintings. The most famous painting is the *Madonna of the Pomegranate* by Sandro Botticelli where the pomegranate fruit held in the hands of infant Jesus is a symbol for Jesus's blood and resurrection (Huard, 2020).

In Spanish, *granada* refers to the pomegranate tree or the notable, illustrious, and “chosen one” among things of the same kind (RAE, 2014). The image of pomegranate fruit is also included in Spain’s national emblem as a symbol for the Emirate of Granada (see Figure 6.3), the last Muslim state on the peninsula conquered by the Christian Reconquista (La Moncloa, 2021). The fruit also appears in the coat of arms of Tacna, a city in the south of Peru. The pomegranate bursting open with seeds symbolises the fertility (Gambetta, 2009) (see Figure 6.4).

Figure 6. 3 Coat of arms of Spain<sup>74</sup>



Figure 6. 4 Coat of arms of Tacna (Peru)<sup>75</sup>



TT1 translates 榴花 (*liuhua*, the flower of pomegranate) as *pomegranates*, leaving out the 花 (*hua*, flower) mentioned in the ST. The multiple connotations of the

<sup>74</sup> Coat of arms of Spain [online image]. (2020). In *Wikipedia*. Retrieved April 20, 2020, from [https://en.wikipedia.org/wiki/Coat\\_of\\_arms\\_of\\_Spain](https://en.wikipedia.org/wiki/Coat_of_arms_of_Spain).

<sup>75</sup> Coat of arms of Tacna (Peru) [online image]. (2020). In *Wikipedia*. Retrieved April 20, 2020, from <https://en.wikipedia.org/wiki/Tacna>.

“pomegranate” image found in Christian and Greek traditions align with the majority of ST interpretations. Therefore, the pomegranate image is preserved across the three TTs. However, by reducing the “flower” image, TT1 ignores the difference between the “flower” and “fruit”—a distinction originally used to imply Yuanchun’s unrealized pregnancy delivery. TT2 follows TT1’s translation by rendering 榴花 (*liuhua*, the flower of pomegranate) as *granados*. TT3 preserves the original image in a more complete manner by translating as *flores del granado*.

## **6.2.2. Floral images as poetic themes**

In HLM, floral images appear not only individually in poetic lines, but are also used to form poetic themes. Floral images that serve as poetic themes usually appear with a description of the flower’s form, aroma, state, and surrounding environment to form a polysemic system of conceptual metaphors. In what follows, images of peach blossom and chrysanthemum are selected to investigate how these images have been originally used in the ST to construct poetic themes, portray characters in the novel, and express the poets’ emotions. This section will also explore how these metaphors have been handled in the TTs and whether the translations are able to restore the original functions of the ST segments.

### **6.2.2.1. Peach blossom images in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant)**

“葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) is uttered by Daiyu in front of the tomb of peach blossoms that she has built with her lover Baoyu (see HLM Chapters 26 and 27). Therefore, floral images in this poem mainly refer to peach blossoms, even though in some occasions they may be simply referred to as “blossoms” without specifying the species.

In Chinese poetic conventions, the peach blossom is commonly recognised as a symbol of female beauty, love, and utopian life. The connotations of peach blossom in the “Funeral Flowers Chant” are rooted in its conventional meanings in Chinese culture, and specifically allude to the tragic ending of Daiyu, her love with Baoyu, and Daiyu’s ideal life in the HLM context.

#### **1) Peach blossom indicates Daiyu’s tragic ending**

One major connotation of the peach blossom image in the “Funeral Flowers Chant” is to prelude Daiyu’s tragic ending. In the poem, Daiyu compares herself to the fading blossom and laments the transience of beauty and youth (see Table 6.2.13). This connotation in HLM poetry is constructed based on the conventional metaphor in Chinese culture that “peach blossom is female beauty”.

Table 6.2.13 Peach blossom indicate beauty's tragedy

<b>Flo.14 (Cpt.27)</b>	花谢花飞飞满天， <u>红消香断</u> 有谁怜？
<b>TT1</b>	As <u>blossoms fade and fly</u> across the sky, Who pities the <u>faded red, the scent</u> that has been?
<b>TT2</b>	<u>Las flores se marchitan y vuelvan</u> por el cielo, ¿Pero quién lamenta <u>el rojo desleído, el desvanecido aroma</u> ?
<b>TT3</b>	<u>Las flores deshojadas, dispersadas por el viento,</u> ocultan el cielo. ¿Quién lamenta su <u>rojo desleído, su mortecino aroma</u> ?
<b>Flo.15 (Cpt.27)</b>	柳丝榆荚自芳菲， <u>不管桃飘与李飞</u> 。
<b>TT1</b>	Willows and elms, fresh and verdant, Care not if <u>peach and plum blossom drift away</u> ;
<b>TT2</b>	Sauces y olmos frescos y verdes, Ignoran si es <u>flor de ciruelo o durazno lo que el viento se lleva</u> ;
<b>TT3</b>	Los sauces, moviendo los cabellos, y los olmos, mostrando sus monedas, <sup>1</sup> ufanos de su fragancia, desatienden <u>el vuelo de los pétalos de durazno y ciruelo</u> .
<b>Flo.16 (Cpt.27)</b>	试看春残花渐落，便是红颜老死时。
<b>TT1</b>	See, when spring draws to a close and <u>flowers fall</u> , This is the season when beauty must ebb and fade
<b>TT2</b>	Pues cuando acaba la primavera y <u>las flores caen</u> , Es la estación del reflujo y fin de la belleza;
<b>TT3</b>	Ya se acaba la primavera. <u>Van cayendo las flores</u> . También es hora de que las jóvenes se marchiten y mueran.

<sup>1</sup>Las sámaras del olmo parecen monedas. En chino reciben el nombre de «monedas de olmo».



In Table 6.2.13, the blossom images construct a system of conceptual metaphors alluding to the life and fate of Daiyu. 花飞 (*hua fei*, flowers fly) and 桃飘 (*tao piao*, peach blossoms float) describe the drifting state of Daiyu who, as an orphan, is forced to live as a guest in her grandmother's home. 香消红断 (*xiangxiao-hongduan*, faded red and scent) and 花谢 (*huaxie*, flowers fade) refer to Daiyu's fading youth, and 花渐落 (*hua jian luo*, flowers falling gradually) refers to her gradual ageing and final death.

The blossom/flower images are mostly preserved in the TTs. However, the repetition in Flo.14 are deleted. A word-for-word translation for 花谢花飞飞满天 (*hua xie hua fei fei man tian*) in Flo.14 is “flowers fade flowers fly fly over the sky.” The repetition constitutes a prominent rhetorical device in classical Chinese poetry, but, as Zhao Zhenjiang (2018) mentioned in the interview by *China Reading Weekly*, a word-for-word translation, where same words piling up together without any punctuation or description, would damage the text flow and lead to an unnatural translation of the poem. Therefore, the TTs reduce the repetitive wording in the verse to ensure a more fluent translation.

The TTs also noticeably diverge from the ST in their choice of verbs. In Flo.14, the TTs differ in the translation of 花飞 (*hua fei*, flowers fly). TT1 and TT2 use the active voice of *fly/vuelven* to describe the falling flower, whereas TT3 opts for the passive voice *dispersadas por el viento* to highlight Daiyu's feelings of helplessness and desperation as she is subject to fate's torture. In Flo.15, TT1 opts for *drift* to translate

桃飘 (*tao piao*, peach blossoms float); the verb *drift* is effective in triggering the association with Daoyu's image as a *drifter*, separated from her homeland. In contrast, TT3 restores the original scene by translating as *el vuelo de los pétalos de durazno y ciruelo*, to echo the description in the previous line where falling flowers are dispersed by the wind.

In Flo.16, TT3 adopts the gerund *cayendo* to restore the “gradual” process of 花渐落 (*hua jian luo*, flowers falling gradually) which is more faithful in semantic and expressive effect than *fall/caen* found in TT1 and TT2.

In addition to the choice of verbs, another evident difference between the TTs occurs in the translation of Flo.15. In this verse, the ST describes the robust growing of 柳丝 (*liusi*, branches of willows) and 榆荚 (*yujia*, fruit of elms) to form a contrast with the fading peach blossom. TT1 and TT2 opt for succinct and literal translations, whereas TT3 shows an evident trace of rewriting by using the amplification technique to exaggerate the original effects of personification and comparison in order to emphasise the ostentatious attitude and vibrant growth of willows and elms.

## 2) Peach blossom indicates love

Peach blossom was firstly used in 诗经 (*Shijing*, Book of Songs) to indicate the love and sweet marriage life of the newly married couples:

桃之夭夭，灼灼其华。

之子于归，宜其室家。

Buxom is the peach-tree; How its flowers blaze!

Our lady going home brings good to family and house.

Translated by Arthur Waley (1960).

The peach blossom is linked to love not only for its sweet look, but also for its short flowering phase that signals the transient good time between lovers (see Table 6.2.14).

Table 6.2.14 Peach blossoms indicate love

<b>Flo.17</b> <b>(Cpt.27)</b>	三月 <u>香巢</u> 已垒成，梁间燕子太无情！ 明年 <u>花发</u> 虽可啄，却不道人去梁空 <u>巢也倾</u> 。
<b>TT1</b>	By the third month the <u>scented nests</u> are built, But the swallows on the beam are heartless all; Next year, though once again you may peck the <u>buds</u> , From the beam of an empty room your <u>nest will fall</u> .
<b>TT2</b>	Hacia el mes tercero están prontos ya los <u>perfumados nidos</u> , Mas no tienen corazón las golondrinas de las vigas; Aunque vuelvan a picotear los <u>capullos</u> el año que viene, <u>Caerá tu nido</u> de las vigas de un cuarto vacío.

<b>TT3</b>	<p>El mes tercero ya están dispuestos en el techo los <u>perfumados nidos</u>.</p> <p>Las insensibles golondrinas, pasado un año, picotearán de nuevo <u>una nueva floración</u>.</p> <p>Pero <u>caerán sus nidos</u>, quedarán las vigas desoladas. ¿Dónde estará la muchacha?</p>
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In Table 6.2.14, 香巢 (*xiang chao*, the scented nest) originally refers to the nest constructed by swallows, a type of bird that usually appears in couples. In this context, 香巢 (*xiang chao*, the scented nest) alludes to the engagement between Daiyu and Baoyu. 花发 (*hua fa*, flower buds) and 巢倾 (*chao qing*, nest falls) indicate that Daiyu's love for Baoyu still goes on but Baoyu has been engaged to Baochai as the result of feudal rituals. Although peach blossom is not conventionally linked to love in the TTs culture, the translators all opt to preserve the original images found in the ST.

### 3) Peach blossom indicates utopian life

The utopian connotation of peach blossom originates from the fable *Peach Blossom Land*<sup>76</sup> written by Tao Yuanming. The story depicts an ethereal and seclusive utopia where people lead a peaceful and carefree life away from the political conflict and feudal restrictions found in the outside world. The peach blossom has thence become a symbol for a dreamy and ideal life in later literature works (see Tables 6.2.15 and 6.2.16).

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<sup>76</sup> 陶渊明《桃花源记》 [Tao Yuanming, *Taohua Yuan Ji*, Peach Blossom Country].

In HLM, the author Cao Xueqin also creates a utopian land for female characters: the Grand View Garden. Therefore, the peach blossom symbolises the poet's longing for the utopian life, and the burying of the blossom preludes the perish of good times in the Grand View Garden.

Table 6.2.15 Peach blossoms indicate love

<p><b>Flo.18</b>  <b>(Cpt.27)</b></p>	<p>一年三百六十日，<u>风刀霜剑</u>严相逼；  明媚鲜妍能几时，一朝漂泊难寻觅。</p>
<p><b>TT1</b></p>	<p>Each year for three hundred and sixty days  <u>The cutting wind and biting frost</u> contend.  <u>How long can beauty flower fresh and fair?</u>  In a single day wind can whirl it to its end.</p>
<p><b>TT2</b></p>	<p>Trecientos sesenta días de cada año,  Amenazan <u>la escarcha cruel</u> o el viento penetrante.  <u>¿Cuánto puede florecer un capullo fresco y bello?</u>  Puede decapitarlo y llevárselo el viento en un solo día.</p>
<p><b>TT3</b></p>	<p>Trecientos sesenta días al año amenazan sin piedad <u>la daga del viento y el sable de la escarcha,</u>  <u>¿cuánto tiempo fresca y bella vivirá una flor si cae de un golpe,</u> se la lleva el viento y no se vuelve a encontrar?</p>

In Table 6.2.15, the rhetorical question 明媚鲜妍能几时 (*mingmei xianyan neng jishi*, how long can the flowers stay fresh and fair) indicates the brevity of the ideal life. The ideal life is constantly threatened and eventually destroyed 风刀霜剑 (*fengdao-shuangjian*, the wind knife and frost sword) that allude to political intrigue in the feudal imperial court. Though uttered by Daiyu, these verses are actually a portrayal of Cao Xueqin's own fate: his family fell victim to the political conflict at the time and was eventually sentenced to prison.

In TT3, the translators add *si cae de un golpe* in the first line to rebuild the association between the falling flowers and the miserable fate of the Jia family. The word *golpe* in Spanish has the meaning of sudden misfortune that happens to a person's life (RAE, 2014), which is effective in transmitting the ST insinuation that the Jia family falls to sudden imprisonment in the political conflicts. The tragedy of the Jia family is also reflected in the final part of the poem (see in Table 6.2.16):

Table 6.2.16 Peach blossoms indicate utopian life

<p><b>Flo.19</b>  <b>(Cpt.27)</b></p>	<p>愿奴肋下生双翼，<u>随花飞落天尽头</u>。  天尽头，何处有<u>香丘</u>？</p>
<p><b>TT1</b></p>	<p>I long to take wing and <u>fly</u>  <u>With the flowers to earth's uttermost bound;</u>  And yet at earth's uttermost bound  Where can a <u>fragrant burial mound</u> be found?</p>

<p><b>TT2</b></p>	<p>Anhelo ser alada y <u>remontarme</u></p> <p><u>Con las flores de la tierra a los confines;</u></p> <p>¿Pero cómo encontrar <u>un perfumado túmulo</u></p> <p>En los límites últimos de la tierra?</p>
<p><b>TT3</b></p>	<p>Quisiera tener alas y <u>emprender el vuelo con los pétalos hasta el fin del mundo.</u></p> <p>¿Pero quién sabe si allí existe una <u>tumba donde enterrar fragancias?</u></p>
<p><b>Flo.20</b> <b>(Cpt.27)</b></p>	<p>未若锦囊收艳骨，一抔冷土掩风流。 质本洁来还洁去，强于污淖陷渠沟。</p>
<p><b>TT1</b></p>	<p>Better shroud the <u>fair petals</u> in silk</p> <p>With clean earth for their outer attire;</p> <p>For <u>pure you came</u> and pure shall go,</p> <p>Not sinking into some foul ditch or mire.</p>
<p><b>TT2</b></p>	<p>Mejor amortajar los <u>delicados pétalos</u> con seda,</p> <p>Y envolverlos con la limpia tierra;</p> <p>Pues <u>puros partirán</u>, como puros llegaron,</p> <p>Y no zambullidos en una sucia zanja.</p>
<p><b>TT3</b></p>	<p>Mejor en bolsas de seda recoger sus <u>restos de aroma</u> y en la limpia tierra, como una tumba, sepultarlos.</p> <p>Pues <u>puros partirán</u> como puros llegaron: sin dejarse cubrir por el sucio fango.</p>

In Table 6.2.16, 随花飞落天尽头 (*sui hua fei luo tianjintou*, fly with the flowers to earth's uttermost bound) represents Daiyu's persistent pursuit of the utopian life. 香丘

(*xiang qiu*, fragrant burial mound) refers to the tomb where the peach flowers are buried, alluding to the place where Daiyu's dream rests. 艳骨 (*yan gu*, fair bones) and 质洁 (*zhi jie*, pure) refer to the essential spirits of the utopian world.

The floral images are all preserved in the three TTs as an attempt to re-establish the original mappings of the ST conceptual metaphor. TT3 manifests a particular effort to render explicit the links between poetic lines, creating a more coherent and suggestive context by using repetition and adding explanatory remarks. For example, TT3 translates 艳骨 (*yan gu*, fair bones) as *restos de aroma*, calling upon the olfactory sense to establish the connection with the *tumba donde enterrar fragancias* (香丘, *xiang qiu*) in the previous verse. TT3 also adds *como una tumba* in the final couplets to echo the *tumba* image in the previous line. These suggestive remarks are not included in TT1 and TT2 that mainly translate literally instead according to the original poem.

To conclude, for the translation of "Funeral Flowers Chant," TT1 and TT2 show a general inclination towards the calque technique to translate metaphors related to the (peach) blossom images, probably out of consideration for a succinct and faithful poetic form. In contrast, TT3 frequently resorts to the amplification technique with the aim of making explicit the metaphorical connotations or enhancing the inner coherence of the poem. However, despite certain differences in terms of wording and translation techniques, all three translations have managed to restore the sorrowful and self-pity tone of the original poem.



#### **6.2.2.2. Chrysanthemum images in “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum)**

In Chinese poems, the chrysanthemum flower is a typical image used to indicate lonely and sorrowful emotions, noble and moral characters, or the hermit spirits that disdain vulgar desires and social rituals. In HLM, chrysanthemum is an important floral element to form poetic themes, appearing extensively in the twelve “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum) in Chapter 38. Chrysanthemum images in these poems usually appear coupled with descriptions of their surrounding ecosystem, constructing complete systems of conceptual metaphors in order to suggest the utterer’s personality or fate.

Three poems themed with chrysanthemum images have been selected as case studies to inspect how the original metaphors are constructed in the ST, and which translation methods and techniques are adopted in the TTs to deliver the ST messages. The TTs present evident subjective interpretations in handling personal pronouns. As such, literal translations of the text study objects will be offered at the beginning of text excerpts for readers potentially unfamiliar with the Chinese language so as to better demonstrate the comparison between the ST and TTs.

### 6.2.2.2.1. “咏菊” (*Yong Ju* , Writing About the Chrysanthemum) by Daiyu

无赖诗魔昏晓侵，绕篱欹石自沉音。

Day and night the imp of poetry invades,

Skirting the fence, leaning on the rock to chant alone.

毫端运秀临霜写，口角噙香对月吟。

Inspiration accumulated on the tip of the pen to write fine lines in the frost,

Facing the moon to croon sweet melodies.

满纸自怜题素怨，片言谁解诉秋心？

The page filled with white sorrow,

But who can put into words what autumn heart means?

一从陶令平章后，千古高风说到今

Ever since Tao Yuanming sang in his poems.

The flower's worth has been sung through the centuries.<sup>77</sup>

“咏菊” (*Yong Ju*, Writing About the Chrysanthemum) is uttered by Daiyu. In the poem, Daiyu compares herself to the chrysanthemum due to their similar sorrowful nature and noble morality. Metaphors in this poem are constructed based on the basic metaphor “flower is human being”. Although “chrysanthemum” does not appear explicitly in the text, it can be gleaned throughout the poem from depictions of the chrysanthemum's

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<sup>77</sup> Literal translation conducted by author of the present thesis.

growing environment, season, colour, and aroma, that allude to the environment, personality, and emotions of Daiyu (see Tables 6.2.17 to 6.2.20).

In what follows, a further detailed analysis of the TTs is undertaken by breaking the poem down into four couplets:

Table 6.2.17 First couplet of “咏菊” (*Yong Ju*, Writing About the Chrysanthemum)

<b>Flo.21 (Cpt.38)</b>	无赖诗魔昏晓侵， <u>绕篱欹石</u> 自沉音。
<b>TT1</b>	Day and night the imp of poetry assails men; <u>Skirting the fence, leaning on the rock,</u> they start chanting;
<b>TT2</b>	Me asalta de día y de noche el diablillo de la poesía; <u>Moviéndome a lo largo de la cerca, apoyándome contra una roca,</u> me doy a tararear;
<b>TT3</b>	Noche y día me enreda el pícaro trasgo de la poesía; <u>junto a la cerca, contra una roca,</u> medito y tarareo.

In the first couplet presented in Table 6.2.17, 绕篱 (*rao li*, skirt the fence) and 欹石 (*qi shi*, lean on the rock) describe how chrysanthemums grow around a fence and rock, also alluding to the poet’s movement of pacing around a fence or leaning on a rock when contemplating the poem. Descriptions of the chrysanthemum’s surrounding environment are faithfully preserved in all TTs.

Apart from the translation of cultural terms, the handling of narrative perspective also constitutes an important factor in reconstructing the original metaphors. The ST poem does not contain any explicit subject—a typical feature of Chinese syntax which sets the basis for the polysemous and metaphorical features of the poetic language. The three TTs all add subjects to the poem but differ in their selection of personal pronouns. TT1 uses the third-person plural to portray the chrysanthemums and surrounding environment from the perspective of a bystander. In contrast, both TT2 and TT3 use the first-person perspective, focusing thus on the poet’s actions and feelings.

Table 6.2.18 Second couplet of “咏菊” (*Yong Ju*, Writing About the Chrysanthemum)

<b>Flo.22 (Cpt.38)</b>	毫端运秀 <u>临霜</u> 写，口角噙香对月吟。
<b>TT1</b>	With the tip of the brush, by the rime, they write fine lines, Or facing the moon croon their <u>sweet melodies</u> .
<b>TT2</b>	Con la punta del pincel hermosos versos van rimando, O mirando a la luna canturrean sus <u>fragantes melodías</u> .
<b>TT3</b>	Tu belleza está contenida en el pincel con que escribo <u>bajo la escarcha</u> , y, mirando la luna, musito tu <u>fragante melodía</u> .

In the second couplet presented in Table 6.2.18, 临霜 (*lin shuang*, in the frost) describes the chilly weather when the chrysanthemums bloom, alluding to the elegant character of the poet. The image is preserved in TT3 but is subject to reduction in TT1 and TT2.

噀香 (*qin xiang*, taste fragrance) describes the chrysanthemum’s aroma, alluding to the exquisiteness of the poetic verses. Another basic metaphor in operation here is “message is smell”, constructed based on the synaesthetic connection between auditory and olfactory senses. In the TTs, the depiction of the chrysanthemum’s aroma is preserved across translations as *sweet melodies/fragante melodía*, which manifests the translators’ effort to reproduce the beauty of the original verse in sense, sound, and form (Xu Yuanchong, 2012, p. 86).

Table 6.2. 19 Third couplet of “咏菊” (*Yong Ju*, Writing About the Chrysanthemum)

<b>Flo.23 (Cpt.38)</b>	满纸自怜题 <u>素怨</u> ，片言谁解诉 <u>秋心</u> ？
<b>TT1</b>	We may fill a page with <u>sorrow and self-pity</u> , But who can put into words what <u>autumn</u> means?
<b>TT2</b>	Podemos llenar una página de <u>autocompasión y de tristeza</u> , ¿Pero quién es capaz de poner en palabras lo que es el <u>otoño</u> ?
<b>TT3</b>	Mis páginas están repletas de <u>lamentos otoñales</u> . Me compadezco. ¿Pero quién comprenderá, a través de mis palabras, que <u>el otoño pueda entristecer mi corazón</u> ?

In the third couplet presented in Table 6.2.19, 素怨 (*su yuan*, white sorrow) describes the whiteness of chrysanthemum, also referring to the accumulated emotion of sorrow, yet this specific colour description is omitted in all translations. Instead, TT1 and TT2 render emotional connotations explicit with translations of *sorrow and*

*self-pity/autocompasión y de tristeza*. TT3 translates 素怨 (*su yuan*, white sorrow) as *lamentos otoñales*, substituting the colour information with the seasonal term *otoñal* to compensate for the image reduction. In TT3, the *otoño* also echoes the seasonal term in the next line, contributing to a more coherent translation.

秋心 (*qiuxin*, autumn heart) describes the growing season of chrysanthemum, alluding to the poet's sad mood. This seasonal image is preserved in all translations. However, the term alone might not be sufficient to arouse a similar emotional response among the TT readers since the autumn is more associated with harvest and maturity in TTs' cultures. TT1 and TT2 preserve the seasonal image as *autumn/otoño* without further clarification probably because that the sad tone has already been made explicit in the previous context, which helps counteract the cross-cultural differences related to the autumn imagery. TT3, in contrast, clarifies the melancholic connotation by using the in-text amplification technique, translating as *el otoño pueda entristecer mi corazón*.

The couplet in Table 6.2.19 describes the chrysanthemum's sorrowful characters, alluding to the poet's sentimental and melancholic personality. Interestingly, TT1 adopts a change in narrative perspective from the third-person plural *they* to the first-person plural *we*, a transition that might serve to unite the perspectives of both chrysanthemum and poet. TT2 also changes narrative perspective, going from the first-person singular *yo* to the first-person plural *nosotros* to restore the poet's imaginative empathy with the object of writing (i.e., the chrysanthemum). In contrast,

TT3 adopts a first-person perspective throughout the whole poem, depicting the chrysanthemum solely from the observer’s point of view.

Table 6.2.20 Final couplet of “咏菊” (*Yong Ju*, Writing About the Chrysanthemum)

<b>Flo.24 (Cpt.38)</b>	一从陶令平章后，千古高风说到今。
<b>TT1</b>	Ever since <u>Tao Yuanming</u> of old passed judgement This flower’s worth has been sung through the centuries.
<b>TT2</b>	Desde el remoto tiempo en que <u>Tao Yuanming</u> emitió juicio, La valía de esta flor ha sido cantada por los siglos.
<b>TT3</b>	Desde que <u>Tao Yuanming</u> te cantó en sus poemas, diez siglos, con caracteres brillantes, han hablado de ti.

In the final couplet presented in Table 6.2.20, 陶令 (*Tao Ling*, Magistrate Tao) refers to Tao Yuanming, a reclusive poet from the Eastern Jin dynasty known for writing poems about the chrysanthemum. In Tao’s poems, chrysanthemums are usually depicted as noble and moral gentlemen. Therefore, Tao Yuanming and his poems have been frequently quoted in the “Poems of Chrysanthemum” in HLM (also see section 6.1.4.2.). In this context, 陶令 (*Tao Ling*, Magistrate Tao) is quoted to indicate the general virtues of chrysanthemum. In the TTs, the translators resort to commendatory terms like *worth*, *valía* and *cantar* to restore the positive moral connotations.

To conclude, the most evident differences between the TTs lie in the handling of personal pronouns. TT1 and TT2 adopt a change in narrative subject within the same poem: TT1 changes from the third-person plural (*they*) to the first-person plural (*we*), while TT2 changes from the first-person singular (*yo*) to the first-person plural (*nosotros*). Both changes indicate the translators' awareness of the thematic metaphor "flower is human being", as well as their effort to restore the metaphor in the TTs. TT3 adheres to the first-person perspective and treats the chrysanthemum as the object to be talked to or portrayed. Therefore, the chrysanthemum appears mostly in the second-person (e.g., *musito tu fragante melodía, tu belleza está contenida en el pincel con que escribo bajo la escarcha*). This method may add to the sense of dialogue in the poem but appears insufficient to restore the original metaphor "flower is human being".

Cultural terms that depict the chrysanthemum's environment, aroma, form, and character are mostly preserved in the TTs, even in cases where the ST cultural images have different connotations than in the TTs' cultures. For example, the seasonal information in 秋心 (*qiuxin*, autumn heart) is preserved in TT1 and TT2 despite its different symbolic meanings in the ST and TT cultural conventions. This is because the term does not appear individually in poetic lines, but is situated in the collective system of conceptual metaphors where its connotations can be compensated by the surrounding context. In general, TT3 has a more complete retention of the original culturemes and manifests a preference for the amplification technique to compensate for inter-cultural gaps as compared to TT1 and TT2.



#### 6.2.2.2.2. “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum) by Baochai

怅望西风抱闷思，蓼红苇白断肠时。

Gazing around in the west wind, sick at heart,

A sad season this of red smartweed and white reeds.

空篱旧圃秋无迹，瘦月清霜梦有知。

By the bare fence, in the old garden, there is no trace of autumn,

Under the thin moon, in the clear frost, I see only in the dream.

念念心随归雁远，寥寥坐听晚砧痴。

The heart follows the wild geese back to the distant south,

Sitting lonely at dusk, I hear pounding of washing blocks.

谁怜我为黄花病，慰语重阳会有期。

Who will pity me sick for the yellow flowers?

Will reunite on the Double Ninth Festival.<sup>78</sup>

The poem “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum) by Baochai shows eminent intertextuality with the poem “Drunk with the Shades of Flowers” by Li Qingzhao (1084-1155), a famous Chinese poet in Song dynasty. The culturemes of *west wind*,

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<sup>78</sup> Literal translation conducted by the author of the present thesis.

*yellow flowers*, and *Double Ninth Festival* are used in Li Qingzhao's poem to describe her lonely widowhood and to reminisce about her husband:

薄雾浓云愁永昼，瑞脑消金兽。

Light mists and heavy clouds, melancholia lasts for the whole dreary day.

In the golden censer, the burning incense is dying away.

佳节又重阳，玉枕纱厨，半夜凉初透。

Time again, the lovely Double-Ninth alights;

Jade pillow and gauze light

Penetrated with coldness at night.

东篱把酒黄昏后，有暗香盈袖。

After drinking wine at twilight near the east fence,

The flower's fragrance perfumed my sleeves.

莫道不销魂，帘卷西风，人比黄花瘦。

Is that not endearing?

Only, when the west wind stirs the curtain,

I am even thinner than the yellow flowers.<sup>79</sup>

李清照《醉花阴》 [Li Qingzhao, *Zui Hua Yin*, Drunk in the Flower Shades]

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<sup>79</sup> Literal translation conducted by the author of the present thesis.

The poem by Li Qingzhao is widely recognised among ST readers for its nostalgic tone. Therefore, the same images inserted in the HLM poem “Thinking of the Chrysanthemum” can easily arouse similar associations to the poet’s nostalgia for the past. In this poem, the chrysanthemum image alludes to Baoyu to whom the poet Baochai has been engaged (see Tables 6.2.21 to 6.2.24).

Table 6.2. 21 First couplet of “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum)

<p><b>Flo.25</b> <b>(Cpt.38)</b></p>	<p>怅望西风抱闷思，蓼红苇白断肠时。</p>
<p><b>TT1</b></p>	<p>I gaze around in <u>the west wind</u>, sick at heart; A sad season this of <u>red smartweed and white reeds</u>;</p>
<p><b>TT2</b></p>	<p>Sopla <u>el viento oeste</u>, miro en torno mío, tengo afligido el corazón; Triste temporada esta, de <u>rojas poligonáceas y juncos blancos</u>;</p>
<p><b>TT3</b></p>	<p>Sopla <u>el viento oeste</u>. Triste, miro a mi alrededor. Qué suprema melancolía transmite esta estación de <u>rojas centinodias y juncos blancos</u></p>

The lonely and sad tone is made explicit already in the first couplet in Table 6.2.21 where the poet uses 西风 (*xifeng*, west wind) to trigger a relevant association while also indicating the growing season of chrysanthemum. 蓼 (*liao*, smartweed) and 苇 (*wei*, reed) bloom in early autumn and are conventional images for nostalgic and melancholy emotions in Chinese poems. However, the two plants have little cultural

connotation in the TTs' cultures. The images are translated literally across the TTs since their emotional connotations are already made clear by the surrounding context.

Table 6.2.22 Second couplet of “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum)

<p><b>Flo.26</b> <b>(Cpt.38)</b></p>	<p>空篱旧圃秋无迹，瘦月清霜梦有知。</p>
<p><b>TT1</b></p>	<p>No sign is there of autumn by the <u>bare fence</u> round my <u>plot</u>. Yet I dream of attenuated blooms in the <u>frost</u>.</p>
<p><b>TT2</b></p>	<p>No hay señal del otoño junto al <u>pelado cerco</u> de mi <u>parcela</u>, Mas yo veo en sueños atenuados capullos en la <u>helada</u>.</p>
<p><b>TT3</b></p>	<p>No quedan señales del otoño junto a la <u>cerca vacía</u> de mi <u>viejo jardín</u>; ya sólo puedo verte, en sueños, bajo la <u>luna delgada</u> y la <u>clara escarcha</u>.</p>

In the second couplet (presented in Table 6.2.22), a series of images is used to create an atmosphere of desolation. 空篱 (*kong li*, bare fence) depicts the absence of chrysanthemum which alludes to Baoyu's absence in marital life. 旧圃 (*jiu pu*, old garden) refers to the same garden where the chrysanthemum used to grow, also alluding to the Grand View Garden where Baochai used to live together with Baoyu. 瘦月 (*shou yue*, thin moon) and 清霜 (*qingshuang*, clear frost) describe the growing environment of the chrysanthemum, giving rise to the association with the poet's loneliness.

The original images of this couplet are maintained more completely in TT3 than in TT1 and TT2. TT3 also inserts an in-text note where the second-person object *te* has been added to present a dialogic scene between the poet and the flower. *Sólo puedo verte, en sueños* indicates both the poet’s wish to see the chrysanthemum and Baochai’s wish to reunite with Baoyu. In this translation, the original mapping between Baoyu and chrysanthemum is restored.

Table 6.2.23 Third couplet of “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum)

<p><b>Flo.27</b>  <b>(Cpt.38)</b></p>	<p>念念心随归雁远，寥寥坐听晚砧痴。</p>
<p><b>TT1</b></p>	<p>My heart follows <u>the wild geese back to the distant south</u>, Sitting lonely at dusk I hear pounding of washing blocks.</p>
<p><b>TT2</b></p>	<p>Mi corazón sigue a <u>los gansos salvajes de vuelta al lejano sur</u>, Y en la soledad del crepúsculo escucho los golpes de los palos de lavandera.</p>
<p><b>TT3</b></p>	<p>Mi corazón va con <u>los gansos que vuelan</u> hacia el lejano sur, y en el crepúsculo, sola, me siento a escuchar los golpes de las lavanderas.</p>

In the third couplet (presented in Table 6.2.23), there is mention of 归雁 (*guiyan*, returning anser) which is commonly used in Chinese poems related to chrysanthemum themes since they are both typical scenes of autumn. The image of the “returning anser” arouses homesick and nostalgic feelings among the ST readers (see further details in Section 6.3.1.2) as it relates to the anser’s migratory habit in autumn—the flock flies

back to the warm south, an action often interpreted by Chinese people as “going back home.”

TT1 and TT2 use *back to/de vuelta* to highlight this direction of return to express Baochai’s wish to reunite with her family/husband. TT3 reduces such directional information. The scene of *gansos que vuelan hacia el lejano sur* in itself might be insufficient to provoke similar emotions in the TT culture wherein flying geese are not conventionally linked with nostalgia and reunion. However, such connotation loss can be compensated with the previous couplet where TT3 indicates Baochai’s wish to reunite with Baoyu.

Table 6.2. 24 Final couplets of “忆菊” (*Yi Ju*, Thinking of the Chrysanthemum)

<p><b>Flo.28</b> <b>(Cpt.38)</b></p>	<p>谁怜我为黄花病，慰语重阳会有期。</p>
<p><b>TT1</b></p>	<p>Who will pity me pining away for <u>the yellow flowers</u>? On the Double Ninth Festival they will reappear.</p>
<p><b>TT2</b></p>	<p>¿Quién se compadecerá de mi languidez por <u>las flores amarillas</u>? En el Festival del Doble Nueve ellas volverán.</p>
<p><b>TT3</b></p>	<p>¿Quién se compadecerá de mi languidez por <u>las flores amarillas</u>?<sup>1</sup> Sólo me consuela saber que volveré a verlas cuando llegue la fiesta del Doble Nueve.<sup>2</sup></p>

<sup>1</sup>Los crisantemos son conocidos también como «flores amarillas».

<sup>2</sup>La fiesta del Doble Nueve, que se celebra el noveno mes (novena luna), es el día tradicionalmente dedicado a contemplar los crisantemos.

As chrysanthemums are mostly yellow, they are also known as 黄花 (*huanghua*, yellow flower) in Chinese culture as seen in Table 6.2.24. Here, TT1 and TT2 translate by calque. TT3 adopts an in-text literal translation and adds an endnote to secure the correspondence between a yellow flower and the thematic flower of chrysanthemum. A similar technique is also used in TT3's translation of the *Double Ninth Festival* where the translators explain the festival custom of appreciating chrysanthemum, thus making explicit the connection between the festival term and the chrysanthemum (i.e., the thematic flower).

To conclude, in "Thinking of the Chrysanthemum," all three translations are successful in reproducing the nostalgic and lonely tone of the ST. In general, the original images are also mostly preserved across TTs with a general preference for the calque technique. In addition, TT3 makes use of endnotes with higher frequency than in TT1 and TT2 to explain terms that might hinder comprehension among TT readers (e.g., 黄花 (*huanghua*, yellow flower), 重阳 (*Chongyang*, Double Ninth Festival)). These endnotes not only assume the function of cultural transmission, but also help to render explicit the link between these terms and the poetic theme.

### 6.2.2.2.3. “簪菊” (*Zan Ju*, Wearing in Hair the Chrysanthemum) by Tanchun

瓶供篱栽日日忙，折来休认镜中妆。

Busy all days planting by the fence, picking for vases,

Wearing it before the mirror, not for adornment.

长安公子因花癖，彭泽先生是酒狂。

The lord of Chang'an is infatuated with the flower,

Just like Sir Pengze is crazy for wine.

短鬓冷沾三径露，葛巾香染九秋霜。

The short hair is wet with cold dew from the three paths,

The coarse cap stained with frost of the nine autumns.

高情不入时人眼，拍手凭他笑路旁。

The high taste is not appreciated by the general public,

Let them laugh by clapping hands on the edge of the road.<sup>80</sup>

In HLM, the poem 簪菊 (*Zan Ju*, Wearing in Hair the Chrysanthemum) is uttered by Tanchun, an insightful and decisive woman who has presided over the family's reform to rescue the Jia family from a severe financial crisis. Distinct from the typical feminine

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<sup>80</sup> Literal translation conducted by the author of the present thesis.



image in ancient China that featured fragility and dependence, Tanchun possesses traits of self-confidence and leadership that were considered features of masculinity at the time. Tanchun’s “masculine” characteristics are clearly shown in the HLM poem “Wearing in Hair the Chrysanthemum” (see Tables 6.2.25 to 6.2.28).

Table 6.2.25 First couplet of “簪菊” (*Zan Ju*, Wearing in Hair the Chrysanthemum)

<b>Flo.29</b> <b>(Cpt.38)</b>	瓶供篱栽日日忙，折来休认镜中妆。
<b>TT1</b>	Busy every day planting by the fence, picking for vases, Not to adorn himself before the mirror,
<b>TT2</b>	Plantando diariamente al lado de la cerca, cogiendo para los floreros, Y no para adornarse ante un espejo,
<b>TT3</b>	Diariamente ocupada en cortarlo para los floreros, en plantarlo al lado de la cerca, se lo prende en el cabello ante el espejo y no lo considera un adorno.

The first couplet (presented in Table 6.2.25) describes the custom of wearing chrysanthemum in one’s hair during the Double Ninth Festival. In the poem, the poet (Tanchun) denies the use of chrysanthemums as accessories for female makeup, highlighting her distinct character and refusal to fall into ordinary clichés. TT1 recognises Tanchun’s boyish character and adopts the pronoun *himself* to restore the original tone. TT3 also explains in more detail the custom of chrysanthemum-wearing which manifests the translators’ effort to transmit Chinese culture.

Table 6.2.26 Second couplet of “簪菊” (*Zan Ju*, Wearing in Hair the Chrysanthemum)

<b>Flo.30 (Cpt.38)</b>	长安公子因花癖，彭泽先生是酒狂。
<b>TT1</b>	The young lord of Chang'an is infatuated with flowers, Just as the poet of Pengze <sup>1</sup> was crazy for wine.
<b>TT2</b>	El joven señor de Chang'an se desvive por las flores, Como se moría por el vino el poeta de Pengze. <sup>2</sup>
<b>TT3</b>	Se lo prende el príncipe de Chang'an <sup>3</sup> , que por él se desvive; y el señor de Pengze, <sup>4</sup> que por él enloquece como por el licor.

<sup>1</sup>Tao Qian or Tao Yuanming, famous Jin Dynasty poet.

<sup>2</sup>Tao Qian, Tao Yuanming (372-427), célebre poeta de la dinastía Jin.

<sup>3</sup>El príncipe de Chang'an se refiere al célebre poeta Du Mu (808-852), de la dinastía Tang, que escribió un poema titulado «Subiendo a la montaña Qishan en septiembre» en el que se encuentran estos versos: «Es difícil en el mundo polvoriento reírse con la boca abierta. Hay que prenderse, al regresar de la montaña, en cada cabello un crisantemo».

<sup>4</sup>El señor de Pengze se refiere al poeta Tao Yuanming, que había sido gobernador de ese distrito.

In the second couplet (presented in Table 6.2.26), the ST contains two intertextual allusions related to chrysanthemum. The two characters in the allusions are all masculine figures (i.e., 长安公子 (*Chang'an gongzi*, the lord of Chang'an) and 彭泽先生 (*Pengze Xiansheng*, Sir Pengze), a choice which manifests the poet's intention to break down traditional gender roles and restrictions.

长安公子 (*Chang'an gongzi*, the lord of Chang'an) refers to the famous poet Du Mu (808-852) of the Tang dynasty known for his admiration of the chrysanthemum flower.

The chrysanthemum features a frequent image in Du Mu's poem:

尘世难逢开口笑，

菊花须插满头归。

There is rare chance to laugh heartily in this dusty world,

I would return home wearing the chrysanthemums all over my head.<sup>81</sup>

杜牧《九日齐山登高》 [Du Mu, *Jiuri Qishan Denggao*, Climbing Mount Qi in Double Ninth Festival]

Among the three translations, only TT3 adds an endnote to 长安公子 (*Chang'an gongzi*, the lord of Chang'an). In the endnote, TT3 quotes Du Mu's poem to explain for the relationship between 长安公子 (*Chang'an gongzi*, the lord of Chang'an) and the thematic flower chrysanthemum. In contrast, TT1 and TT2 translate the ST term by calque in pursuit of a succinct poetic form.

彭泽先生 (*Pengze Xiansheng*, Sir Pengze) refers to Tao Yuanming, a famous poet in Jin dynasty for depicting chrysanthemum (see details in Section 6.1.4.2). In this instance, the three TTs all add paratextual notes to explain the cultural term.

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<sup>81</sup> Literal translation conducted by the author of the present thesis.

Table 6.2.27 Third couplet of “簪菊” (*Zan Ju*, Wearing in Hair the Chrysanthemum)

<b>Flo.31 (Cpt.38)</b>	短鬓冷沾 <u>三径露</u> ，葛巾香染 <u>九秋霜</u> 。
<b>TT1</b>	His short hair is wet with cold <u>dew from the path</u> , His coarse cap stained with <u>autumn frost</u> and fragrance
<b>TT2</b>	El relente del <u>sendero</u> humedece sus breves cabellos; Su tosca gorra manchada por <u>la escarcha</u> y la fragancia <u>del otoño</u>
<b>TT3</b>	<u>El rocío de los tres senderos</u> del patio humedece sus breves cabellos, y el aroma de <u>la escarcha de los nueve otoños</u> <sup>1</sup> tiñe su tosca gorra.

<sup>1</sup>A veces se denomina el otoño como «los tres otoños» o «los nueve otoños», debido a que esa estación se compone de tres meses y noventa días.

In the third couplet (presented in Table 6.2.27), 三径 (*san jing*, the three paths) and 九秋 (*jiuqiu*, the nine autumns) describe the growing location and season of the chrysanthemum respectively. 三径 (*san jing*, the three paths) is an intertextual term that originates from the “Poem of Going Back Home”<sup>82</sup> by Tao Yuanming in which the poet chants the virtues of the chrysanthemum (see also in Section 6.1.4.2.). The term is frequently quoted in the “Group Poems of Chrysanthemum” in HLM, appearing in four of the twelve total poems (see Table 6.2.28):

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<sup>82</sup> 陶渊明《归去来兮辞》 [Tao Yuanming, *Gui Qu Lai Xi Ci*, Poem of Going Back Home].

Table 6.2. 28 三径 (*san jing*, the three paths) in “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum)

No.	ST	Literal Translation	TT1	TT2	TT3
Env.52 (Cpt.38)	泉溉泥封勤护惜， 好知三径绝尘埃。	the three paths	the three paths	los tres senderos	los senderos <sup>1</sup>
Env.53 (Cpt.38)	隔坐香分三径露， 抛书人对一枝秋。	the three paths	the garden path	un sendero de jardín	los tres senderos
Env.54 (Cpt.38)	短鬓冷沾三径露， 葛巾香染九秋霜。	the three paths	the path	el sendero	los tres senderos
Env.55 (Cpt.38)	秋光叠叠复重重， 潜度偷移三径中。	the three paths	the mountain path	los jardines	los tres senderos

<sup>1</sup>Se refiere al lugar donde el famoso poeta Tao Yuanming (372-427), de la dinastía Jin, plantaba crisantemos. A él se deben estos versos: «Sin cultivar están los tres senderos, pero allí siguen pinos y crisantemos».

TT1 and TT2 vary the translation of 三径 (*san jing*, the three paths) according to different contexts, which might be a strategy to ensure the natural and fluent translation of the texts. In most cases, TT3 translates the term literally in-text as *los tres senderos*, adding an endnote at its first appearance to explain the intertextuality and re-establish the link between “the three paths” and the thematic flower of the chrysanthemum. TT3 adopts a similar method to handle 九秋 (*jiuqiu*, the nine autumns) by using the

combined method of “calque+endnote,” whereas TT1 and TT2 reduce the number “nine,” leaving only *autumn/otoño* to rid possible barriers to comprehension.

Table 6.2.29 Final couplet of “簪菊” (*Zan Ju*, Wearing in Hair the Chrysanthemum)

<b>Flo.32 (Cpt.38)</b>	高情不入时人眼，拍手凭他笑路旁。
<b>TT1</b>	This <u>eccentric recluse</u> is scorned by the men of today, But let them clap their hands and jeer by the roadside.
<b>TT2</b>	Los hombres de hoy se burlan de <u>este excéntrico solitario</u> , Pero que batan palmas y abucheen a la vera del camino.
<b>TT3</b>	La gente vulgar no sabe apreciar <u>su noble gusto</u> , ¡dejadlos reír batiendo palmas a la orilla del camino!

In the final couplet (presented in Table 6.2.29), 高情 (*gaoqing*, high taste) describes the chrysanthemum’s virtues, alluding to the poet’s moral pursuits. TT1 and TT2 translate as *eccentric recluse/excéntrico solitario*. In English, the word *eccentric* is generally used to refer to behaviours or thoughts that deviate from conventions or established rituals, especially in odd or whimsical ways (Merriam-Webster, 2020). The word *excéntrico* in Spanish has a similar connotation when used to describe someone’s personality, which also involves a similarly derogatory sense to refer to people with a strange character (RAE, 2014). The derogatory connotations in the TTs’ cultures might run contrary to the ST. TT3’s translation of *noble gusto* is more faithful in both formal

and semantic aspects as it highlights Tanchun's outstanding virtue and noble taste that differ distinctly from the vulgar public.

In conclusion, section 6.2 has explored floral culturemes that appear individually in poetic lines (i.e., individual floral culturemes) and floral culturemes used as poetic themes (i.e., thematic floral culturemes). Translators manifest a more diversified selection of translation techniques when translating individual floral culturemes, while unanimously incline to calque when handling thematic floral images.

As mentioned in Chapter 5, individual floral images appear most intensively in “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Registers of Twelve Beauties of Jinling), where different floral images are used to allude to the distinct personalities and fates of the novel's characters. TT1 and TT2 have mainly translated according to the literal meanings of the original poems without making explicit the underlying significances. In TT3, however, the concealed associations between the floral images and the novel's characters have been put to detailed explanation in paratextual notes, which are crucial for promoting a more thorough understanding of the HLM novel amongst the target readers. Apart from appearing in the "Registers of Twelve Beauties of Jinling", floral images are also used individually in poetic lines to provide seasonal information, convey the poet's emotions or manifest aesthetic tastes. Controversies and difficulties mainly concentrate in the translation of 梅花 (*meihua*, ume blossom) and 李花 (*lihua*, plum blossom), two terms that contain diametrically different connotations in the ST

culture, but are usually translated in an undifferentiated way in the TTs as *plum blossom/lor de ciruelo*. In this case, culture accuracy constitutes an important issue that needs to be addressed in the meantime of seeking cultural consensus.

For the translation of thematic images, the present section has analysed the floral images in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) and “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum). In these poems, thematic floral images usually appear together with the description of its surrounding ecosystem, constructing a multi-semantic system of conceptual metaphors. These metaphors in HLM poetry are constructed based on the flowers’ conventional connotations in classical Chinese culture (e.g., the peach blossom’s association with love and utopian life, and the chrysanthemum’s association with sorrow and virtues). In the TTs, translators tend to preserve the original imageries via the calque technique. Here, the context has played an essential role in delivering the emotional connotations of the ST floral images, providing suggestive information to restore the original tones even when these images involve different associations in the TT cultural conventions.



### 6.3. Culturemes related to faunal images

In the poems of HLM, faunal images can be classified into three types:

- 1) **Faunal images bound to the ST culture:** 鸳鸯 (*yuanyang*, mandarin ducks), 鸿雁 (*hongyan*, anser)
- 2) **Faunal images shared by the ST and TTs' cultures:** 狼 (*lang*, wolf), 蝶 (*die*, butterfly), 鳌 (*ao*, giant turtle), 鸡 (*ji*, rooster), 蟆 (*ma*, frog)
- 3) **Imaginary faunal images:** 龙 (*long*, dragon), 凤 (*feng*, phoenix)

In part 6.3, how these three types of faunal images are handled during the translation process will be addressed by conducting an exhaustive analysis of cited examples.

#### 6.3.1. Culturemes of faunal images bound to ST culture

In HLM poetry, some faunal species are in fact exclusive to the ST culture and have no counterparts in the TTs' cultures. These images contain explicit cultural connotations in the ST culture, but might be subject to reduction or loss when directly transferred to the TTs' cultures. The following part will carry out an analysis on culturemes with faunal images specific to the ST culture, and investigate how these images and connotations are rendered into the TTs' cultures.

### 6.3.1.1. Culturemes related to 鸳鸯 (*yuanyang*, mandarin ducks)

鸳鸯 (*yuanyang*, mandarin ducks) is a perching duck species native to the East Asian area. The word is a compound noun that consists of 鸳 (*yuan*), the female duck, and 鸯 (*yang*), the male duck. The male and female ducks are known to be inseparable and always stay in pairs. It was believed that the duck would rather die without its partner than to live alone.<sup>83</sup> Therefore, in traditional Chinese culture and classical poetry, mandarin ducks are a symbol of loving couples and unswerving love.

Chinese people also cherish mandarin duck for their extremely colourful appearance. The male mandarin duck is more colourful than the female one, with a bright red beak, white stripes around its eyes, and an orange sail-like structure on its back and wings. Mandarin ducks are sometimes confused with mallard ducks for their similar pairing habits. However, the two species differ greatly in their appearance (see Figure 6.5).

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<sup>83</sup> Summary translation conducted by author of the present research based on “雌雄未尝相离，人得其一，则一思而死，故曰匹鸟” from 古今注 (*Gu Jin Zhu*, Book of Ancient and Present Objects).

Figure 6. 5 Images of mandarin ducks and mallard ducks



Mandarin ducks<sup>84</sup>



Mallard ducks<sup>85</sup>

The 鸳鸯 (*yuanyang*, mandarin ducks) image first appear in the poem “叹通灵玉” (*Tan Tongling Yu*, Lamenting for the Magic Jade ) in Chapter 25 (see in Table 6.3.1):

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<sup>84</sup> Mandarin ducks [online image]. (2019). In *Science Park*. Retrieved April 27, 2021, from <http://kexuer.com/biology-physiology/biology/13134/>

<sup>85</sup> Mallard duck [online image]. (2020). In *Wikipedia*. Retrieved April 27, 2021, from <https://en.wikipedia.org/wiki/Mallard>

Table 6.3. 1 Cultureme related to 鸳鸯 (*yuanyang*, mandarin ducks)

<b>Fau.1 (Cpt.25)</b>	粉渍脂痕污宝光，绮枕昼夜困鸳鸯。
<b>TT1</b>	Powder and rouge have dulled your precious lustre; Days and nights within silk chambers entrap <u>your heart</u> ;
<b>TT2</b>	Polvos y coloretes han empañado tu precioso lustre, En recintos de seda días y noches <u>aprisionan tu corazón</u> ;
<b>TT3</b>	Los afeites han empañado tu lustre; día y noche los pasas en los lujosos aposentos de <u>las muchachas</u> .

The verses in Table 6.3.1 are uttered by the scabby monk who brought Baoyu into the world of men that is full of temptations. The verses are exclamations and criticism of Baoyu who indulged in secular love and dulled the lustre of his magic jade. The 鸳鸯 (*yuanyang*, mandarin ducks) image in this case refers to the lust of love. The images are eliminated in the three translations and compensated with via descriptive techniques to reduce cultural barriers.

The 鸳鸯 (*yuanyang*, mandarin ducks) image is also commonly seen in Chinese embroidery and bedroom decorations, incorporated for its colourful appearance and love symbolism (see in Tables 6.3.2 and 6.3.3):

Table 6.3. 2 Culturemes related to 鸳鸯 (*yuanyang*, mandarin ducks)

<b>Fau.2 (Cpt.50)</b>	或湿鸳鸯带，时凝翡翠翘。
<b>TT1</b>	Snow-flakes wet <u>the belt with a design of love-birds</u> , Or congeal on emerald hairpins in a row.
<b>TT2</b>	Los copos de nieve mojan <u>la correa con un diseño de periquitos</u> , O se congelan en fila sobre horquillas de esmeralda.
<b>TT3</b>	La nieve lentamente moja <u>los cinturones de los amantes</u> , o se congela sobre horquillas de esmeralda.
<b>Fau.3 (Cpt.70)</b>	天机烧破鸳鸯锦，春酣欲醒移珊枕。
<b>TT1</b>	<u>Duck-and-drake brocade</u> from heaven's loom is burned, While on coral pillow she wakes in balmy spring;
<b>TT2</b>	Arde <u>el brocado de ánade y pato</u> en el telar del cielo Mientras ella despierta en la serena primavera.
<b>TT3</b>	Arde el telar del cielo, y cae sobre la tierra <u>el brocado</u> que sostenía, mientras ella despierta en la serena primavera y retira la almohada de coral.

In ancient Chinese times, lovers used to exchange belts or handkerchiefs embroidered with 鸳鸯 (*yuanyang*, mandarin ducks) images as tokens of love (see in Table 6.3.2). TT1 translates 鸳鸯带 (*yuanyang dai*, belt of mandarin ducks) as *a belt with a design of love-birds*, making explicit the mandarin duck's love symbolism. TT2 resorts to the

adaptation technique and translates as *correa con un diseño de periquito*. *Periquito* refers to a type of parrot commonly regarded as the lovebirds in the TT2 culture due to their strong mating bonds. The parrots are similar to the mandarin ducks in both their colourful appearance and symbolic meanings. TT3 eliminates the ST image and compensates by descriptive technique as *cinturones de los amantes* to make the underlying meaning explicit.

The burning image of 鸳鸯锦 (*yuanyang jin*, brocade of mandarin ducks) appears in the poem “桃花行” (*Taohua Xing*, Peach Blossom) and refers to the brocades woven by the Weaving Maid in heaven for her lover, the Cowherd boy (see also in Section 6.1.2.2). The burned brocade of mandarin ducks is used in this verse as a metaphor to allude to the red clouds. TT1 translates as *duck-and-drake brocade*, intending to restore 鸳鸯 (*yuanyang*, mandarin ducks)’s pairing metaphor by emphasising gender differences between *duck* and *drake*. TT2 follows TT1’s pattern and translates as *brocado de ánade y pato*. However, different from gender-specific reference of *drake* (as male duck) in English, there seems to be no clear gender division between *ánade* (RAE, 2014) and *pato* (RAE, 2014) in Spanish, as the two terms are names of two faunal species (i.e., the mallard and duck species) and can refer to both male and female faunal images. Therefore, in this case, the Spanish translation *brocado de ánade y pato* (TT2) might not be as effective as the English translation *duck-and-drake* (TT1) in restoring the ST pairing metaphor. TT3 eliminates the image of mandarin ducks but

retains the image of the burnt brocade mainly to restore the metaphorical function of the cultureme (i.e., the ST metaphor “red clouds are burnt brocades”).

Table 6.3. 3 Cultureme related to 鸳鸯 (*yuanyang*, mandarin ducks)

<b>Fau.4 (Cpt.76)</b>	空帐悬文凤， 闲屏掩彩鸳鸯。
<b>TT1</b>	On empty curtains a bright phoenix hangs, The idle screens <u>gay ducks and drakes</u> enfold.
<b>TT2</b>	Un brillante fénix cuelga sobre vados cortinajes, Los ociosos biombos prensan <u>ánades y patos</u> ;
<b>TT3</b>	Un fénix de colores adorna los vacíos cortinajes, y en les ociosos biombos, bordados, <u>ánades y patos</u> .

The verses of Table 6.3.3 come from “中秋夜大观园即景联句” (*Zhongqiu Ye Da Guan Yuan Jijing Lianju*, Collective Poem of Mid-autumn Night in the Grand View Garden). The verses depict the paired mandarin ducks to form a contrast with the poet’s loneliness. All three translations adapt 鸳鸯 (*yuanyang*, mandarin ducks) images to species familiar to the TTs’ cultures. Similar to the problem that occurs in Fau.3, the *ánades y patos* in TT2 and TT3 might not be sufficient to retrieve the pairing metaphor in the ST culture, due to the terms’ (i.e., *ánades* and *patos*) undifferentiated reference to both male and female mallards/ducks.

### 6.3.1.2. Culturemes related to 鸿雁 (*hongyan*, anser)

鸿雁 (*hongyan*, anser) is a large migratory goose with natural breeding in China, southern Siberia, and central Asia. In ancient China, ansers were used for sending letters, and thus are commonly employed in classical poetry to express one's longing for his family or lover. Furthermore, the answer's migratory habit in autumn is interpreted in Chinese culture as "going back home." Therefore, the anser image also constitutes a typical symbol for nostalgia, homesickness and loneliness in Chinese literature.

In HLM, the anser image appears with particular intensity in “菊花诗” (*Juhua Shi*, Poems of Chrysanthemum) (see in Table 6.3.4):

Table 6.3. 4 Culturemes related to 鸿雁 (*hongyan*, anser)

<b>Fau.5 (Cpt.38)</b>	念念心随归雁远，寥寥坐听晚砧痴。
<b>TT1</b>	My heart follows the <u>wild geese back to the distant south</u> , Sitting lonely at dusk I hear pounding of washing blocks.
<b>TT2</b>	Mi corazón sigue a <u>los gansos salvajes de vuelta al lejano sur</u> , y en la soledad del crepúsculo escucho los golpes de los palos de lavandera
<b>TT3</b>	Mi corazón va con <u>los gansos que vuelan hacia el lejano sur</u> , y en el crepúsculo, sola, me siento a escuchar los golpes de las lavanderas.
<b>Fau.6 (Cpt.38)</b>	圃露庭霜何寂寞？鸿归蛩病可相思？
<b>TT1</b>	So lonely in dewy gardens and frosty courts, When <u>swans</u> fly off, crickets chirp, does your heart ache?

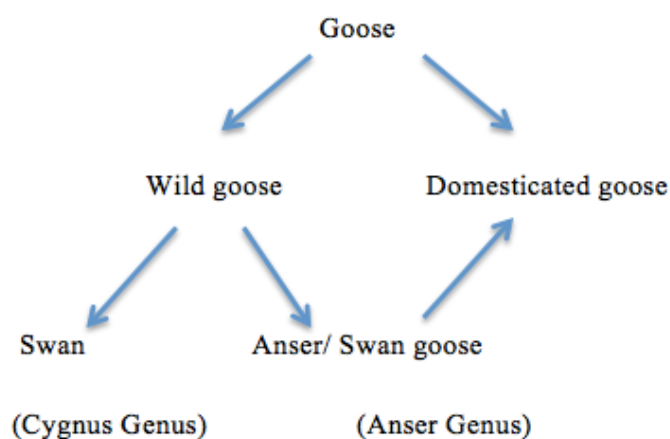


<b>TT2</b>	Despidiendo a los <u>cisnes</u> , escuchando a los grillos, ¿te duele el corazón? No digas que no hay interlocutor digno en el mundo;
<b>TT3</b>	Ya los <u>gansos regresan al sur</u> , y gimen, tristes, los grillos. ¿Acaso te inspiran nostalgia?
<b>Fau.7 (Cpt.38)</b>	睡去依依随雁断，惊回故故恼蛩鸣。
<b>TT1</b>	In sleep the vision recedes with <u>the flight of swans</u> , Aroused with a start we resent the chirp of crickets;
<b>TT2</b>	Mientras duermo la visión se aleja con <u>el vuelo de cisnes</u> , Sobresaltada despierto para resentirme por el canto de los grillos.
<b>TT3</b>	Sueñan que siguen a los <u>gansos en su retorno al sur</u> . Los aburridos grillos, con su triste y lamentable canto, los despiertan.
<b>Fau.8 (Cpt.38)</b>	半床落月蛩声病，万里寒云雁阵迟。
<b>TT1</b>	Crickets chirp sadly under denuded boughs, <u>Wild geese</u> wing slowly through far-flung frosty clouds;
<b>TT2</b>	Tristes cantan los grillos bajo los pelados ramos, Lentamente los <u>gansos salvajes</u> cruzan unas lejanas nubes escarchadas;
<b>TT3</b>	La luna cayendo ilumina la mitad de la cama, y tristes cantan los grillos. Diez mil li, entre las frías nubes, volarán <u>los gansos silvestres</u> .

In general, TT3 appears to be more coherent and consistent in generalising the images of 鸿雁 (*hongyan*, anser) into *gansos*, while TT1 and TT2 frequently switch between *wild geese/gansos salvajes* and *swans/cisness*. The TTs offer various translation options

for 鸿雁 (*hongyan*, anser) that are all birds genetically interrelated to each other (see Figure 6.6)

Figure 6.6 Relationship between a Goose, a Wild Goose, a Swan and an Anser



Goose is an overall reference for any waterfowl species in the family Anatidae, including the wild goose and domesticated goose. Anser is a type of wild goose. Thus, the translations as *gansos*, *wild geese/gansos salvajes* are generalised translations as attempts to establish consensus between the ST and TTs' cultures. In the Roman tradition, the goose was seen as a symbol of providence and vigilance that alerted Roman guards to the Gauls' invasion (Kosloski, 2017). It is also well-known for the Aesop fable "The Goose and the Golden Egg" which gave rise to the idiom *killing the goose that lays the golden eggs*, referring to the short-sighted destruction of a valuable resource (Aesop, 1919). The goose image has an evident derogatory sense when used to refer to humans. For example, *silly goose* in English refers to someone acting

particularly silly. In Spanish, the word *ganso* is also generally associated with a derogatory sense to refer to a lazy, clumsy, or greedy person (RAE, 2014). The correspondent Spanish slang for *killing the goose that lays the golden eggs* is *matar la gallina de los huevos de oro*, which has a similar connotation to its English counterpart as a reference to people who forsake potential resources of benefits (RAE, 2014).

The translation of *swans/cisnes* probably derives from another name for ansers: *swan geese*. Nevertheless, *swans* and *swan geese* actually belong to different genera and differ substantially in appearance (see Figure 6.7) as well as in cultural connotation.

Figure 6. 7 Images of anser/swan goose and swan



Anser/swan goose<sup>86</sup>



Swan<sup>87</sup>

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<sup>86</sup> Swan goose [online image]. (2016). In *Animal World*. Retrieved April 27, 2021, from <http://www.iltaw.com/animal/103>

<sup>87</sup> Swan [online image]. (2016). In *Animal World*. Retrieved April 27, 2021, from <http://www.iltaw.com/animal/521>

The swan image has rich cultural connotations in the TTs' cultures. Perhaps the best-known story about a swan is the fable "The Ugly Duckling," in which the swan is a symbol of purity and elegance. Its mesmerizing figure also appears in Irish poetry in the work of Yeats, specifically "The Wild Swans at Coole" (1899) where the birds are described as being beautiful and mysterious. In Greek mythology, swans feature most in the story of "Leda and the Swan" that recounts when the god Zeus disguised himself as a swan to seduce Leda, the Queen of Sparta. Thus, the swan image is associated with sex and conception, and is further endowed with erotic overtones in the Renaissance period (Roberts, 1998, p.25). In Spanish language literature, the swan is an essential symbol for the Modernismo poetic movement that dominated Spanish language poetry between the 1880s and 1920s (Kundu & Saha, 2016, p. 23). Modernismo practitioners sought unadulterated beauty by depicting exotic landscapes dotted with swans, peacocks, and lilies in their poems. The leading figure of Modernismo is Nicaraguan poet Rubén Darío (1867–1916), famous for his poem "El Cisne" in which the swan is depicted as the sacred bird of revival and immortality that marks the glorious age of the Modernismo poetry (Hernández, 2015, p. 73-87).

However, despite the rich connotations of *gansos*, *wild geese/gansos salvajes*, none of them is associated with the nostalgic sense of the anser, which requires translators to make a compensational effort in order to achieve a similar emotional effect as found in the ST. Therefore, directional indications are rendered explicit in the TTs to introduce the metaphorical mapping between the "returning anser" and the nostalgic emotion to

the TTs' cultures, for example, TT1 and TT2 use the terms of *back to* and *de vuelta* (see in Fau.5) to restore the original metaphor, and TT3 adds *gansos en su retorno al sur* (see in Fau.7) to increase the text's suggestiveness.

In Fau.6-Fau.8, the images of anser appear together with the cricket image to emphasize feelings of loneliness and homesickness (see in Table 6.3.5):

Table 6.3. 5 Combination of anser and cricket images

<b>Fau.9 (Cpt.38)</b>	<u>鸿归蛩病可相思?</u>
<b>TT1</b>	When <u>swans fly off</u> , <u>crickets chirp</u> , does your heart ache?
<b>TT2</b>	<u>Despidiendo a los cisnes, escuchando a los grillos</u> , ¿te duele el corazón?
<b>TT3</b>	<u>Ya los gansos regresan al sur, y gimen, tristes,</u> <u>los grillos.</u> ¿Acaso te inspiran nostalgia?

In China, the chirp of crickets marks the arrival of autumn. As in Chinese culture, autumn is usually associated with desolation and departure, thus cricket chirp is commonly associated with sad and depressive emotions. To the contrary, in English the cricket image is related to fortune, luck, and abundance in autumn (Keats, 1819). In Spanish poetry, the sound of crickets is sometimes related to sadness. For example, in

“El grillo”, José Pedroni (1925) writes “Un grillo manso que te quiere...te silabea su reclamo triste,” and in “Qué distancia en metros redondos”, Pablo Neruda (1974) writes “Canta la tierra como un grillo entre la música celeste? verdad que es ancha la tristeza, delgada la melancolía?” In these two poems, the cricket chirp is linked to a sorrowful feeling as that in the ST culture.

TT1 and TT2 adopts a literal translation according to the ST. However, as the TTs’ readers are unfamiliar with the depressive connotations of the anser and cricket images, a direct transference may appear abrupt and far-fetched in associating to the feelings of *heart ache/duele el corazón* (see in Table 6.3.5). To avoid this, the adjective *triste* is added in TT3 to restores the nostalgic and sad tone.

### **6.3.2. Culturemes of faunal images shared by ST and TTs’ cultures**

In this part, culturemes related to faunal images that exist in both ST and TTs’ cultures will be analysed. These images frequently appear in intertextual allusions, legends, folklores, and social customs. Faunal images are hereby subdivided into three categories and illustrated with examples for each subcategory. Nevertheless, faunal culturemes may differ in cultural connotation and symbolic meaning in the ST and TT environment which may interfere or mislead TT readers in their comprehension.

### 6.3.2.1. Culturemes related to intertextual allusions

Intertextuality is an important tool for semantic extension in classical Chinese poetry as it allows poets to compress complex emotions and thoughts into succinct and specific images or terms. However, intertextual terms are usually culture-specific and might be subject to distortion or loss during cross-culture transference. In the following sections, samples of intertextual culturemes related to 杜鹃 (*dujuan*, cuckoo) and 燕 (*yan*, swallow) will be used to compare the TT segments' performance in delivering cultureme images and connotations.

#### 6.3.2.1.1. Intertextual allusions of 杜鹃 (*dujuan*, cuckoo)

The 杜鹃 (*dujuan*, cuckoo) is an image familiar to both ST and TT readers, though with different cultural connotations. In Chinese classical poems, the image is generally linked to feelings of loneliness and melancholy and is also considered a symbol of nostalgia. The negative emotions stem from cuckoo's intraoral redness: the bird feels so sad for the passing of spring that it cries violently till its throat gets hurt and bleeds. The sound of its cry in Chinese arouses a phonetic association with 不如归去 (*bu ru gui qu*, better return home), instilling a feeling of homesickness for those away from home:

蜀国曾闻子规鸟，宣城还见杜鹃花。

一叫一回肠一断，三春三月忆三巴。

I used to hear the cuckoo cry in Sichuan,  
and now seeing the cuckoo flower<sup>88</sup> in City Xuan;

My heart breaks every time the bird cries,  
homesick grows ever more in the springtime.<sup>89</sup>

李白《宣城见杜鹃花》 [Li Bai, *Xuancheng Jian Dujuanhua*, Cuckoo Flowers in Xuancheng]

从今却别江南路，化作啼鹃带血归。

There is no hope of returning to my home south to the Yangtze River,  
Better transform into a cuckoo bird and return home with its bloody cry.<sup>90</sup>

文天祥《金陵驿二首》 [Wen Tianxiang, *Jinling Yi Er Shou*, Two Poems in Relay Station Jinling]

In English, the image of a cuckoo frequently appears in literature as a symbol of spring and hope. For example, Thomas Nashe (1964) links spring to the cuckoo's call in the poem "Spring, the Sweet Spring":

Spring, the sweet spring, is the year's pleasant king,

Then blooms each thing, then maids dance in a ring,

Cold doth not sting, the pretty birds do sing:

Cuckoo, jug-jug, pu-we, to-witta-woo!

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<sup>88</sup> Azalea. In Chinese culture, it was believed that the red colour of azalea was dyed by the cuckoo's blood. Therefore, azalea is also known as 杜鹃花 (*dujuan hua*, the cuckoo flower).

<sup>89</sup> Literal translations conducted by the author of the present thesis.

<sup>90</sup> Literal translations conducted by the author of the present thesis.



In Spanish culture, apart from being a sign of spring, the cuckoo (cuco) is also the symbol of love in *Los árboles mueren de pie* written by the Spanish playwright Alejandro Casona (1949):

cucú, cucú,  
 cucú, cucú,  
 florecerá el amor.  
 El sol dijo "quizá":  
 la noche dijo "no".  
 ¿Cu-cuándo dirá "sí"  
 el cuco del amor?

In HLM, the cuckoo image appears mostly in poems of Daiyu to describe feelings of loneliness and sadness (see in Tables 6.3.6 to 6.3.7):

Table 6.3. 6 Culturemes related to 杜鹃 (*dujuan*, cuckoo) in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant)

<b>Fau.9 (Cpt.27)</b>	杜鹃无语正黄昏，荷锄归去掩重门。
<b>TT1</b>	Dusk falls and <u>the cuckoo is silent</u> ; Her hoe brought back, the lodge is locked and still;

<b>TT2</b>	<p>Cae la tarde y <u>el cuclillo calla</u>;</p> <p>La azada descansa, la cabaña está cerrada y silenciosa;</p>
<b>TT3</b>	<p>Cae la tarde y <u>ya no canta el cuclillo</u>;</p> <p>con la azada al hombro, regresa a la cabaña y cierra la puerta.</p>

Table 6.3.7 Culturemes related to 杜鹃 (*dujuan*, cuckoo) in “桃花行” (*Taohua Xing*, Peach Blossom)

<b>Fau.10 (Cpt.70)</b>	一声 <u>杜宇</u> 春归尽，寂寞帘栊空月痕！
<b>TT1</b>	<p>A <u>cuckoo-call</u> and spring is left behind,</p> <p>Only faint moonlight falls on the lonely blind.</p>
<b>TT2</b>	<p>Un <u>trinar de cuclillos</u> y queda atrás la primavera.</p> <p>Solo la leve luz de la luna baña la persiana solitaria.</p>
<b>TT3</b>	<p>Escuchad <u>el canto del cuco</u>. La primavera se acaba.</p> <p>Sobre la persiana solitaria, la luna deja su huella.</p>

The cuckoo's appearance in Daiyu's poems is by no means a coincidence as it indicates her death by coughing up blood, aggrieved by the arranged marriage between Baoyu

and Baochai. As can be seen in Table 6.3.7, 杜鹃 (*dujuan*, cuckoo) is also called 杜宇 (*Duyu*), name of the first Emperor of the ancient feudal state Shu (around 1045 BC – 316 BC) who was forced to yield his throne and transformed into a sorrowful cuckoo after his death (Bai Shuaimin, 2015).

The cuckoo images are all preserved in the two cases despite the different connotations between Chinese and TTs' cultures. In Fau.9, the sad tone is conveyed by the "silence" of the cuckoo in the three TTs, thus a literal translation of the cuckoo image would not hinder the poem's comprehension among the TT readers. In Fau.10, the cuckoo's cry announcing the end of spring is linked to the Chinese division of seasons made according to the lunar calendar. The bird begins to cry in mid-April when spring is about to end in the lunar calendar, whereas Europe is still in mid-spring. In fact, as mentioned in the previous passage, the cuckoo's cry is usually used in the TT literatures to prelude the coming of spring instead of the ending of spring. In Fau.10, the three TTs cater to the ST cultural norm and adopt a literal translation according to the original text. Such a translation manifests the translators' effort to introduce ST imagery to the TTs' cultures.

#### **6.3.2.1.2. Intertextual allusions of 燕 (*yan*, swallow)**

燕 (*yan*, swallow) is a typical imagery in classical Chinese poetry. Since swallows usually fly in pairs, the birds are commonly regarded as a symbol for love. For example:

思为双飞燕，

衔泥巢君屋。

How I hope to fly with you, like the swallows flying in couples;

Collecting muds, together we make our nest.<sup>91</sup>

无名氏《东城高且长》 [Wu Mingshi, *Dongcheng Gao Qie Chang*, East-gate Wall High and Long]

Sometimes, the image of swallows flying in pairs is adopted to indicate the poet's isolated situation and longing for companionship. For example:

落花人独立，

微雨燕双飞。

Flowers falling down, here I stand alone;

In the misty drizzle, the swallows are flying in couples.<sup>92</sup>

晏几道《临江仙》 [Yan Jidao, *Lin Jiang Xian*]

罗幔轻寒，

燕子双飞去。

Slightly, a chill waves through the silk curtains,

The coupled swallows are flying away.<sup>93</sup>

晏殊《蝶恋花》 [Yan Shu, *Die Lian Hua*]

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<sup>91</sup> Literal translation conducted by the author of the present thesis.

<sup>92</sup> Literal translations conducted by the author of the present thesis.

<sup>93</sup> Literal translations conducted by the author of the present thesis.

Apart from the symbol of love, the swallow also implies a sentiment of nostalgia for faded prosperity and good times past. Such symbolic meanings are linked to the migratory birds' habit of returning to the old nest when spring comes. Therefore, in classical Chinese poems, swallow images are commonly used to lament the changes of time. For example,

旧时王谢堂前燕，

飞入寻常百姓家。

Swallows that used to nest in the great halls of the lords,

Are now flying into the commoners' huts and cottages.<sup>94</sup>

刘禹锡《乌衣巷》 [Liu Yuxi, *Wu Yi Xiang*, The Street of Mansions]

燕子归来愁不语，

旧巢无觅处。

Swallows return silently with grief,

No trace left of their old nests.<sup>95</sup>

李好古《谒金门》 [Li Haogu, *Ye Jinmen*]

In the TT literature works, the swallow image is a typical imagery for spring, peace or love. For example, in the poem “Itylus” by the English poet Algernon Charles Swinburne (1866), the swallow is depicted as the messenger of spring:

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<sup>94</sup> Literal translations conducted by the author of the present thesis.

<sup>95</sup> Literal translations conducted by the author of the present thesis.

Swallow, my sister, O sister swallow,  
How can thine heart be full of the spring?

In the poem “Upon the Swallows” by John Bunyan (1890), the swallow symbolises peace:

Her wings bespeak my faith, her songs my peace;  
When I believe and sing my doubtings cease.

In the poem “Volverán las oscuras golondrinas” by the Spanish poet Gustavo Adolfo Bécquer (1871), the swallow is a symbol of eternal love:

Volverán las oscuras golondrinas  
en tu balcón sus nidos a colgar,  
y otra vez con el ala a sus cristales  
jugando llamarán...  
Volverán del amor en tus oídos  
las palabras ardientes a sonar,  
tu corazón de su profundo sueño  
tal vez despertará.

In HLM, the swallow image appears in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant) (see in Table 6.3.8) to allude to the poet’s isolation and self-pity:

Table 6.3. 8 Cultureme related to 燕 (*yan*, swallow) in “葬花吟” (*Zang Hua Yin*, Funeral Flowers Chant)

<p><b>Fau.11 (Cpt.27)</b></p>	<p>三月香巢已垒成，梁间燕子太无情！ 明年花发虽可啄，却不道人去梁空巢也倾。</p>
<p><b>TT1</b></p>	<p>By the third month the scented nests are built, But the <u>swallows</u> on the beam are heartless all; Next year, though once again you may peck the buds, From the beam of an empty room your nest will fall.</p>
<p><b>TT2</b></p>	<p>Hacia el mes tercero están prontos ya los perfumados nidos, Mas no tienen corazón las <u>golondrinas</u> de las vigas; Aunque vuelvan a picotear los capullos el año que viene, Caerá tu nido de las vigas de un cuarto vacío.</p>
<p><b>TT3</b></p>	<p>El mes tercero ya están dispuestos en el techo los perfumados nidos. Las insensibles <u>golondrinas</u>, pasado un año, picotearán de nuevo una nueva floración. Pero caerán sus nidos, quedarán las vigas desoladas. ¿Dónde estará la muchacha?</p>

The image of a swallow in the poem alludes to the love between Baoyu and Daiyu; the falling nest implies the tragic ending of their romantic love. In the poem, the swallows

are depicted by the poet as being 无情 (*wuqin*, ruthless) as they could not share her grief, but only remind her of the ill-fated love for Baoyu. The swallow images are faithfully preserved in the three translations due to the shared connotation of love related to the swallow image in the ST and TTs' cultures.

The swallow image also appears in “紫菱洲歌” (*Zi Ling Zhou Ge*, Poem of Purple Caltrop Isle) (see in Table 6.3.9). The poem is composed by Baoyu, in which Baoyu laments his sister's departure. The swallow image is used to express Baoyu's nostalgia for old happy days when he was together with his sister.

Table 6.3.9 Cultureme related to 燕 (*yan*, swallow) in “紫菱洲歌” (*Zi Ling Zhou Ge*, Poem of Purple Caltrop Isle)

<p><b>Fau.12 (Cpt.79)</b></p>	<p>不闻永昼敲棋声，<u>燕泥</u>点点污棋枰； 古人惜别怜朋友，况我今当手足情！</p>
<p><b>TT1</b></p>	<p>No more the chess-men clatter all day long, The board by <u>swallow droppings</u> is defiled. The men of old longed for departed friends, Much more so I — your kinsman since a child.</p>



<b>TT2</b>	<p>No mas el día entero el traqueteo de las piezas de ajedrez,</p> <p>Ultrajado el tablero por <u>excrementos de gorrión</u>.</p> <p>Los hombres de antaño extrañaban a las amistades partidas,</p> <p>Mucho más yo, emparentado contigo desde niño.</p>
<b>TT3</b>	<p>Ya no se oye durante el día el traqueteo de las piezas de ajedrez.</p> <p>Han manchado el tablero <u>grumos de barro que traían las golondrinas en el pico</u>.</p> <p>Los antiguos añoraban las amistades perdidas;</p> <p>cuanto más nosotros, primos inseparables como los pies y las manos.</p>

燕泥 (*yanni*, swallow mud) refers to the mud collected by swallows for building nests, usually held in their beaks. Based on the nostalgic image of the swallow, the poet depicts the swallow mud staining a chessboard to imply that the board was not used for quite a long period, specifically since the girls in the Garden moved out one after another. TT1 preserves the swallow image but translates 燕泥 (*yanni*, swallow mud) as *swallow droppings*, a mistranslation that destroys the original poem's beauty. TT2 continues with TT1's mistranslation by translating the swallow mud as *excrementos de gorrión*, which deviates from the intended image and emotion of the ST. The mistake is eventually corrected in TT3 that faithfully translates the significance of 燕泥 (*yanni*, swallow mud) by employing a descriptive technique.

### 6.3.2.2. Culturemes related to legends and folklores

In the ST culture, some faunal culturemes derive their connotations from traditional Chinese legends and myths. Among them, culturemes of 蟾 (*chan*, toad), 兔 (*tu*, rabbit), 狼 (*lang*, wolf), 蝶 (*die*, butterfly), and 鳌 (*ao*, giant turtle) are used most frequently in HLM poetry.

#### 6.3.2.2.1. Moon legend related to 蟾 (*chan*, toad) and 兔 (*tu*, rabbit)

The moon was first associated with the image of a toad in *Huainanzi* (淮南子),<sup>96</sup> which stated that there was a blackbird in the sun and a toad on the moon. Archaeologists found that on the pottery unearthed in the Neolithic Age of Chinese civilization, the toad was one of the most worshiped images due to its excellent fertility power and longevity. Features of the toad are in harmony with the moon's attributes which was also considered a symbol of femininity and reproduction in ancient China (Yuan Ke, 1985, p. 87). Later, in the Spring and Autumn of the Warring States Period (770-221 BC), another legend of the moon emerged and quickly took dominance. In the new legend, the beautiful lady Chang'e became the goddess of the moon, forced to live on the moon as a punishment for stealing an elixir. The toad on the moon and the legend of Chang'e were gradually merging into one story, in which Chang'e was believed to have

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<sup>96</sup> *Huainanzi* (淮南子) is a classical Chinese collection of philosophical and political essays resulted from the scholarly debates at the royal court in the Western Han dynasty around 139 BC. Retrieved April 27, 2021 from <https://ctext.org/huainanzi/jing-shen-xun/zhs>

transformed into the toad, and forced to live alone on the moon for all eternity (Yuan Ke, 1985, p. 424-423).

The image of a rabbit on the moon did not appear until the Han dynasty. Unlike the toad image, the rabbit never appears alone, but as a pet that accompanies Chang'e or the toad. It was believed that before coming to the moon, the rabbit was the servant of the Queen Mother of the West, in charge of medical matters. Therefore, the rabbit on the moon is usually depicted as holding a stamping pestle for making medicine (Yuan Ke, 1985, p. 115).

In comparison, in the TTs' cultures, neither the rabbit nor the toad is associated with the moon. In European culture, the toad/frog image is widely acknowledged as a synonym for fertility and harmony between lovers. The Greco-Roman legends associate frogs with the goddess Aphrodite as the symbol of fertility and sex (Cooper, 1992, p. 106-108). In later fairy tales and literary works, the frog image gradually transforms into the potential suitor for perfect love. Perhaps the most well-known fairy tale is *The Frog Prince*, in which "kissing the frog" becomes a demonstration of pure love that goes beyond appearance and status. Consequently, frog used to be used as an ingredient for love potions in medieval European witchcraft (Becker, 2000, p. 344). In Latin-American culture, the frog is associated with rainy weather because of its association with water. The Mayans believed that blue frogs (i.e., *Rhynophrynus dorsalis*) were the assistants of Tláloc, the Aztec God of rain (Pérez, 2018). In Peru,

archaeologists have discovered a humanized toad worshipped as an icon in local agriculture that announced the upcoming water and rains.<sup>97</sup>

The rabbit/hare is generally considered a symbol of resurrection in the TTs' cultures. Its symbolism can be traced back to medieval Christianity with the three-rabbits/hares motif where the rabbits/hares appeared in a group of three and are joined by their ears that form a triangle at the centre of the design (Chapman, 2019). The motif represents the Holy Trinity and can be seen in many great cathedrals in European countries, such as the Paderborn Cathedral in Germany. The rabbit/hare Christian connotation became world-known through the folklore figure of the "Easter Bunny," a hare-bringing Easter eggs and toys to the homes of children. The rabbit image entered into children's literature with diversified characteristics, such as the white rabbit in *Alice's Adventures in Wonderland* (1865) by Lewis Carroll or the rabbits in *The Tale of Peter Rabbit* (1902) and *The Tale of Benjamin Bunny* (1904) by Beatrix Potter. However, none of the rabbit images is associated with a moon legend.

In the poems of HLM, the images of toad/rabbit are mostly used as a synonym for the moon (see in Tables 6.3.10 and 6.3.11):

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<sup>97</sup> ABC Cultura. (2019). *Descubren un «sapo humanizado» en Perú que representaba el cambio climático*. [Press release] Retrieved April 27, 2021, from [https://www.abc.es/cultura/abci-descubren-sapo-humanizado-peru-representaba-cambio-climatico-201908201214\\_noticia.html](https://www.abc.es/cultura/abci-descubren-sapo-humanizado-peru-representaba-cambio-climatico-201908201214_noticia.html)

Table 6.3. 10 Cultureme related to 蟾 (*chan*, toad)

<b>Fau.13 (Cpt.1)</b>	蟾光如有意，先上玉人楼。
<b>Literal translation</b>	If <u>toad light</u> has such intention, It should first light up the bower of the jade person.
<b>TT1</b>	If sensibility were in its power <u>The moon</u> should first light up the fair one's bower.
<b>TT2</b>	Si la sensibilidad estuviera entre sus capacidades, Para comenzar <u>la luna</u> encendería la alcoba de la bella.
<b>TT3</b>	Si viene a tocarme <u>la luz de la luna</u> , que lleve mi amor a su pabellón.

Table 6.3. 11 Culturemes related to 蟾 (*chan*, toad) and 兔 (*tu*, rabbit)

<b>Fau.14 (Cpt.76)</b>	宝婺情孤洁， <u>银蟾</u> 气吐吞。 药经 <u>灵兔</u> 捣，人向广寒奔。
<b>TT1</b>	Lonely and pure the Lady of the Star, The <u>Silver Toad</u> <sup>1</sup> puffs and deflates the moon. Elixirs are prepared by <u>the Jade Hare</u> , The goddess flies towards the Palace of Cold Void.

<b>TT2</b>	<p>Solitaria y Pura la Dama de la Estrella,</p> <p>El <u>Sapo de Plata</u><sup>2</sup> sopla y desinfla la luna.</p> <p><u>La Liebre de Jade</u> prepara los elixires,<sup>3</sup></p> <p>Vuelve la diosa hacia el Palacio del Helado Vacío.<sup>4</sup></p>
<b>TT3</b>	<p>Solitaria y pura, la Estrella del Otoño,</p> <p><u>el Sapo de Plata</u>, que aspira y que sopla.<sup>5</sup></p> <p><u>La Liebre de Jade</u> destilando elixires,<sup>6</sup></p> <p>Vuela Chang E hacia el palacio del Frío Infinito.<sup>7</sup></p>

<sup>1</sup>According to ancient Chinese folklore, the Silver Toad swallowed then spat out the moon, making it wax and wane.

<sup>2</sup>Según el antiguo folklore chino, el Sapo de Plata se tragó la luna y luego la escupió, haciéndola menguar y crecer.

<sup>3</sup>En una antigua leyenda una liebre de jade en la luna molía hierbas allí en una batea.

<sup>4</sup>De Chang E se decía que había ingerido furtivamente el elixir de su esposo, y luego volado hasta el Palacio del Vacío Helado, la luna, para ser la diosa de ese lugar.

<sup>5</sup>Chang E habita con forma de sapo en la luna. Véanse las notas 6 del capítulo LXXIX y 7 del capítulo LXXXIX.

<sup>6</sup>Según la tradición, en la luna también habita una liebre blanca que destila los elixires.

<sup>7</sup>Otro nombre para la luna.

The couplet in Table 6.3.10 comes from “中秋对月有怀” (*Zhongqiu Dui Yue Youhuai*, Moon in Mid-autumn Festival) to express the poet’s admiration and yearning for his beloved girl. 蟾光 (*changuang*, toad light) refers to the moonlight, which is personified to be the matchmaker that sends the poet’s love message to the fair lady in the bower. Apart from the mapping between the toad and the moon, the matchmaking role of the moon is also related to the Chinese legend of “月老” (*Yuelao*, the Moon

Lord), known as the god of marriage who matched couples by tying red cords on the feet of husband and wife (Yuan Ke, 1985, p. 88). The toad images are deleted in all three translations, substituted with a more explicit reference in order to eliminate possible cultural barriers for comprehension. Compared to TT1 and TT2, TT3 restores the ST personification rhetoric by describing the moonlight as the messenger of love that sends the poet's love to his beloved lady (see *lleve mi amor a su pabelló* in TT3). Such a translation achieves a functional equivalence despite the deletion of the original image.

The couplet in Table 6.3.11 comes from “中秋夜大观园即景联句” (*Zhongqiu Ye Da Guan Yuan Jijing Lianju*, Collective Poem of Mid-autumn Night in the Grand View Garden). The first couplet has been discussed in the previous part on Chinese Constellation (see section 6.1.2.2). In the two couplets, the toad and rabbit images are adopted to refer to the moon. The three translations all use the technique of amplification, though with different levels of elaboration. The paratextual notes in TT1 are less in number and details than the notes in the other two translations that offer more exhaustive explanations of 银蟾 (*yinchan*, silver toad), 玉兔 (*yutu*, jade rabbit), and 广寒宫 (*Guanghan Gong*, Palace of Infinite Coldness). A peculiar finding is that in the endnote of TT3 on 银蟾 (*yinchan*, silver toad), the translators also notes other occasions where the term appears as an attempt to strengthen the TT readers' impression of the newly introduced ST cultureme by reiteration.

#### 6.3.2.2.2. Folklore related to 狼 (*lang*, wolf)

In the ST culture, the wolf image is mostly used in a derogatory sense for its ferocity and violence, and is also commonly used as a synonym for ungrateful and treacherous people who requite kindness with enmity. One of the most well-known stories is the *Story of the wolf of Mount Zhong*<sup>98</sup> in Ming dynasty that tells of a wolf in Mount Zhong saved by a kind-hearted man who hid the wolf in a book-sack to avoid it being killed by a hunter. However, when the danger passed, the wolf intended to attack his saver to settle its own stomach. Therefore, 中山狼 (*Zhongshanlang*, the wolf of Mount Zhong) later became a metaphorical term to refer to a person who repays good with evil (CASS, 2020).

In the TTs' cultures, the wolf is often associated with violence, deception, and danger when used in a derogatory sense (e.g., the tales of *Little Red Riding Hood*, *The Three Little Pigs*, and the Aesop fable *The Boy Who Cried Wolf*). However, the wolf also represents positive qualities such as strength and courage in numerous founding myths of cities and clans. Perhaps the best-known myth about the wolf is the story of the twins Romulus and Remus who were raised up by a she-wolf and later became the founders of Rome (March, 1988, p. 681-683). Wolf is also closely related to battles in Greek myth and is thus regarded as the sacred animal for warriors. This connotation derives from its association with Mars, the god of war, who takes the wolf as his sacred animal

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<sup>98</sup> 马中锡 《中山狼传》 [Ma Zhongxi, *Zhongshanlang Zhuan*, Story of the wolf of Mount Zhong].



(Wiseman, 1995). In Livy’s monumental history of ancient Rome *Ab Urbe Condita* (*Books from the Founding of the City*), the appearance of Mars’ wolf signals the coming of Roman victory in the Battle of Sentinum (295 BC).<sup>99</sup> The wolf’s image as a fighter also exists in Latin American culture. For example, in the Latin American writer Olga Orozco’s “Entre perro y lobo” (1982), the transformation from dog to wolf entails the writer’s appeal to fighting for power and status in an exploitative system.

When comparing the connotations of the wolf in the ST and TTs’ cultures, the wolf is commonly recognised as a symbol of ferocity and power across. However, the wolf is not conventionally linked to treason or ungratefulness in the TTs’ cultures as it is in the ST culture.

The wolf image is used in HLM poetry to refer to the ungrateful and violent figure of Sun Shaozu (see in Table 6.3.12):

Table 6.3. 12 Cultureme related to 狼 (*lang*, wolf)

<b>Fau.15 (Cpt.5)</b>	子系中山狼，得志便猖狂。
<b>TT1</b>	For husband she will have a <u>mountain wolf</u> . His object gained he ruthlessly berates her.

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<sup>99</sup>Livy, T. *Ab Urbe Condita*, 10 (27). Retrieved June 9, 2021, from <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0155%3Abook%3D10%3Achapter%3D27>

<b>TT2</b>	<p>Su esposo será un <u>lobo de montaña</u>, que implacable</p> <p>La reprende una vez logrado su propósito.</p>
<b>TT3</b>	<p>Eres un <u>lobo ingrato</u>:</p> <p>sólo al tenerla te has vuelto feroz.<sup>1</sup></p>

<sup>1</sup>La imagen del lobo se refiere a la desgracia matrimonial de Jia Yingchun (Jia, «Bienvenida a la Primavera»). Morirá al poco tiempo de la boda, a consecuencia de los malos tratos infligidos por su marido. El lobo se refiere también a aquella leyenda según la cual un hombre habría protegido de los cazadores a un lobo escondiéndolo en un saco. Cuando los cazadores se marcharon, abrió el saco y el lobo saltó sobre su protector devorándolo.

The verses in Table 6.3.12 come from “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) and indicate the destiny of Jia Yingchun. The wolf alludes to Sun Shaozu, the husband of Yingchun who got promoted thanks to the help of the Jia Family, but abused Yingchun to death when he was in power. TT1 and TT2 translate the term as *mountain wolf/lobo de montaña* which may arouse association with the shared connotation of violence but might not be sufficient to restore the ungrateful image of the husband. TT3 opts for the combination of description and amplification to translate it as *lobo ingrato*, coupled with an endnote to compensate for the semantic loss. Such translation better preserves the original message while still achieving the aim of culture dissemination.

### 6.3.2.2.3. Folklore related to 蝶 (*die*, butterfly)

In HLM, the cultureme of the butterfly 庄生蝶 (*Zhuangsheng Die*, The Butterfly Dream of Zhuangzi) appears in the poem “菊梦” (*Ju Meng*, A Dream of Chrysanthemum) (see in Table 6.3.13):

Table 6.3. 13 Cultureme related to 蝶 (*die*, butterfly)

<b>Fau.16 (Cpt.38)</b>	登仙非慕庄生蝶，忆旧还寻陶令盟。
<b>TT1</b>	No need to envy <u>Zhuang Zi his butterfly dream</u> ; Recalling old friends, let me seek out Tao Yuanming.
<b>TT2</b>	No es de envidiar a <u>Zhuang Zhou su sueño con la mariposa</u> ; Evocando antiguos amigos, déjeme buscar a Tao Yuanming.
<b>TT3</b>	Vuelan hacia el mundo inmortal, mas no envidian a <u>Zhuangzi, que se convirtió en mariposa</u> . Recordando a viejos amigos, buscan la amistad del señor Tao Yuanming.

“庄生蝶” (*Zhuangsheng Die*, The Butterfly Dream of Zhuangzi) is one of the most famous stories in *Zhuangzi*, the foundational text of Taoism. It tells the story of how Zhuangzi dreamt of becoming a butterfly and was so happy that he forgot his original identity. Once he woke up, Zhuangzi fell into confusion over whether it was in his dream where he became a butterfly or that it was the dream of the butterfly where it became Zhuangzi. By telling the story, Zhuangzi intended to tell people that if one

could break the boundaries between dreaming and waking, life and death, then one would reach eternal happiness.

The Butterfly Dream of Zhuangzi began to enter American and European culture when Taoism became well known in the “Hippie” movement during the 1960s (Britannica, 2021). Taoism and Buddhism from the Eastern world were sought after for spiritual guidance and used as weapons to challenge the mainstream middle-class values and defy the conventional social and political constraints. TT1 and TT2 translating 庄生蝶 (*Zhuangsheng Die*, The Butterfly Dream of Zhuangzi) by calque manifests the translators’ confidence that the Taoist story is well-accepted and widely recognised in the TTs’ cultures. TT3 opts for a simple explanation without adding any endnote, thus showing agreement with the estimation of TT1 and TT2.

#### **6.3.2.2.4. Legends related to 鳌 (*ao*, giant turtle)**

Perhaps the one of the most known stories in European culture is the Aesop fable *The Hare and the Tortoise* where the turtle is depicted as a slow but perseverant animal. In the Christian tradition, the turtle is sometimes interpreted as an unclean and sinful animal, forever burdened with the grievous sin of heretics (Thomas, 2014). In Latin America, the turtle is a recurrent image in indigenous culture and mythology. For example, the turtle in Mayan culture is associated with water and earth, and the Maize god is understood to have emerged from the Underworld through a cracked turtle shell symbolising the earth (Robicsek & Hales, 1981).

In Chinese culture, the turtle is considered a divine creature that represents wisdom, longevity, and fortune due to its long life. It can be frequently found in Chinese temples, royal courtyards, or aristocratic and imperial graveyards as a plinth for memorial templates or pillars (also known as *bixi*, see further details in Section 6.3.3.1). The turtle is also a recurrent image in ancient Chinese mythology where it is depicted as an animal of enormous strength. For example, in the story of Nüwa, she cut off the legs of the giant turtle and set them up as four pillars separating the ground from the sky<sup>100</sup> (see in Table 6.3.14):

Table 6.3. 14 Culturemes related to 鳌 (*ao*, giant turtle)

<b>Fau.17 (Cpt.50)</b>	鳌愁坤轴陷。
<b>TT1</b>	The <u>giant turtle</u> fears the earth may sink.
<b>TT2</b>	La <u>tortuga gigante</u> teme que se hunda la tierra.
<b>TT3</b>	La <u>gran tortuga</u> teme que se hunda la tierra. <sup>1</sup>
<b>Fau.18 (Cpt.50)</b>	主人指示风雷动， <u>鳌背三山</u> 独立名。
<b>TT1</b>	At their master's bidding they speed fast as lightning; Only <u>three fairy isles on the giant turtle's back</u> have left a name.

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<sup>100</sup> Summary translation conducted by author of the present research based on “断鳌足以立四极” from 淮南子 (*Huainanzi*).

<b>TT2</b>	<p>A la orden del amo aceleran cual rayos;</p> <p><u>Sobre el lomo de la tortuga gigante sólo han dejado su nombre las tres</u></p> <p><u>Islas de Hadas.</u></p>
<b>TT3</b>	<p>A la orden del jinete acelera como un rayo.</p> <p>Viaja solo <u>sobre el lomo de la tortuga</u></p> <p><u>que sostiene las Tres Montañas de los Inmortales.</u><sup>2</sup></p>

<sup>1</sup>Según una antigua leyenda china, la diosa Nüwa cortó las patas de la tortuga, con las que unió cielo y tierra. Como la nevada es tan intensa, la tortuga «teme que se hunda la tierra».

<sup>2</sup>Tres montañas míticas de la tradición china (Penglai, Fanzhang y Yingzhou), lugar donde habitaban los inmortales, se encontraban en el mar del Este. Según una antigua leyenda, las tres montañas flotaban sobre el Mar. Para impedir que derivaran hacia el extremo occidental, el emperador celestial ordenó a quince tortugas que cargaran con ellas sobre sus caparazones. El día quinceavo de la primera luna se construía una montaña de faroles cuya forma semejaba el lomo de la Tortuga (véase la nota 7). En el poema se hace referencia a un dicho antiguo según el cual el Zhuangyuan, o letrado que ha obtenido el primer puesto en el Concurso Imperial, ocupa solo la cabeza de la tortuga. Como solución a este acertijo se ha propuesto un «juego de caballos de papel» (farol de papel en cuyo interior hay caballitos recortados que giran al calor de la vela).

Fau.17 comes from “芦雪庵即景联句” (*Lu Xue An Jijing Lianju*, Collective Poem of Reed Snow Cottage). As previously mentioned, the legend of the giant turtle originates from *Huainanzi* (淮南子), and is used in the poem as a rhetorical expression to describe the heavy snowfall which worries the turtles, specifically that their legs might be cut off again to help hold up the ground if it collapses under all the snow. TT1 and TT2 translate by calque which may well pose difficulty for comprehension on the part of TT readers who do not know the legend. The problem is solved in TT3 where an endnote is added.

The turtle image also appears in another legend in “灯谜诗” (*Dengmi Shi*, Poem of Lantern Riddle) composed by Daiyu (see Fau.18). The legend of “鳌背三山” (*ao bei san shan*, giant turtles holding three mountains on their backs) was recorded in *Liezi* (列子).<sup>101</sup> It was believed that there used to be three immortal mountains in the east of the Bohai Sea constantly moving with the ocean waves. In order to fix them in the sea, the heaven emperor assigned fifteen huge turtles to carry the mountains on their backs.<sup>102</sup> In the Lantern Festival in ancient China, people held the custom of setting up a mountain of lanterns in the shape of a turtle’s back to commemorate the turtles for their hard work. Although the Cao Xueqin did not give an answer to the riddle poem in HLM, scholars of Redology assume that the answer could be 走马灯 (*zoumadeng*, the horse lantern), a traditional toy for the Lantern Festival. The lantern has a rotating axis in its centre attached to paper cut-outs of horse-riding images. The axis rotates in reaction to the airflow generated by the candle lit inside the lantern, projecting moving shadows of horse images on the lantern’s screens. TT1 and TT2 translate by mere calque, omitting the original legend and the relationship between the turtle and the Lantern Festival that are essential clues for the riddle answer. TT3 adopts the amplification technique to explain in details the ST legend and its function in the original poem, manifesting the translators’ awareness of cultural transmission. TT3 even includes remarks from

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<sup>101</sup> *Liezi* (列子) is a classical Chinese philosophical text of Taoism written by Lie Yukou (around 400 B.C.) and his students. It is known as one of the three most important texts in Taoism, together with the *Tao Te Ching* (道德经) and *Zhuangzi* (庄子).

<sup>102</sup> Literal translation conducted by author of the present research of “渤海之东有山，随潮波往还，帝恐流于西极，使巨鳌十五，举首而载之” from 列子 (*Liezi*).

Redology scholars related to the riddle answer 走马灯 (*zoumadeng*, the horse lantern) to enhance a better understanding of the ST poem among the TT readers.

To conclude, TT1 prioritises conciseness and rarely resorts to paratextual notes when dealing with the faunal images in Chinese legends or folklores. TT2 shows a high degree of similarity to TT1 in its translation methods and techniques. TT3 shows a prominent tendency towards amplification, especially paratextual notes, which manifests the translators' effort to minimize comprehension barriers when introducing Chinese culture to TT readers.

### 6.3.2.3. Culturemes related to folk customs

In HLM poetry, apart from appearance in intertextual allusions and traditional legends, faunal images are also used to form vocabularies related to folk customs, for example, 鸡人 (*Jiren*, Roosterman) and 蟆更 (*mageng*, frog time) presented in Tables 6.3.15 and 6.3.16:

Table 6.3. 15 Cultureme related to 鸡 (*ji*, rooster)

<b>Fau.19 (Cpt.22)</b>	晓筹不用鸡人报，五夜无烦侍女添。
<b>TT1</b>	It needs no <u>watchman</u> to announce the dawn, No maid at the fifth watch to replenish it.



<b>TT2</b>	No requiere <u>gallo</u> ni <u>hombre</u> para anunciar el alba, Ni doncella para reanimarlo en la quinta guardia,
<b>TT3</b>	no requiere <u>vigía</u> que anuncie el alba ni doncella que en la quinta vigilia le devuelva el ánimo.

鸡人 (*Jiren*, Roosterman) appears in the HLM poem “春灯谜” (*Chun Dengmi*, Spring Lantern Riddle) and the riddle’s answer is 更香 (*gengxiang*, timer incense), a type of incense marked with a scale made especially for recording the passing of time. 鸡人 (*Jiren*, Roosterman) was an ancient official name in the Chinese Imperial Palace. The officers were called “Roostermen” since they usually wore a red headscarf that resembled the rooster’s crown and were in charge of time management as well as reporting dawn to people in the Palace. In the riddle poem, 鸡人 (*Jiren*, Roosterman) is used to indicate the incense’s timing function. TT1 and TT3 translate 鸡人 (*Jiren*, Roosterman) as *watchman/vigia* which achieves functional equivalence to the ST. TT2 mistranslates by separating the terminology into *gallo* and *hombre*, which might stem from the translator’s unfamiliarity with the folk customs in ancient Chinese society.

Table 6.3. 16 Cultureme related to 蟆 (*ma*, frog)

<b>Fau.20 (Cpt.22)</b>	霞绡云幄任铺陈，隔巷蟆更听未真。
<b>TT1</b>	The walls flaunt hangings bright as sunset clouds To muffle the <u>frogs’ croaking</u> in the lane;

<b>TT2</b>	<p>Para acallar <u>el croar de las ranas</u> en el paseo,</p> <p>Las paredes ostentan cortinas brillantes, como nubes a la puesta del sol;</p>
<b>TT3</b>	<p>Me cubre un ocaso de mantas de seda; están echadas, nubes ligeras, las cortinas de mi cuarto.</p> <p>Hasta aquí llega, desde la calle vecina, el vago <u>rumor de la sexta vigilia</u>.<sup>1</sup></p>

<sup>1</sup>La noche se dividía en cinco vigili­as (véase la nota 26 del capítulo I). A la quinta ya estaba amaneciendo y los funcionarios iniciaban su entrada en la corte.

蟆更 (*mageng*, frog time) in Table 6.3.16 refers to the ancient custom of beating a hollow wooden stick during the night and the resulting sound that resembled that of a frog’s croaking. The term also refers to the arrival of dawn in the Imperial Palace when the sound became most intense to summon the officials to enter the court. In this poem, 蟆更 (*mageng*, frog time) is used to indicate the lateness of the spring night and the poet’s insomnia. TT1 and TT2 translate it as *frogs’ croaking/el croar de las ranas*, which are mistranslations since it is impossible to hear frogs croaking in city streets. The mistake may result from the translators’ misunderstanding of the ST. TT3 eliminates the frog image altogether, but compensates with the description *rumor de la sexta vigilia* and an endnote to explain the night watching custom in ancient China.

### 6.3.3. Culturemes of imaginary faunal images

龙 (*long*, dragon) and 凤 (*feng*, phoenix) enjoy supreme status and respect in Chinese culture, not only as symbols of imperial power and aristocracy, but also as spiritual

totems of the entire Chinese nation. The two imaginary faunal images are also used with high frequency in the poems of HLM.

### **6.3.3.1. 龙 (*long*, dragon) and its derivative images**

In this section, 龙 (*long*, dragon) will be introduced as well as its derivative images in traditional Chinese culture, such as 夔夔 (*bixi*, turtle-like dragon) and 虬 (*qiu*, small dragon with curved horns). In particular, the discussion will be focused on comparing the differences between dragon images in the ST and TTs' cultures, as well as addressing extant controversies and proposals for the translation of the Chinese character 龙 (*long*, dragon).

#### **6.3.3.1.1. Dragon images in ST and TTs' cultures**

In East Asian culture, the image of 龙 (*long*, dragon) is usually depicted as a snake-like divine creature living in the deep sea with control over water, rainfall, typhoons, and floods. The appearance of a dragon totem can be traced back to the remote ancient times of civilization when the Chinese clan with a snake totem defeated and annexed the rest of the clans to become the dominant power along the Yellow River area. The snake totem then absorbed the totem elements from the other clans, which gradually transformed into the Chinese dragon image with the body of a snake, antlers of a deer, the ear of an ox, the claws of an eagle, and the scales of a fish (Peng Aimin, 2011).

In ancient China, 龙 (*long*, dragon) was generally associated with auspiciousness, nobility, power, and immortality, and was used exclusively as the symbol for the Chinese Emperor. Today, the image has become the cultural identity of the Chinese people who name themselves as 龙的传人 (*long de chuanren*, the descendants of dragon). The image of 龙 (*long*, dragon) has also been widely used to construct Chinese vocabularies, usually to refer to talented male figures. For example, 望子成龙 (*wangzi-chenglong*, expect one's son to become a dragon) is an idiom that conveys the parents' wish to their son to have a bright future, 乘龙快婿 (*chenglong-kuaixu*, son-in-law riding the dragon) means a satisfying son-in-law, and 卧虎藏龙 (*wohu-canglong*, crouching tiger and hidden dragon) refers to undiscovered/hidden talents.

The translation of 龙 (*long*) has long been one of the most controversial issues in Chinese translation studies. In 2005, the Olympic Organizing Committee announced that 龙 (*long*) failed to be selected as the mascot because of the derogatory meaning of its English translation as *dragon* (Huang Ji, 2006). This event pushed the translation of Chinese 龙 (*long*) to the forefront. Before entering into further discussion, we shall first clarify the definitions of *dragon* in English. According to *Merriam-Webster's Dictionary*, *dragon* is defined in the following ways:

- 1) Archaic sense: a huge serpent.
- 2) A mythical animal usually represented as a monstrous winged and scaly serpent or saurian

with a crested head and enormous claws.

- 3) A violent, combative, or rigorous person.
- 4) Something or someone formidable or baneful. (Merriam-Webster, 2020)

As can be seen from the definitions listed above, the derogatory sense of *dragon* in English appears evident. Some scholars consider that the *dragon* translation could lead to a negative understanding of the Chinese totem. Huang Ji (2006) even proposed a parallel comparison between Chinese 龙 (*long*) and *dragon* in Western culture to visualise the differences between the two terms:

- 1) Chinese 龙 (*long*) symbolises auspiciousness, while the Western dragon symbolises evil;
- 2) Chinese 龙 (*long*) has no wings, while the Western dragon has huge bat wings;
- 3) Chinese 龙 (*long*) has a slender body, while the Western dragon has a stout body;
- 4) Chinese 龙 (*long*) are golden or silver in colour, while Western dragons are mostly black;
- 5) Chinese 龙 (*long*) feeds on immortal essence, while Western dragons eat people and animals. (Huang Ji, 2006, p. 162)

To rectify the misunderstanding of the Chinese dragon, Meng Tianxiang (2004) and Huang Ji (2006) suggest replacing the translation *dragon* with *loong*. *Loong* comes from the pinyin of 龙 (*long*), with the letter “o” doubled to differentiate from the English word *long*. However, other scholars believe that along with the promotion of East Asian

literature, films and even electronic games in Western society, more and more English speakers begin to recognise the positive and divine features of Chinese 龍 (*long*). Substituting *dragon* with the new transliteration *loong* might give rise to confusion among the TT readers and *loong* might appear out of tune with the general context (Peng Aimin, 2011).

In my opinion, perhaps a more sensible and practical approach is to maintain the extant English translation as *dragon*, meanwhile clarifying the positive connotations of “Chinese dragon” during the cultural promotion. The public knowledge platform Wikipedia has set an example in this respect. Under the entry of “Dragon”, Wikipedia includes a short note in the beginning paragraphs to clarify the image’s distinct connotations in different cultures, and offers a detailed explanation in the further text to illustrate the dragon images in Asian and European contexts.<sup>103</sup> The platform also established a separate webpage for “Chinese dragon” to differentiate Chinese 龍 (*long*) from the negative dragon image in Western culture.<sup>104</sup>

In comparison to translation studies of the English term for 龍 (*long*), there is much less discussion on its Spanish translation name, the *dragón*. *Dragón* is defined in *Diccionario de la lengua española* as:

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<sup>103</sup> Dragon. (2020). In *Wikipedia*. Retrieved April 27, 2020, from <https://en.wikipedia.org/wiki/Dragon>

<sup>104</sup> Chinese dragon. (2020). In *Wikipedia*. Retrieved April 27, 2020, from [https://en.wikipedia.org/wiki/Chinese\\_dragon](https://en.wikipedia.org/wiki/Chinese_dragon)

- 1) Animal fabuloso con forma de reptil muy corpulento, con garras y alas, y de extraña fiereza y voracidad.
- 2) Reptil del orden de los saurios.
- 3) Planta perenne de la familia de las escrofulariáceas.
- 4) Mancha o tela blanca, opaca, que se forma a veces en las niñas de los ojos de los caballos y otros cuadrúpedos.
- 5) En los hornos de reverbero, abertura y canal inclinado por donde se cargan y ceban aquellos con más metal, mientras están encendidos.
- 6) Embarcación de vela de nueve metros de eslora como máximo, usada en competiciones deportivas.
- 7) Soldado que hacía el servicio alternativamente a pie o a caballo.
- 8) *El Salv.* Torogoz (pájaro). (RAE, 2014)

As can be seen from the definitions above, compared to *dragon* in English, *dragón* in Spanish has a broader span of connotations and can be used to refer to animal and plant species, mechanical channels, and human beings. One point worthy of special attention is that the word also indicates power when used to refer to soldiers, a respected social group with a positive image. In general, the Spanish *dragón* has a much less derogatory sense than the English *dragon*, which makes the translation of 龍 (*long*) a less sensitive topic in Chinese-Spanish translation studies.

### 6.3.3.1.2. Culturemes related to 龍 (*long*, dragon) in HLM poetry

In the poems of HLM, the translators all opt for the established equivalents of *dragon/dragón* to translate 龍 (*long*) (see in Table 6.3.17):

Table 6.3. 17 Cultureme related to 龍 (*long*)

<b>Fau.21 (Cpt.50)</b>	龍斗陣云銷
<b>TT1</b>	<u>Dragons</u> fight, the cloud-wrack billows to and fro.
<b>TT2</b>	Combaten <u>dragones</u> , en un vaivén se cimbran los retazos de nube.
<b>TT3</b>	combate de <u>dragones</u> , jirones de nube se cimbrean <sup>1</sup> .

<sup>1</sup>El poeta Zhang Yuan, de la dinastía Song, escribió un poema titulado «Canto a la Nieve» en el que se encuentran los versos siguientes: «Acabada la batalla entre tres millones de dragones de jade blanco, escamas y caparazones rotos vuelan por el cielo».

The literal translations of 龍 (*long*) as *dragon/dragón* can be explained by the time records. The English versión (TT1) of HLM was translated in the 1970s, while the Spanish versions (TT2 and TT3) were translated in the 1970s and 1990s respectively. As such, all the TTs were undertaken well before the controversies of *dragon* initiated in 2005 when people began to question the established equivalent. Therefore, it seems rational for the TTs to translation according to the prevailing practice at that time.



### 6.3.3.1.3. Cultural derivatives of 龙 (*long*, dragon) in HLM poetry

In HLM, the cultural symbolism of 龙 (*long*, dragon) is also conveyed by its derivative images, such as 赑屃 (*bixi*, turtle-like dragon) and 虬 (*qiu*, small dragon with curved horns) (see Figure 6.8, Tables 6.3.18 and 6.3.19).

Figure 6.8 Images of 赑屃 (*bixi*, turtle-like dragon) and 虬 (*qiu*, small dragon with curved horns)



赑屃 (*bixi*, turtle-like dragon)<sup>105</sup>



虬 (*qiu*, small dragon with curved horns)<sup>106</sup>

Table 6.3. 18 Cultureme related to 虬 (*qiu*, small dragon with curved horns)

<b>Fau.22 (Cpt.78)</b>	乘玉虬以游乎穹窿耶?
<b>TT1</b>	Are you riding a jade <u>dragon</u> in the void?

<sup>105</sup> Bixi [online image]. (2020). In *Wikipedia*. Retrieved April 20, 2020, from <https://zh.wikipedia.org/wiki/%E8%B4%94%E5%B1%AD>

<sup>106</sup> Qiu [online image]. (2020). In *Baidu Encyclopedia*. Retrieved April 20, 2021, from <https://baike.baidu.com/item/%E8%99%AC>

<b>TT2</b>	¿Cabalgas un <u>dragón</u> de jade en el vacío?
<b>TT3</b>	¿Cabalgas por la bóveda celeste a lomos de un <u>dragón</u> de jade?

The verse in Table 6.3.18 comes from “芙蓉女儿诔” (*Furong Nü'er Lei*, Elegiac Poem for the Hibiscus Maid) composed by Baoyu in condolence for his maidservant Qingwen. 虬 (*qiu*) is a type of small dragon with curved horns. Just like 龙 (*long*, dragon), *qiu* is also the symbol of immortality and nobility, and is used here to express Baoyu's good wish to his dead maid that she would become a fairy in the immortal world. The three translators all opt for the technique of generalisation to translate it as *dragon/dragón*.

Table 6.3. 19 Cultureme related to 赑屃 (*bixi*, turtle-like dragon)

<b>Fau.23 (Cpt.76)</b>	赑屃朝光透。
<b>TT1</b>	Dawn lights the <u>tortoise pedestal of stone</u> .
<b>TT2</b>	El alba ilumina el <u>pétreo pedestal de la tortuga</u> .
<b>TT3</b>	La luz del alba ilumina el <u>pétreo pedestal de la tortuga</u> <sup>1</sup> .

<sup>1</sup>En el pedestal de los monumentos antiguos se solía utilizar la figura de un animal parecido a la tortuga. Era, según la mitología, hijo de los dragones, y recibía el nombre de Bixi.

赑屃 (*bixi*) in Table 6.3.19 is one of the nine sons of the dragon (who inherit the immortal and noble status of dragons), but is more similar to a turtle in appearance than the snake-like dragon. It was believed that the dragon mated with nine different animals that gave birth to nine sons with distinct appearances; *bixi* was the son of the dragon and a turtle. However, as an imaginary faunal image, *bixi* still differs from the turtle in its teeth and shell. *Bixi* was known for its super strength and nobility and as such, its image was frequently used to build the stone pedestal for great memorial tablets or pillars in the royal palace or noble families.

In the poetic verse, *bixi* is not only a description of the stone pedestal but also indicates the noble status of the Jia Family. The three translations all offer explanations for the image. TT1 and TT2 adapt it to the image of *turtle/tortuga* and add in-text explanations to explain its function as the *pedestal of stone/pétreo pedestal*. TT3 goes further in comparison to TT2 by adding an endnote to describe the relationship between *bixi* and the dragon, offering thus a more elaborate introduction to the mythical culture and social customs of the ST.

### 6.3.3.2. 凤 (*feng*, phoenix) and its derivative images

In Chinese culture, 凤 (*feng*, phoenix) is generally acknowledged as the Chinese dragon's female partner and enjoys thus the same prestige and status. *Feng*'s image has undergone many changes throughout the development of Chinese civilization, eventually becoming the maternal totem of auspiciousness, love, and maternity.

The first recorded image of *feng* appears in the *Classic of Mountains and Sea*<sup>107</sup> where it is depicted as an ordinary bird with colourful decorative patterns, but without any divine and supernatural characteristics.<sup>108</sup> Later in the Qin (221-206 BC) and Han (206 BC - 220 AD) dynasties, *feng* was granted with the connotations of divinity and power, and feminised to become the symbol of imperial concubines (Lü Jianchang & Fei Qiongqiong, 2008). It was also when *feng* began to absorb other animal characteristics and was depicted as the divine bird with five colours that had a chicken head, a swallow jaw, a snake neck, and a fishtail.<sup>109</sup>

凤凰 (*fenghuang*) was first equated with the translation *phoenix* by Guo Moruo, a prestigious writer and poet of modern Chinese literature, in his poem “凤凰涅槃” (*Fenghuang Niepan*, Nirvana of Phoenix):

There was an ancient bird in the Heavenly Kingdom named “phoenix.” When reaching the age of 500, it burnt itself with incense wood and recovered from the ash of death. It was splendidly

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<sup>107</sup> *The Classic of Mountains and Seas* (山海经), also known as *Shan Hai Jing*, is a compilation of Chinese classical legends and fables that emerged around the 4th century BC, covering the geographical and medical culture, witchcraft, and sacrificial rituals in pre-Qin China.

<sup>108</sup> Summary translation conducted by author of the present research based on “有鸟焉，其状如鸡，五采而文，名曰凤皇” from 山海经 (*Shan Hai Jing*).

<sup>109</sup> Summary translation conducted by author of the present research based on “凤之象也，鸿前麤后，蛇颈鱼尾，鹳颡鸳思，龙文虎背，燕颌鸡喙，五色备举” in 说文解字 (*Shuowen Jiezi*, Discussing Writing and Explaining Characters). Retrieved June 9, 2020, from <https://ctext.org/shuo-wen-jie-zi/niao-bu/zhs?searchu=%E7%87%95%E9%A2%94&searchmode=showall#result>

beautiful and became immortal thenceforth. The bird is known as *fenghuang* in China. (Guo Moruo, 1957/2020)<sup>110</sup>

According to the *Merriam –Webster’s Dictionary*, *phoenix* is defined as:

1) A legendary bird, which according to one account lived 500 years, burned itself to ashes on a pyre and rose alive from the ashes to live another period.

2) A person or thing likened to the phoenix. (Merriam-Webster, 2020)

Similar definitions appear in *Diccionario de la lengua española* where the *fénix* is defined as:

1) m. Ave fabulosa que los antiguos creyeron que era única y renacía de sus cenizas.

2) m. Persona o cosa exquisita o única en su especie. (RAE, 2014)

The definitions of *phoenix/fénix* derive from *The Theogony* of Hesiod where the phoenix is described as an eagle-like bird living in the Arabic desert. When it reached 500 years old, it burned itself with fragrant wood, leaving only ashes behind. From the pile of ashes, a new phoenix was born who gathered the remaining ashes in an egg of

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<sup>110</sup> Literal translation conducted by author of the present research of “天方国古有神鸟名菲尼克司 (Phoenix), 满五百岁后, 集香木自焚, 复从死灰中更生, 鲜美异常, 不再死。按此鸟殆即中国所谓凤凰”。

myrrh and took it to Heliopolis in Egypt to place it on the sun's altar. Since the phoenix was reborn from fire, it was usually depicted as a golden bird covered with flames, widely regarded as a symbol for rebirth, power, and vigour. It was used as a name for the city Phoenix in Arizona in the United States, an area grown from an older civilization's ruins. In the Middle Ages,<sup>111</sup> the phoenix image was subject to interpretations of Christian missionaries who linked the phoenix's rebirth in fire to the resurrection of Jesus (White, 2000).

Despite the divine attribute of *feng* and *phoenix*, there are still perceivable differences between their cultural connotations. When taken together, the two birds are different in colour and the Chinese *feng* was not recorded as having the power of rebirth, whereas the *phoenix* was never regarded as a symbol of imperial concubines or femininity in Western culture.

#### **6.3.3.2.1. 凤 (*feng*) indicates Imperial Concubine**

In the poems of HLM, 凤 (*feng*) refers to the Imperial Concubine Yuanchun (see Table 6.3.20):

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<sup>111</sup> City of Phoenix Public Information Office. (1990). *Out of the Ashes: The History of the City of Phoenix*. Retrieved June, 10, 2021, from <https://www.phoenix.gov/piosite/Documents/Out%20of%20the%20Ashes.pdf>

Table 6.3. 20 凤 (*feng*, phoenix) indicates Imperial Concubine

<b>Fau.24 (Cpt.18)</b>	高柳喜迁莺出谷，修篁时待 <u>凤</u> 来仪。
<b>TT1</b>	High willows orioles from the vale invite, Tall bamboos tempt the <u>phoenix</u> to alight.
<b>TT2</b>	Los altos sauces convidan a las oropéndolas del valle, Esbeltos bambúes tientan al <u>fénix</u> a detener su vuelo.
<b>TT3</b>	Los altos sauces convocan al coro a las oropéndolas del valle, y los esbeltos bambúes llaman al <u>fénix</u> a detener su vuelo.
<b>Fau.25 (Cpt.18)</b>	秀玉初成实，堪宜待 <u>凤</u> 凰。
<b>TT1</b>	The fruit fresh formed on jade stalks rare. Makes for the <u>Phoenix</u> fitting fare
<b>TT2</b>	Los frutos que broten sobre exóticos tallos de jade Son alimento digno para el <u>fénix</u> ;
<b>TT3</b>	Los jades elegantes se han fortalecido, dignos de recibir al <u>fénix</u> volador.

Fau.24 and Fau.25 are from “大观园题咏” (*Da Guan Yuan Tiyong*, Inscriptions for the Grand View Garden), a eulogy made to welcome Yuanchun home. The images of 凤 (*feng*) in the verses are symbols of imperial power, implying the royal concubine’s identity. Translators opt for the established equivalents of *phoenix/fénix* which represent power and intelligence in the TL cultures, yet omit the identity connotation of Yuanchun as the imperial concubine.

### 6.3.3.2.2. 凤 (*feng*) indicates material objects

In ancient times, the 凤 (*feng*) image was a popular pattern in embroidery work for its auspicious and fortunate significance. Therefore, the *feng* image frequently appears in HLM poetry to depict Chinese material culture (see in Table 6.3.21):

Table 6.3. 21 凤 (*feng*, phoenix) indicates material objects

<b>Fau.26 (Cpt.23)</b>	抱衾婢至舒金凤，倚槛人归落翠花。
<b>TT1</b>	A maid spreads the <u>gold-phoenix quilt</u> , The girl coming back from the balcony drops her trinkets;
<b>TT2</b>	Una doncella extiende la manta de <u>fénix dorado</u> , Suelta sus joyas la muchacha que vuelve del balcón;
<b>TT3</b>	Una doncella extiende una manta de <u>fénix dorado</u> . Se quita las flores del pelo una muchacha que regresa del balcón.
<b>Fau.27 (Cpt.76)</b>	空帐悬文凤，闲屏掩彩鸳。
<b>TT1</b>	On empty curtains, a <u>bright phoenix</u> hangs. The idle screens gay ducks and drakes enfold.
<b>TT2</b>	Un <u>brillante fénix</u> cuelga sobre vados cortinajes, Los ociosos biombos prensan ánades y patos.
<b>TT3</b>	Un <u>fénix de colores</u> adorna los vacíos cortinajes, y en les ociosos biombos, bordados, ánades y patos.



The author Cao Xueqin grew up in the official family of the Commission of Imperial Textiles in Jiangning. Therefore, in HLM, he makes a special effort to describe the textile designs to represent the material culture in an ancient aristocratic family. TT1 and TT2 translate as *bright phoenix/brillante fénix*, which conforms to the phoenix image in the TL readers' understanding. TT3 translates as *fénix de colores*, which is more faithful to the colourful image of Chinese *feng*. This translation may run contrary to the traditional image of the phoenix in the TTs' cultures (which is golden in colour due to its association with the fire), revealing thus the purpose of the TT3 translators to introduce the Chinese phoenix to the TT readers.

#### **6.3.3.2.3. 鸾 (luan) indicates heaven**

In Chinese legends, 鸾 (*luan*) is one kind of 凤 (*feng*) in charge of message delivery for the Queen Mother of the West, the supreme goddess in Taoism (see Table 6.3.22). In HLM poetry, the 鸾 (*luan*) image is linked to heaven which is where people would go after death.

Table 6.3. 22 鸾 (*luan*) indicates heaven

<b>Fau.28 (Cpt.50)</b>	鸾音鹤信须凝睇，好把唏嘘答上苍。
<b>TT1</b>	Gaze up to catch <u>the message from the phoenix</u> , And sigh your answer to the azure air.
<b>TT2</b>	Levanten la vista hacia <u>el mensaje del fénix</u> , Y al aire azul suspiran su respuesta.
<b>TT3</b>	Levantad la vista hacia <u>el mensaje del fénix</u> , y al aire azul suspirad vuestra respuesta <sup>1</sup> .
<b>Fau.29 (Cpt.78)</b>	听车轨而伊轧兮，御鸾鹭以征耶？
<b>TT1</b>	I hear the creaking of your carriage wheels — Are you coming in a <u>phoenix</u> equipage?
<b>TT2</b>	oigo crujir las ruedas de tu carruaje, ¿Llegas en una carroza de <u>fénix</u> ?
<b>TT3</b>	Oigo crujir las ruedas de tu carruaje. ¿Viajas en una carroza de <u>fénix</u> ?

<sup>1</sup>Como solución a este acertijo se ha propuesto la «cometa con silbato». Expresa la relación entre Baoyu y Daiyu.

鸾音鹤信 (*luanyin-hexin*, messages from phoenix and crane) refers to the message carried by heavenly birds, namely the message from the world after death. In Chinese, one euphemism for death is 升天 (*shengtian*, rise to heaven). Therefore, the heavenly message is used as a signal for Daiyu's death (see also in Env.25 in Section 6.1.2.1).

The three TTs delete the crane image and translate 鸾 (*luan*) as *phoenix/fénix*. This is because in the TTs' cultures, the crane is regarded as an ordinary bird and as such, is not associated with divinity or heaven. Therefore, to avoid the TT readers being confused by the crane image, the translators only preserve the phoenix image—a bird commonly associated with divinity and heaven in the TTs' cultures.

The second couplet is from “芙蓉女儿诔” (*Furong Nü'er Lei*, Elegiac Poem for the Hibiscus Maid) sung by Baoyu as a condolence to his favourite maid Qingwen. 鸾 (*luan*) is a type of 凤 (*feng*) and 鹭 (*lu*) is another name for 凤 (*feng*); both are divine birds. The couplet describes Qingwen riding the divine birds to ascend to heaven. *Phoenix/fénix* is also recognised as a divine bird in TL cultures. Therefore, the translations are adequate and appropriate in this context.

As can be observed from the above analysis, the three TTs all endorse the established equivalent between 凤 (*feng*) and *phoenix/fénix* despite their differences in archetypes and cultural connotations. While the ST and TTs' cultures coincide in the magic and divine features of the *feng/phoenix* image, TT readers are generally unfamiliar with the maternal and imperial connotations of the Chinese phoenix. Therefore, it is advisable to take compensational measure to clarify connotations in these aspects while continuing with the established equivalents of 凤 (*feng*)—*phoenix/fénix*.

In conclusion, section 6.3 has analysed the translation of three types of faunal images: faunal images bound to the ST culture, fauna images shared by the ST and TTs' cultures, and imaginary faunal images.

For the translation of faunal images that exist only in the ST culture, the TTs tend to substitute the ST images with images familiar to the TT readers. For example, 鸳鸯 (*yuanyang*, mandarin ducks) is translated into *love-birds/ducks and drakes* in English (TT1) and *periquitos/ánades y patos* in Spanish (TT2); 鸿雁 (*hongyan*, anser) is translated as *geese/wild geese/swans* in English and *gansos/gansos salvajes/cisnes* in Spanish. The adoption of faunal images commonly recognised among the TT readers reflects the translators' purpose to reduce reading barriers and seek cultural consensus with the TT readers.

Most faunal images in HLM poetry are also common cultural symbols in the TTs' cultures, such as cuckoo, swallow, wolf, and turtle. For images that share a similar connotation across the ST and TTs' cultures (e.g., swallow as the symbol for love), calque naturally becomes the most favoured technique to achieve faithfulness in both formal and connotational aspects. Divergence occurs between the TTs when handling images with different connotations in the ST and TTs' cultures. TT3 has shown a clear preference for amplification to introduce the ST culture, especially when translating faunal images related to traditional legends, myths and folk customs. In contrast, TT1 and TT2 still prioritise calque in rendering these images. However, specific translation

errors have been identified due to the improper use of calque, for example, 鸡人 (*Jiren*, Roosterman) is mistranslated as *gallo y hombre* (TT2), and 蟆更 (*mageng*, frog time) is mistranslated as *frogs' croaking* (TT1)/*croar de las ranas* (TT2).

In addition to authentic faunal images, imaginary images have also been investigated in this part, concretely, the culturemes related to 龙 (*long*, dragon) and 凤 (*feng*, phoenix). These two images are mostly translated with their cultural equivalents across the three TTs as *dragon/dragón* and *phoenix/fénix*. However, differences are identified between the ST terms and their TT counterparts in both appearance and connotations, leading to doubts over the justification of the established equivalents. Instead of overthrowing the conventional translations with new terms (e.g., substituting *dragon* with the transliteration *loong*), a more feasible approach perhaps is to maintain the equivalents that are already well recognised among the TT readers, meanwhile building up culturally diversified imageries of dragon and phoenix by constantly enriching and emphasising their positive connotations during the process of Chinese cultural promotion.

## 6.4. Culturemes related to human images

The human body is typically our primary medium to perceive and experience the outside world. When observing features of the human body, people tend to map physical reactions or feelings caused by external stimuli with emotional experiences or psychological reactions. The present section aims to explore how human images are used to construct the mapping schemes in the ST culturemes, and how these culturemes are handled when transferred to the TTs' cultures.

There are mainly three types of human culturemes in HLM poetry, listed as follows:

- 1) **Culturemes related to body parts:** these terms contain images of the human body, bones, limbs, and head or face. For example:

前身 (*qianshen*, previous body), 骨肉 (*gurou*, bones and flesh), 手足情 (*shouzu qing*, kinship of hands and feet), 面上 (*mian shang*, on face), and 焦首 (*jiaoshou*, head-burning).

- 2) **Culturemes related to visceral organs:** these are terms that contain images of gall bladder, gut/intestine, and heart. For example:

胆尽摧 (*dan jin cui*, gall bladder crashed), 鼻如悬胆 (*biru-xuandan*, nose as hanging gall bladder), 肠断 (*changduan*, gut-broken), 煎心 (*jianxin*, heart-burning), and 秋心 (*qiuxin*, autumn heart).

**3) Culturemes related to human senses:** these terms contain descriptions of the visual sense, gustatory/olfactory sense, auditory sense, and one's sense of temperature. For example:

红妆 (*hongzhuang*, red make-up), 红粉 (*hongfen*, red powder), 冷月 (*lengyue*, cold moon), 冷香 (*lengxiang*, cold fragrance), 辛酸泪 (*xinsuan lei*, spicy and sour tear); onomatopoeia such as 呜咽 (*wuyue*) for the sound of sobbing, and 叱咤 (*chizha*) for the sound of battle-cry.

#### **6.4.1. Culturemes related to body parts**

This section aims to explore the use of culturemes related to body parts in the ST and how they have been handled in the TTs. Three types of body culturemes have been identified in HLM poetry: culturemes related to the human body, culturemes related to bones and limbs, and culturemes related to the head or face. Therefore, the analysis will be broken down into three parts to explore translation methods and techniques that have been used for each type of body culturemes.

##### **6.4.1.1. Culturemes related to the human body**

In Chinese, 身 (*shen*, body) and 生 (*sheng*, life) have similar pronunciations, with 身 (*shen*, body) even being used as a substitute for 生 (*sheng*, life) in ancient Chinese. In many instances, culturemes related to 身 (*shen*, body) in HLM poetry involve eminent

religious aspects, reflecting Buddhism's impact on Chinese classical literature (see Tables 6.4.1 and 6.4.2).

Table 6.4. 1 Culturemes related to the human body

<b>Hum.1 (Cpt.1)</b>	此系 <u>身前身后</u> 事，倩谁记去作奇传？
<b>TT1</b>	My <u>life in both worlds</u> is recorded here; Whom can I ask to pass on this romantic tale?
<b>TT2</b>	Aquí se narra <u>mi vida en ambos mundos</u> ; ¿A quién puedo pedir que recoja y difunda este romántico relato?
<b>TT3</b>	Aquí se narra mi <u>vida en los dos mundos</u> , ¿a quién pediré que la divulgue?

身前 (*shenqian*, before body) stands for 生前 (*shengqian*, life when one is alive), 身后 (*shenhou*, after body) stands for 死后 (*shenghou*, life after one's death), and 身前身后 (*shenqian shenhou*, before body and after body) means life before and after one's death. In the three TTs, 身前身后 (*shenqian shenhou*, before body and after body) is translated as *life in both worlds/vida en ambos mundos* which might be an attempt to restore the space-time division between life and death and render the translation comprehensible to TT readers.

The association between the body image and life finds its roots in the Buddhist concept of *samsara*, understood as the wheel of the eternal life cycle, from death to rebirth, that



undergoes constant transformation across the six realms (Wilson, 2010). 前身 (*qianshen*, previous body) refers to the body form before one enters into the present life (CASS, 2020), or the body before one reincarnates into 此身 (*cishen*, present body) (see Table 6.4.2).

Table 6.4. 2 Culturemes related to body

<b>Hum.2 (Cpt.22)</b>	<p>前身色相总无成，不听菱歌听佛经。 莫道此身沉墨海，性中自有大光明。</p>
<b>TT1</b>	<p>A <u>former life</u>'s appearance comes to naught, Deaf to folk-songs the chanting of sutras she now hears; Say not <u>this life</u> is sunk in a sea of darkness, For in her heart a shining light appears.</p>
<b>TT2</b>	<p>Se ha esfumado la apariencia de una <u>vida anterior</u>, Sorda a los cantos populares la salmodia de los sutras que ahora ella escucha; No digas que <u>esta vida</u> yace al fondo de un océano de penumbra; Pues en su corazón asoma una luz brillante.</p>
<b>TT3</b>	<p>Se esfumó una <u>vida anterior</u>, pura apariencia. Ahora escucha la salmodia de los sutras y es sorda a los cantos populares. No digáis que <u>viviendo así</u> se yace en el fondo de un mar de penumbra, pues asoma en su corazón la luz brillante.<sup>1</sup></p>

<b>Hum.3 (Cpt.50)</b>	前身定是瑶台种，无复相疑色相差。
<b>TT1</b>	It must have <u>sprung from</u> seeds in paradise; Past doubting this, though changed in form the flower.
<b>TT2</b>	<u>Surgido</u> ciertamente <u>de</u> las semillas del edén, esto, Aunque cambie de forma la flor, ni una duda merece.
<b>TT3</b>	<u>Proceden sin duda de</u> la Morada de los Inmortales; así lo dicen su color y su figura.

<sup>1</sup>El fundador del budismo, Sakyamuni, era llamado Rey de la Luz Brillante. La adivinanza predice el futuro ingreso de Xichun en un convento budista.

Hum.2 is a riddle poem uttered by Xichun. The answer to the riddle is 佛前海灯 (*fo qian haideng*, lamp before the Buddhist shrine). The poem indicates Xichun's fate to enter a Buddhist temple and contains many Buddhist concepts in the versification given the poem's context. In the TTs, 前身 (*qianshen*, previous body) is translated as *former life/vida anterior*, and 此身 (*cishen*, present body) is translated as *this life/esta vida/viviendo así*. The translators all resort to the descriptive technique to render explicit the terms' connotations. TT3 also adds an endnote to explain the Buddhist aspect in the poem and the poem's allusion to Xichun's fate.

Hum.3 comes from “咏红梅花” (*Yong Hong Meihua*, Poem of Red Plum Blossom). The red plum flower is planted in the courtyard of Miaoyu, a young Buddhist nun who temporarily resides in the Grand View Garden. 前身 (*qianshen*, previous body) is used in this context to indicate the Buddhist religious identity of Miaoyu. In the three TTs,

前身 (*qianshen*, previous body) is translated with the verbs *spring from/surgir de/proceder de* as attempts to restore the concept of reincarnation. However, the reference to Buddhism is diminished in TT2 when translated as the *semillas del edén*, which might provoke instead an association with the seductive image of “Forbidden Fruit” in Christianity.

#### 6.4.1.2. Culturemes related to bones

In Chinese, 骨 (*gu*, bones) is an image frequently used to form Chinese terms and idioms to indicate kinship or intimate relations, personal characteristics, and intensity. Examples of terms related to the bone image are listed as follows:

- 1) To express kinship or intimate relations: 骨肉至亲 (*gurou-zhiqin*, the relationship of bones and flesh), 情深骨肉 (*qingshen-gurou*, deep love of bones and flesh), 骨肉相连 (*gurou-xianglian*, closely linked as bones and flesh)
- 2) To describe personal traits or characteristics: 傲骨 (*aogu*, unyielding bones), 贱骨头 (*jiangutou*, cheap bones), 仙风道骨 (*xianfeng-daogu*, aroma and bones like immortals)
- 3) To indicate intensity: 刻骨铭心 (*kegu-mingxin*, engraved in the bones and printed on the heart), 透骨酸心 (*tougu-suanxin*, sadness that pierces through bones and heart), 切骨之仇 (*qiegu-zhichou*, bone-cutting hatred)

In English, the image of bones is also used to mark intensity, found in expressions such as *chilled/wet to the bone*, *cut/pare to the bone*, or *to work one's fingers to the bone*. It can also be used to indicate the essential or basic elements of something (e.g., *the bare bones*) or a sense of intuition (e.g., *to feel in one's bones*). The *blood* image is used more often in English to indicate kinship or family membership (as opposed to the *bone* image found in Chinese), whether that people are of the same family (e.g., *one's flesh and blood*, *of the same blood*) or have membership to a noble or socially prominent family (e.g., *blue blood*).

In Spanish, *hueso* is generally related to difficulty or harshness. For example, *dar a alguien un hueso que/por roer* indicates difficult tasks or situations. It is also used to express intensity (e.g., *hasta los huesos*, *romperle a alguien los huesos*, *no poder alguien con sus huesos*). However, the bone image in Spanish is not conventionally used to refer to family relations in contrast to Chinese conventions. Similar to English, family bonds in Spanish are usually indicated by a blood (i.e., *sangre*) image, whether to note people are of the same origin or family (e.g., *de la misma sangre*, *la sangre de su sangre*) or of noble lineage (e.g., *sangre azul*).

In HLM poetry, the bone images appear in two instances presented in Table 6.4.3:

Table 6.4.3 Culturemes related to bones

<b>Hum.4 (Cpt.6)</b>	虽无千金酬，嗟彼胜 <u>骨肉</u> 。
<b>TT1</b>	Their gift is not a thousand pieces of gold But more than <u>her own flesh and blood</u> could give.
<b>TT2</b>	No le regalan mil piezas de oro, Sino más de lo que daría <u>la sangre de su sangre</u> .
<b>TT3</b>	no le regalan mil piezas de oro, pero resultan <u>de la misma sangre</u> .
<b>Hum.5 (Cpt.51)</b>	小红 <u>骨贱</u> 最 <u>身轻</u> ，私掖偷携强撮成。
<b>TT1</b>	A young maid, <u>low-born and flippant</u> , By stealth brings a couple together;
<b>TT2</b>	Una doncella <u>de humilde cuna y petulante</u> A hurtadillas reúne a una pareja;
<b>TT3</b>	Pequeña Roja, la <u>de hueso barato y cuerpo ligero</u> , en secreto reúne a una pareja.

骨肉 (*grou*, bones and flesh) is a synonym for kinship and is translated with the adaptation technique in the three TTs. This technique manifests the translators' consideration for the TT readers' language and cultural conventions. 骨贱身轻 (*gujian-shenqing*, cheap bones and light body) is used in Chinese to describe people with indecent manners or from humble origins. In this context (Table 6.4.3), it refers to

the maid's secret conduct to match and unite the lovers, a behaviour that was deemed indecent and contrary to feudal marital rituals. TT1 and TT2 translate the term via descriptive technique with the bone images consequently eliminated. TT3 preserves the bone image via calque. However, as the bone image is not conventionally related to social status or family origin in the TT culture, the literal translation might give rise to confusion amongst target readers.

#### **6.4.1.3. Culturemes related to limbs**

The image of *hand* in Chinese can be used to indicate a state of unity or disunity. For example, 携手 (*xieshou*, join hands), 联手 (*lianshou*, link hands), and 合手 (*heshou*, hold hands) indicate unity, cooperation, and collaboration. 分手 (*fenshou*, part hands), 脱手 (*tuoshou*, off hands), and 甩手掌柜 (*shuaiishou-zhanggui*, hands-off manager) indicate separation, disposal, and an uncooperative or irresponsible attitude.

分手 (*fenshou*, part hands) is interpreted differently in ancient and contemporary Chinese. In the modern context, it refers to the ending of a love relationship, whereas it indicates separation in physical or geographical terms in the ancient context (see Table 6.4.4).

Table 6.4.4 Culturemes related to hands

<b>Hum.6 (Cpt.38)</b>	明岁秋风知再会，暂时 <u>分手</u> 莫相思！
<b>TT1</b>	No need to sorrow over this brief <u>parting</u> . The Stranger Under the Plantain
<b>TT2</b>	Nos volveremos a ver al otro otoño, De nada vale lamentar esta breve <u>separación</u> .
<b>TT3</b>	Nos volveremos a encontrar otro otoño: ¿Para qué lamentar esta breve <u>separación</u> ?

The term 分手 (*fenshou*, part hands) has become a dead metaphor due to its repetitive and extensive use in Chinese language, thus it is understood directly among the ST readers at the level of its semantic meaning without arousing associations with the original hand image. Therefore, the three TTs all opt for the description technique to render explicit its meaning.

In HLM poetry, the hand image also appears together with the foot image to indicate the intimate relationship in brotherhood or sisterhood (see Table 6.4.5).

Table 6.4.5 Culturemes related to hands and feet

<b>Hum.7 (Cpt.79)</b>	古人惜别怜朋友，况我今当手足情！
<b>TT1</b>	The men of old longed for departed friends, Much more so I — your <u>kinsman</u> since a child.
<b>TT2</b>	Los hombres de antaño extrañaban a las amistades partidas, Mucho más yo, <u>emparentado</u> contigo desde niño.
<b>TT3</b>	Los antiguos añoraban las amistades perdidas; cuanto más nosotros, <u>primos inseparables como los pies y las manos.</u>

手足情 (*shouzu qing*, kinship of hands and feet) refers to the intimate relationship of sisterhood or brotherhood that is inseparable like human hands and feet. The TTs adopt different techniques to translate 手足情 (*shouzu qing*, kinship of hands and feet). Based on the shared understanding of the close relationship between human hands and feet, TT3 intends to introduce the ST metaphorical mapping by preserving the original image with an in-text explanation. TT1 and TT2 eliminate the limb images, opting for descriptive translations instead to facilitate comprehension.

#### 6.4.1.4 Culturemes related to head and facial organs

In HLM poetry, face/head culturemes are used to describe objects that contain similar features to the human head or face. For example, 陇头 (*longtou*, mountain head) refers to a round mountain top that resembles a human head shape. 面上 (*mian shang*, on



face) refers to the surface of embroidery that is as smooth as a human face. Face/head culturemes also establish mapping relations between concrete physical descriptions (e.g., head shapes, movements states, and positions) and abstract concepts such as emotions and time as a way to enhance understanding of these abstract concepts amongst ST readers, while also adding to the rhetoric value of the poems.

### 1) Culturemes related to head/facial images denoting shape

In Table 6.4.6, head and face images are used in HLM verses to refer to objects of a similar shape:

Table 6.4.6 Culturemes related to head and facial images denoting shape

<b>Hum.8 (Cpt.78)</b>	腥风吹折 <u>陇头麦</u> ，日照旌旗虎帐空。
<b>TT1</b>	A reeking wind swept down the fields of wheat, Flags and empty commander's tent the sun did gild;
<b>TT2</b>	Un pestífero viento bajó hasta los trigales, El sol quemó banderas y la tienda vacía del capitán;
<b>TT3</b>	Un viento hediondo que llevaba olor a sangre hacía inclinarse los trigales. Y el sol refulgiendo en los estandartes, solos. Y la tienda del príncipe, vacía.
<b>Hum.9 (Cpt.34)</b>	彩线难收 <u>面上珠</u> ，湘江旧迹已模糊。
<b>TT1</b>	No silk thread can string these <u>pearls</u> ; Dim now the tear-stains of those bygone years.

<b>TT2</b>	<p>No hay hilo de seda que enhebre estas <u>perlas</u>;</p> <p>Desleídas ya las manchas de esos años pasados.</p>
<b>TT3</b>	<p>No hay un hilo de seda que enhebre tanta <u>perla rodando por mis mejillas</u>.</p> <p>Ya confusas las huellas que dejaron las consortes en la orilla del Xiang.<sup>1</sup></p>

<sup>1</sup>Las «huellas confusas» se refieren a las lágrimas que, según la leyenda, las dos consortes del rey Shun derramaron a la orilla del río Xiang cuando supieron que el rey había muerto durante una visita de inspección a Cangwun. Sus lágrimas salpicaron los bambúes. Éste es el origen legendario de los bambúes moteados.

In Hum.8, the head image in 陇头 (*longtou*, mountain head) indicates the round shape of a mountain top that resembles the top of a human head. Similar expressions in Chinese include 芋头 (*yutou*, taro head) for taro and 馒头 (*mantou*, bun head) for a Chinese steamed bun. Most of these expressions are dead metaphors in the Chinese language and are usually translated directly with their figurative connotations and without mention of the original images.

面上 (*mian shang*, on face) in Hum.9 refers to the surface of embroidery fabric that is as smooth and flat as a human face. Other examples related to the face image are 水面 (*shuimian*, water face) to describe the surface of water and 桌面 (*zhuomian*, table face) to describe a tabletop. In the poem of HLM, 面上珠 (*mian shang zhu*, pearls on face) is a pun referring both to the pearls in the embroidery and to tears on a human face. In the TTs, TT1 and TT2 omit the face image which might make it difficult for TT readers

to link the image of pearls with that of human tears. In contrast, TT3 makes the metaphorical connotation explicit by translating as *no hay un hilo de seda que enhebre tanta perla rodando por mis mejillas*, where the dual references in the ST are preserved by a faithful translation of the original elements: *hilo*, *perla* and *mejillas*.

## 2) Culturemes related to head/facial images denoting time

In Table 6.4.7, the movements of 回首 (*huishou*, turn back head) and 转眼 (*zhuanyan*, move the eyes) are mapped onto the abstract realm of time. These terms are used to describe the quick elapse of time, fleeting the instant as one turns the head or moves the eyes.

Table 6.4. 7 Culturemes related to head and facial organs denoting time and emotion

<b>Hum.10 (Cpt.22)</b>	一声震得人方恐， <u>回</u> 首相看已成灰。
<b>TT1</b>	Strikes dread into the hearts of all, Yet when they <u>look around</u> I've turned to ash.
<b>TT2</b>	Mi tronadora explosión a todos paraliza el corazón; Pero al <u>volverse</u> , ven que ya no estoy.
<b>TT3</b>	y paraliza los corazones mi atronadora explosión. Todos me buscan ansiosos, pero ya no estoy. <sup>1</sup>

<b>Hum.11 (Cpt.51)</b>	蝉噪鸦栖 <u>转眼</u> 过，隋堤风景近如何？
<b>TT1</b>	Cicadas chirp, crows roost, <u>in a flash</u> they are gone; How looks the landscape by Sui Dyke today?
<b>TT2</b>	Chirrían las cigarras, se posan los cuervos, <u>en un instante</u> han desaparecido; ¿Cómo se ve hoy el paisaje del Dique de Sui?
<b>TT3</b>	Cantan las cigarras. Los cuervos vienen a posarse. Todo <u>en un instante</u> desapareció. ¿Cómo se ve hoy el paisaje del dique de Sui?

<sup>1</sup>La adivinanza de Yuanchun predice su ilustre posición y su corta vida.

回首 (*huishou*, turn back head) and 转眼 (*zhuanyan*, move the eyes) are also dead metaphors in Chinese. Although there are similar expressions in English and Spanish such as *in the blink of an eye* or *en un abrir y cerrar de ojos*, the three TTs all opt for the description technique in their translations and eliminate the original ST images. A possible reason for this choice of descriptive translation is that the translators might have read and understood the terms directly in their conventional (i.e., connotative) meanings, and thus neglecting the original images in these terms.

### 3) Culturemes related to head/facial images denoting emotions

In Table 6.4.8, the physical states of the head and facial organs (eyes) are mapped onto the emotional realm to denote guilt, anxiety, or impartiality.

Table 6.4. 8 Culturemes related to head and facial organs demoting emotions or mental state

<b>Hum.12 (Cpt.78)</b>	天子惊慌恨失守，此时文武皆垂首。
<b>TT1</b>	The city's loss appalled the Emperor, Generals and ministers <u>hung their heads in shame</u> ,
<b>TT2</b>	La pérdida de la ciudad espantó al emperador, Generales y ministros <u>agacharon la cabeza avergonzados</u> ,
<b>TT3</b>	La pérdida de Qingzhou espantó al emperador, y generales y ministros <u>agacharon la cabeza</u> ,
<b>Hum.13 (Cpt.22)</b>	焦首朝朝还暮暮，煎心日日复年年。
<b>TT1</b>	<u>Burned with anxiety</u> both day and night, Consumed with anguish as time slips away,
<b>TT2</b>	<u>La ansiedad lo consume</u> de día y de noche, La angustia lo quema mientras el tiempo huye,
<b>TT3</b>	Día y noche <u>lo consume la ansiedad</u> , la angustia, mientras el tiempo se esfuma,
<b>Hum.14 (Cpt.2)</b>	欲知目下兴衰兆，须问旁观冷眼人。
<b>TT1</b>	To interpret the signs of prosperity or decline An <u>impartial</u> onlooker must be sought out.
<b>TT2</b>	Para interpretar los signos de la prosperidad o la decadencia Ha de buscarse un testigo <u>imparcial</u> .
<b>TT3</b>	Para hacer augurios de fortuna o decadencia hay que buscar quien contemple todo con <u>ojo imparcial</u>

In Table 6.4.8, 垂首 (*chuishou*, head hung low) is a gesture for guilt or depression, and is used in the poem to describe male officials who feel ashamed of their incapability in battle. TT1 and TT2 preserve the original action via amplification, adding *in shame/avergonzados* to render explicit the emotional message. In contrast, TT3 translates the term via calque. In Spanish, the action of *agachar la cabeza* has a similar connotation to denote obedience or resignation in a hopeless situation. Therefore, this translation is also adequate in transmitting the emotional message of the ST.

焦首 (*jiaoshou*, head-burning) describes the state of anxiety and 冷眼 (*lengyan*, cold eyes) refers to an objective and impartial person. Both terms express human emotion by describing physiological reaction. Anxiety usually occurs with an increase in human blood flow, causing a rise in temperature and a burning sensation in the head. In contrast, eye muscles relax and blood flows at a decelerated rate when one is in a rational and impartial state, producing a cold sense around the eyes as result. The TTs eliminate the head and eye images to prioritise comprehensibility and semantic equivalence in their translations. In the translation of 焦首 (*jiaoshou*, head-burning), the three TTs manifest an effort to compensate for the ST rhetorical effect by using verbs like *burned with/consume*.

#### **4) Culturemes related to head/ facial images denoting positions**

The head is anatomically located at the top of the human body and thus, the head image is commonly used to denote terminal positions in Chinese. For example, 到头 (*daotou*,

to head) is synonymous to “at last”, 天尽头 (*tianjintou*, the end head of sky) means the earth’s utmost bound, 杖头 (*zhangtou*, cane head) indicates one end of a cane, and 楼头 (*loutou*, mansion head) means one edge of a mansion (see Table 6.4.9).

Table 6.4.9 Culturemes related to head and facial organs denoting positions

<b>Hum.15 (Cpt.5)</b>	桃李春风结子完， <u>到头</u> 谁似一盆兰。
<b>TT1</b>	Peach and plum in spring winds finish seeding, Who can bloom like the orchid <u>at last</u> ?
<b>TT2</b>	Durazno y ciruelo terminan de echar su semilla al viento primaveral. ¿Quién podrá <u>finalmente</u> florecer como una orquídea?
<b>TT3</b>	Cuando el ciruelo y el durazno dan frutos sus flores se marchitan; ninguna comparable con la orquídea.
<b>Hum.16 (Cpt.5)</b>	愿奴肋下生双翼，随花飞到 <u>天尽头</u> 。
<b>TT1</b>	I long to take wing and fly With the flowers to <u>earth’s uttermost bound</u> .
<b>TT2</b>	Anhelo ser alada y remontarme Con las flores de la tierra a <u>los confines</u> .
<b>TT3</b>	Quisiera tener alas y emprender el vuelo con los pétalos hasta <u>el fin del mundo</u> .

<b>Hum.17 (Cpt.38)</b>	黄花若解怜诗客，休负今朝挂 <u>杖头</u> 。
<b>TT1</b>	If the yellow bloom will take pity on the poet, Let it welcome him with a string of cash hung from his <u>cane</u> .
<b>TT2</b>	Si las flores amarillas se apiadan del poeta, Que no defrauden este vino refinado que he comprado hoy.
<b>TT3</b>	Si las flores amarillas se apiadaran del poeta, iría a visitarlas con una moneda colgando del <u>bastón</u> . <sup>1</sup>
<b>Hum.18 (Cpt.49)</b>	绿蓑江上秋闻笛，红袖 <u>楼头</u> 夜倚栏。
<b>TT1</b>	In green coir cape on the river he listens to autumn fluting, In red sleeves she leans over her balustrade at night.
<b>TT2</b>	Verde su capa de coco junto al río, escucha sonidos de flautas otoñales. Llega la noche y ella inclina sus mangas rojas sobre la balaustrada.
<b>TT3</b>	Bajo su capa verde de palma, sonidos de flauta otoñal escucha el viajero sobre el río y, ya entrada la noche, las mangas rojas de una muchacha se apoyan en la baranda.

<sup>1</sup>Con esa «moneda colgando del bastón», el poeta comprará licor para contemplar las flores.

Hum.15 to Hum.18 in Table 6.4.9 are all dead metaphors generally understood amongst ST readers without association to the original head image. Consequently, the head images are mostly deleted across the TTs. 到头 (*daotou*, to head) and 天尽头 (*tianjintou*, the end head of sky) are translated by descriptive technique to make



figurative meanings explicit. The head images in 杖头 (*zhangtou*, cane head) and 楼头 (*loutou*, mansion head) are completely omitted in TTs without the inclusion of compensational measures. This is probably due to the translators considering the positional information attached to head images in Chinese as dispensable.

#### **6.4.2. Culturemes related to visceral organs**

The construction of visceral culturemes is closely linked to traditional Chinese medicine theories that differ distinctly from Western understanding of anatomy and medical science. In the poems of HLM, visceral culturemes are mostly used to express emotional experiences or psychological conditions. Amongst them, 胆 (*dan*, gall bladder), 肠 (*chang*, gut), and 心 (*xin*, heart) are images that appear recurrently in culturemes of visceral features.

##### **6.4.2.1 Culturemes related to 胆 (*dan*, gall bladder)**

In ancient China, people believed that human gall bladders stored human “courage”; thus, courage was perceived in the ST culture as a measurable object closely linked to gall bladder size. For example, mice are believed to be timid due to their small gall bladders while cows are regarded as the most gallant of animals because of their large gall bladders. Therefore, the idiom 胆小如鼠 (*danxiao-rushu*, have a mouse’s gall bladder) is used to refer to people with a cowardly character, whereas 胆大如牛 (*danda-runiu*, have a cow’s gall bladder) refers to people with a courageous character.

In HLM poetry, 胆尽摧 (*dan jin cui*, gall bladder crashed) is used to describe the vast force that could crush one’s courage.

Table 6.4.10 Culturemes related to 胆 (*dan*, gall bladder)

<b>Hum.19 (Cpt.22)</b>	能使妖魔胆尽摧，身如束帛气如雷。
<b>TT1</b>	Monsters I can <u>affright and put to flight</u> ; A roll of silk my form; my thunderous crash
<b>TT2</b>	A los monstruos puedo <u>infundir pavor</u> ; Mi forma es un rollo de seda;
<b>TT3</b>	A los monstruos <u>infundo pavor</u> . Mi forma es un rollo de seda,
<b>Hum.20 (Cpt.25)</b>	鼻如悬胆两眉长，目似明星蓄宝光。
<b>TT1</b>	<u>His nose was bulbous</u> and his eyebrows long, His two eyes glittered with a starry light;
<b>TT2</b>	<u>Nariz de bola</u> y las cejas largas, Brillantes y lustrosos los ojos ambos;
<b>TT3</b>	<u>La nariz como la hiel, colgando</u> ; las cejas, pobladas; los ojos, estrellas de luz preciosa.

In English, *gall* is associated with “anger”, for example, *words full of venom and gall* or *dip one’s pen in gall* to refer to critics that convey anger or malice. *Gall* also involves a derogatory sense when used to imply imprudence or effrontery, for example,

*unmitigated gall, have the gall to do something*. In Spanish, *hiel* is usually related to negative feelings of disappointment or antipathy. For example, *dar a beber hieles* indicates an upset feeling and *estar alguien hecho de hiel* describes irritated or disappointed feelings. Therefore, the gall image in TTs is often linked to negative meanings that differ from connotations found in the ST culture. The TTs translate 胆尽摧 (*dan jin cui*, gall bladder crashed) using the descriptive technique and eliminate the gall image in order to avoid the original term being wrongly understood by TT readers.

鼻如悬胆 (*biru-xuandan*, nose as hanging gall bladder) in Hum.20 describes a nose narrow at the upper part but round and broad on the tip. A gall bladder-shaped nose is regarded as a symbol of fortune or extraordinary talent in Chinese culture. In HLM, 鼻如悬胆 (*biru-xuandan*, nose as hanging gall bladder) is used to describe the immortal appearance of the Scabby-Headed Monk, a prophetic and positive character in the novel. TT1 and TT2 restore the message signalling his appearance via description technique: *bulbous nose/nariz de bola*. However, the bulbous look is generally considered unpleasant according to aesthetic values of the TTs' cultures. TT3 adopts a literal translation instead with *la nariz como la hiel, colgando* which might be due to the translators' purpose of introducing the ST metaphorical convention to TT readers.

#### **6.4.2.2. Culturemes related to 肠 (*chang*, gut)**

In Chinese, 肠 (*chang*, gut) refers to gut/intestine and is a frequent image in idioms used to express human emotions or qualities. For example, 割肠 (*gechang*,

gut-cutting), 呕心抽肠 (*ouxin-chouchang*, throw up heart and slash gut), and 肝肠寸断 (*ganchang-cunduan*, liver and gut torn into pieces) are used to indicate extreme sorrow and grief. 肠 (*chang*, gut) is also used to allude to a person's character or qualities. For example, 铁石心肠 (*tieshi-xinchang*, heart and gut like iron and stone) refers to people with strong will or unsympathetic character. 好/坏心肠 (*hao/huai xinchang*, good/bad heart and gut) refers to kind or malicious people, and 蛇蝎肚肠 (*shexie-duchang*, have the gut of snakes and scorpions) refers to vicious people.

In English, *gut* is also used to express emotions and personality traits. For example, *gut-wrenching* and *tear/rip one's guts out* indicate tremendous emotional pain. *Gut* is also a synonym for courage, for example, *a man with plenty of guts*, *have the guts/get the guts up to do something*. In Spanish, *tripas* is used in colloquial language to express dislikes or uncomfortable feelings (e.g., *devanar/rallar/revolver a alguien las tripas*).

In HLM poetry, *gut* images are used to indicate personal emotions or qualities (see Table 6.4.11).

Table 6.4. 11 Culturemes related to 肠 (*chang*, gut)

No.	ST	Literal Translation	TT1	TT2	TT3
Hum.21 (Cpt.64)	肠断乌骓夜啸风， 虞兮幽恨对重瞳。	gut-broken	heart-broken	el corazón quebrado	el corazón se rompía

<b>Hum.22</b> <b>(Cpt.38)</b>	怅望西风抱闷思， 蓼红苇白断肠时。	gut-broken	sad	triste	melancolía
<b>Hum.23</b> <b>(Cpt.78)</b>	妮娜将军林四娘， 玉为肌骨铁为肠。	iron gut	iron will	férrea voluntad	corazón de hierro
<b>Hum.24</b> <b>(Cpt.38)</b>	饕餮王孙应有酒， 横行公子却无肠。	without gut	has no heart	no tiene corazón.	no tiene corazón

In Table 6.4.11, description is a common technique employed to translate terms tied to the gut image. For example, 断肠 (*duanchang*, gut-broken) in Hum.22 is translated as *sad/triste/melancolía*. In these cases, the original visceral organs are eliminated to favour the overall fluency and readability.

Adaptation is another technique that has been frequently used to translate culturemes related to 肠 (*chang*, gut). When using the adaptation technique, translators tend to replace gut culturemes with terms that contain similar visceral features. In this case, the heart image seems a common substitute. For example, 肠断 (*changduan*, gut-broken) in Hum.21 is translated as *heart-broken/el corazón quebrado/el corazón se rompía*. In these translations, the TTs manifest efforts in searching for a compromise between catering to the TTs' readers' cognition and re-establishing the original metaphorical mappings (where psychological feelings are linked to physical experiences).

### 6.4.2.3. Culturemes related to 心 (*xin*, heart)

In Chinese, the 心 (*xin*, heart) image is used pervasively to describe a variety of emotions including happiness, sadness, worry, and fear. Heart culturemes with emotional connotations are listed as follows:

- 1) 心 (*xin*, heart) expresses happiness: 心旷神怡 (*xinkuang-shenyi*, broadened heart and delighted spirit), 开心 (*kaixin*, heart open), 心花怒放 (*xinhua-nufang*, heart flower bursting into full bloom)
- 2) 心 (*xin*, heart) expresses sadness: 酸心 (*suanxin*, sour heart), 秋心 (*qiuxin*, autumn heart), 心碎 (*xinsui*, broken heart)
- 3) 心 (*xin*, heart) expresses worry: 心急如焚 (*xinji-rufen*, worried heart as on fire), 心乱如麻 (*xinluan-ruma*, chaotic heart as twisted ropes)
- 4) 心 (*xin*, heart) expresses fear: 惊心动魄 (*jingxin-dongpo*, heart-stunning and soul-stirring), 提心吊胆 (*tixin-diaodan*, heart and gall bladder hung in the air)

In English, *heart* is also commonly used in emotional contexts in various terms and idiom to express:

- 1) Happiness: *lighthearted, to be in good heart, heart leaps for joy*

2) Sadness: *heartsick, heart-broken, down-hearted, cry/tear one's heart out*

3) Relief: *set one's heart at rest/ease*

4) Fear: *strike fear/terror into one's heart, to have one's heart in one's mouth*

In Spanish, emotional expressions use *corazón* to express:

1) Relief: *dilatar el corazón, abrir su corazón*

2) Excitement: *no haber el corazón en el pecho*

3) Depression or anguish: *llevar/tener el corazón en un puño, encogerse el corazón*

4) Fear: *paralizársele/parársele a alguien el corazón*

In HLM poetry, the 心 (*xin*, heart) images are also used to denote human emotions, most of which are associated with negative feelings (see Table 6.4.12).

Table 6.4. 12 Culturemes related to 心 (*xin*, heart)

No.	ST	Literal Translation	TT1	TT2	TT3
<b>Hum.25</b> <b>(Cpt.22)</b>	焦首朝朝还暮暮， 煎心日日复年年。	burning heart	consumed with anguish	la angustia lo quema	lo consuma la angustia

<b>Hum.26</b> <b>(Cpt.50)</b>	冻脸有痕皆是血， 酸心无恨亦成灰。	sour heart	heart	alma	corazón
<b>Hum.27</b> <b>(Cpt.34)</b>	抛珠滚玉只偷潜， 镇日无心镇日闲。	without heart	idle tears	ociosas lágrimas	sin consuelo
<b>Hum.28</b> <b>(Cpt.38)</b>	满纸自怜题素怨， 片言谁解诉秋心？	autumn heart	autumn	otoño	el otoño pueda entristecer mi corazón

In Table 6.4.12, 煎心 (*jianxin*, heart-burning) describes extreme worry and anxiety; 酸心 (*suanxin*, sour heart) indicates the sad and bitter sentiments; 无心 (*wuxin*, without heart) means not in the mood for anything; 秋心 (*qiuxin*, autumn heart) is related to isolated and sorrowful feelings. The TTs mostly omit or replace heart images with descriptions. One reason for this is that despite the common use of the heart image to express emotion, morphological differences (e.g., collocational rules) still widely exist between heart-related terms/idioms in the SL and TLs. Besides, literal translations of the original culturemes might also give rise to semantical mismatches (i.e., “false friends”), posing obstacles to the transference of original messages. For example, according to the TLs’ morphological conventions, *heart* or *corazón* does not collocate with seasonal terms like *autumn*; thus, a literal translation of 秋心 (*qiuxin*, autumn heart) might bewilder the TTs’ readers and pose difficulty for comprehension. An example of a semantic mismatch is 无心 (*wuxin*, without heart) where its literal



translation is *without heart/sin corazón*, which might be misunderstood as *heartless* or *merciless* in the target languages and deviate thus from its original meaning in the SL.

### **6.4.3. Culturemes related to human senses**

Culturemes related to human senses in HLM mainly fall into four categories: culturemes of the visual sense, culturemes of sense of temperature, culturemes of the gustatory/olfactory sense, and culturemes of the auditory sense. In this part, text samples that are typical of each category are selected to demonstrate how sense-related culturemes are used to construct metaphorical schemas in the ST. How these culturemes are dealt with in the cross-cultural translation process is also addressed.

#### **6.4.3.1. Culturemes related to the visual sense**

Modern cognitive science has shown that 80% of human cognitive information is collected by visual sensors and that our optic nerves are most sensitive to colour stimulations (Xiao Jiayan, 2007, p. 30). Words for colour play an essential role in reflecting thinking models and metaphorical conventions of the ST.

In HLM poetry, 红 (*hong*, red) is a crucial colour due to its appearance in the novel's theme: 红楼梦 (*Hong Lou Meng*, A Dream of Red Mansions). "Red Mansion" contains a dual symbolism: 1) it alludes to the aristocratic status of the Jia family; 2) it alludes to the dwelling place of the young ladies. The title "Dream of the Red Mansion"

foreshadows the royal family's prosperity and that the beautiful youth are no more than a dream doomed to perish.

In the following section, culturemes related to the colour “red” are taken as study objects to explore their connotations in the ST and how they are handled in the TTs. In the poems of HLM, the colour red mainly serves to indicate female beauty, noble status, and love.

#### 6.4.3.1.1. Red indicates female beauty

In the ST culture, red is regarded as the most auspicious and fortunate of colours. The worship of red dates back to remote eras when Chinese ancestors firstly discovered fire. Since then, the redness of flames has been cherished as the colour of fortune, strength, and fertility in Chinese culture. Chinese ladies have a particular preference for red clothes or red make-up. As such, the colour red is also commonly associated with female beauty in the ST culture (see Table 6.4.13).

Table 6.4.13 Red indicates female beauty

No.	ST	Literal Translation	TT1	TT2	TT3
Hum.29 (Cpt.8)	白骨如山忘姓氏， 无非公子与红妆。	red make-up	ladies fine	damas	damas

<b>Hum.30</b> <b>(Cpt.18)</b>	绿蜡春犹卷， 红妆夜未眠。	red make-up	blossom decked in red	capullo de rojo	rojos manzanos
<b>Hum.31</b> <b>(Cpt.78)</b>	红粉不知愁， 将军意未休。	red powder	fair young ladies	las jóvenes bellas	joven tan bella
<b>Hum.32</b> <b>(Cpt.27)</b>	试看春残花渐落， 便是红颜老死时；	red cheek	beauty	la belleza	las jóvenes
<b>Hum.33</b> <b>(Cpt.27)</b>	一朝春尽红颜老， 花落人亡两不知！	red cheek	beauty	la belleza	la belleza
<b>Hum.34</b> <b>(Cpt.64)</b>	绝艳惊人出汉宫， 红颜薄命古今同。	red cheek	lovely girls	las muchachas adorables	las muchachas adorables

The culturemes of 红妆 (*hongzhuang*, red make-up), 红粉 (*hongfen*, red powder), and 红颜 (*hongyan*, red cheek) all allude to beautiful ladies. In the translations of Table 6.4.13, translators tend to substitute the colour word via descriptive translation. TT1 uses *fine/fair/young/lovely/beauty* to restore the female connotations of the red-related culturemes. Similar compensational methods are also detected in TT2 and TT3, where *bella/joven/adorable* are used to achieve the functions of the ST segments. The TTs' elimination of *red* might result from the term's divergent connotations in the ST and TTs' cultures. In English or Spanish, *red/rojo* is not commonly linked to female beauty; instead, it is often used to refer to facial features when one experiences intense emotion. For example, *turn red/ponerse rojo* and *blush/sonrojar* are used to describe feeling

embarrassed, indignant, or shame. In contrast, *rosy/sonrosado* is conventionally used to describe ladies with a natural and healthy-looking complexion.

Apart from facial make-up, red clothing is another image frequently used to form synecdoche related to beautiful women. For example, 茜裙 (*qianqun*, red skirt) and 红袖 (*hongxiu*, red sleeves) as seen in Table 6.4.14:

Table 6.4.14 Red indicates female beauty

No.	ST	Literal Translation	TT1	TT2	TT3
<b>Hum.35</b> (Cpt.70)	凭栏人向东风泣， 茜裙偷傍桃花立	red skirt	red-skirted maid	la doncella de la falda roja	la doncella de la falda roja
<b>Hum.36</b> (Cpt.49)	绿蓑江上秋闻笛， 红袖楼头夜倚栏	red sleeves	red sleeves	mangas rojas	mangas rojas
<b>Hum.37</b> (Cpt.50)	幽梦冷随红袖笛， 游仙香泛绛河槎	red sleeves	fairy	hada	las muchachas

In Chinese culture, red dresses are usually associate with elegance and nobleness. In Table 6.4.14, the translators tend to retain the dresses' red colour to restore the original scene.

However, red dresses might also arouse negative associations in the TTs' cultures where red is sometimes linked to prostitution. Negative connotations for the colour red stem from the Christian story "Whore of Babylon" where the "whore" is depicted as "arrayed in purple and scarlet" sitting on a "scarlet beast" (Revelation 17: 3 and 4). City and town areas where there are prostitutes are also known as *red-light districts* or *zona rojas/barrio rojos* in the TTs' cultures. The derogatory sense of a red dress is also found in modern films. For example, in the American film *The Woman in Red* (Wilder, 1984), a red dress is associated with the seductive and frivolous character of the protagonist. However, in Spanish culture, the derogatory sense of the colour red is offset by Flamenco culture where red is an important and common colour for costumes as a symbol of strength and vitality (González, 2011).

#### **6.4.3.1.2. Red indicates the royal status**

In China, colours were also used in ancient society to draw divisions between different social classes: emperors claimed an exclusive use of the colour yellow; high-ranking officials wore robes of purple or red, while ordinary people typically wore ordinary white clothing (Xiao Jiayan, 2007, p. 36). In the title "红楼梦" (*Hong Lou Meng*, A Dream of Red Mansions), the "Red Mansions" indicate the royal status of the Jia family (see Table 6.4.15).

Table 6.4.15 Red indicates the royal status

<p><b>Hum.38</b> (Cpt.52)</p>	<p>昨夜<u>朱</u>楼梦，今宵水国吟</p>
<p><b>TT1</b></p>	<p>Last night I dreamed in a <u>vermilion mansion</u>, Today my songs rise by the sea:</p>
<p><b>TT2</b></p>	<p>Anoche soñé en un <u>palacio bermellón</u>. Hoy mis cantos se elevan junto al mar;</p>
<p><b>TT3</b></p>	<p>Anoche visité en mi sueño un <u>Rojo Pabellón</u>. Hoy elevo mi canción sobre un país rodeado por el agua.</p>
<p><b>Hum.39</b> (Cpt.23)</p>	<p>水亭处处齐纨动，帘卷<u>朱</u>楼罢晚妆</p>
<p><b>TT1</b></p>	<p>And the blinds are rolled up on the <u>vermilion tower</u>, As she finishes her evening toilet.</p>
<p><b>TT2</b></p>	<p>Y en <u>la torre de carmín</u> han sido elevadas las persianas, Mientras ella concluye su maquillaje nocturno</p>
<p><b>TT3</b></p>	<p>y van agitando su seda los abanicos por los pabellones del lago. En <u>las torres de carmín</u>, las persianas levantadas, se despojan las muchachas de sus dijes.</p>

朱 (*zhu*, vermilion) is a shade of red representing nobility and aristocracy in Chinese culture. China was the first country to master technology to produce synthetic vermilion as early as the 4th century BC (Stewart, 2018). The complicated production process

made the vermilion a precious pigment only affordable to aristocrats in ancient times. Chinese feudal aristocrats lived in houses painted in vermilion (朱门, *zhumen*) and rode in vermilion satin chair (朱轩, *zhuxuan*) to indicate their high social status.

Just as in China, vermilion was also an extremely precious pigment in ancient civilizations in Latin America and European regions. Vermilion pigments in these regions were mostly made by grinding the powder of cinnabar, a toxic side-product of mercury mining. The principal source of cinnabar for ancient Romans was the Almaden mine in north-western Spain (Thompson, 2003), while the Huancavelica mine in south-central Peru was the primary source of cinnabar for Latin-American countries (Burger et al. 2016). The toxic nature of cinnabar added to vermilion's value that was almost as expensive as gold at the time; thus, vermilion was mostly reserved for imperial use in ancient Europe and the Americas. For example, in the Byzantine Empire, the vermilion colour was the symbol of nobility as the imperial decrees and administrative documents were written in vermilion ink (Varichon, 2005). In the Latin-American culture, the noble connotation of vermilion is represented by the "Tomb of the Red Queen" (600-700) found in the ruins of the ancient Maya. The tomb's name was taken based on the fact that the queen and the objects in the sarcophagus were covered with vermilion cinnabar powder when discovered (González Cruz, 2011). Therefore, the vermilion pigment was also a symbol of wealth and status in the TTs' cultures.

朱楼 (*zhulou*, vermilion mansion) in the ST is synonymous with aristocratic families. TT1 preserves the colour's features which would be adequate in delivering the original message since "vermilion" is also recognised as a symbol of nobility in the TTs' cultures. In Hum.39, TT2 and TT3 translate 朱楼 (*zhulou*, vermilion mansion) as *la torre de carmín*. Carmine (*carmín*) is also a shade of red commonly used in cosmetics in the ST and TTs' cultures. In Spanish, *carmín* is also a synonym for rouge. Therefore, in the context of Hum.39, the carmine colour actually performs better than the vermilion colour in depicting the feminine atmosphere.

#### **6.4.3.1.3. Red indicates love**

In Chinese culture, the colour red is also associated with love, lust, and passion. In Chinese weddings, brides usually wear red dresses to pray for a successful marital life. The "love is red" metaphor is formed based on the connection between human physical and emotional responses when seeing the colour red. The visual stimulation of the colour red can trigger psychological enthusiasm like the psychological feeling of when love occurs (Xiao Jiayan, 2007, p. 35-37). Meanwhile, "blushing (red)" is a typical physical signal for falling in love due to faster heartbeats and elevated blood pressure.

In Greek mythology, red is the representative colour of Aphrodite—goddess of love, beauty, desire, and reproduction. This metaphor stems from the myth of Aphrodite and the Red Rose (March, 1998, p. 36). It was believed that when Aphrodite accidentally cut herself while she was seeking her lover, her blood turned a white rose into a red rose.



Red roses since then have become a symbol of eternal love and the colour red, an internationally recognised colour of love.

In HLM, the “red is love” metaphor appears in the historical quatrain “蒲东寺怀古” (*Pudongsi Huaigu*, Pudong Monastery), a poem based on the love drama 西厢记 (*Xi Xiang Ji*, West Chamber) by Wang Shifu (1260-1336) (see Table 6.4.16).

Table 6.4.16 Red indicates love

<p><b>Hum.40</b> <b>(Cpt.51)</b></p>	<p>蒲东寺怀古   <u>小红</u>骨贱最身轻，私掖偷携强撮成。           虽被夫人时吊起，已经勾引彼同行。</p>
<p><b>TT1</b></p>	<p>PUDONG MONASTERY<sup>1</sup>           A <u>young maid</u>, low-born and flippant,           By stealth brings a couple together;           Though caught out at last by her mistress,           She has induced her young lady to join her lover.</p>
<p><b>TT2</b></p>	<p>MONASTERIO DE PUDONG<sup>2</sup>           Una <u>doncella</u> de humilde cuna y petulante           A hurtadillas reúne a una pareja;           Aunque finalmente descubierta por su señora,           Ha inducido a la joven dama a unirse con su amante.</p>

<b>TT3</b>	<p>MONASTERIO DE PUDONG<sup>3</sup></p> <p><u>Pequeña Roja</u>, la de hueso barato y cuerpo ligero<sup>4</sup></p> <p>en secreto reúne a una pareja.</p> <p>Por fin la azota su señora,<sup>5</sup></p> <p>pero está la joven dama con su amante.</p>
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<sup>1</sup>According to The Western Chamber, this monastery in Puzhou, Shanxi, was where the young scholar Zhang first met Yingying. They fell in love and her maid Hongniang arranged for them to meet every evening.

<sup>2</sup>Según *El pabellón occidental* este monasterio de Pujiu, Shanxi, fue el lugar donde el joven letrado Zhang conoció por primera vez a Yingying. Se enamoraron y su doncella Hong Niang arregló las cosas para que pudieran verse todas las noches.

<sup>3</sup>Según Historia del ala oeste, se llama también monasterio de Pujiu. Se encuentra en la provincia de Shanxi. En ese lugar el joven letrado Zhang Junrui conoció a la joven dama Cui Yingying. La doncella Hongniang («Doncella Roja») concertó su encuentro durante la noche.

<sup>4</sup>Se refiere a la doncella Hongniang.

<sup>5</sup>Cuando la relación amorosa del letrado Zhang y de Yingying fue descubierta por la madre de ésta, la doncella Hong Niang fue castigada por la anciana. En el original no se utiliza el verbo «azotar», sino «colgar» (como paso previo para ser flagelada), puesto que la solución parece ser «Farol rojo colgante».

The poem tells a story of the secret love between a poor young scholar and an aristocratic family's daughter. The daughter's maid 红娘 (*Hongniang*, the Red Maid) plays a crucial role in the story as she sends love messages between the lovers and eventually facilitates their marriage. Later, 红娘 (*Hongniang*, the Red Maid) has become a synonym in Chinese for *matchmaker*. In HLM, apart from alluding to the love story, the poem also conceals a riddle where 红娘 (*Hongniang*, the Red Maid) is the key word for the riddle's answer: the red lantern. TT1 and TT2 translate 红娘

(*Hongniang*, the Red Maid) as *young maid/doncella*, omitting the colour message. Although TT1 and TT2 mention in the paratextual notes *Hongniang* in *pinyin*, the colour message is not explained which might cause the reader to miss the contained clue to the riddle. TT3 preserves the colour message and offers detailed explanation by adding three endnotes that render the colour message and its indications explicit.

#### **6.4.3.2. Culturemes related to a sense of temperature**

A sense of temperature is an important way for human beings to perceive the external world. Sensory adjectives like *cold* and *hot* are used to describe physical sensation in response to temperature change. Culturemes related to a sense of temperature are used in HLM to add to the vividness and accuracy of descriptions by linking concrete experience with abstract emotion that better resonates with reader understanding.

In this section, culturemes related to the *cold* sense are taken as a case study to analyse their connotations and functions in the ST culture and HLM context, as well as how they are handled when transferred to the TTs' cultures. In the poems of HLM, culturemes of *cold* are mainly used to indicate "food natures" in traditional Chinese medicine (see in the further paragraph) and to achieve synaesthetic effects by connecting the sense of temperature with the visual or olfactory senses.

#### 6.4.3.2.1 Cold food nature in traditional Chinese medicine

Traditional Chinese medicine divides food into five “natures”: 寒性 (*hanxing*, cold), 凉性 (*liangxing*, cool), 温性 (*wenxing*, warm), 热性 (*rexing*, hot), and 平性 (*pingxing*, neutral) (Dang Yi, 1995). The five natures are not used to refer to the actual temperature of the food, but rather the food’s effect on human bodies. For example, the crab is believed to have a cold nature and would generate cold energy. Therefore, after eating crabs, people may feel cold in their stomach and present symptoms of diarrhoea as Chinese medicine believes that diarrhoea is usually caused by “coldness” in the stomach. The coldness of crabs can be neutralised with food of a warm nature, such as ginger.

In HLM, theories of traditional Chinese medicine related to food natures are presented in “螃蟹咏” (*Pangxie Yong*, Poems of Crabs) (see Table 6.4.17).

Table 6.4. 17 “Cold” in traditional Chinese medicine

<b>Hum.41 (Cpt.38)</b>	脐间积冷馋忘忌，指上沾腥洗尚香。
<b>TT1</b>	In our greed we forget how <u>hard</u> it is <u>to digest</u> , Our fingers washed, the reek of its oil will remain;
<b>TT2</b>	En nuestra avidez olvidamos cuán <u>duro es de digerir</u> , Lavados los dedos, el olor de su aceite permanece;
<b>TT3</b>	y en nuestra avidez olvidamos que <u>en su ombligo se acumula el frío</u> . Cuando nos hemos lavado los dedos, su agradable olor aún permanece.
<b>Hum.42 (Cpt.38)</b>	酒未敌腥还用菊，性防积冷定须姜。
<b>TT1</b>	Wine won't purge the smell without chrysanthemums, And <u>ginger is needed dyspepsia to prevent</u> .
<b>TT2</b>	Sin crisantemos el vino no podrá paliar el hedor, Y <u>el jengibre es indispensable para atajar la dispepsia</u> .
<b>TT3</b>	Sin crisantemos, el vino no podrá paliar el fuerte olor, y <u>hace falta jengibre que prevenga el frío acumulado</u> .

The couplets in Table 6.4.17 describe the Chinese custom of eating crabs during the Double Ninth Festival (重阳节, *Chongyangjie*). Ancient Chinese people believed that crabs should be eaten together with ginger to avoid a “cold” stomach. TT1 and TT2 manifest the intention to adapt to the TTs’ cultures by describing crabs as *hard to digest/duro de digerir* and can cause *dyspepsia/dispepsia*. Such translations evidently

defy the common sense that crabs are tender in texture and are highly digestible for people of all age groups. In contrast, TT3 adopts literal translations and maintains the *cold* nature, an approach that shows more fidelity to the ST but might confuse readers unfamiliar with Chinese medicinal theories.

#### **6.4.3.2.2. Sensing cold indicates visual perception: 冷月 (*lengyue*, cold moon)**

In the poems of HLM, a temperature sense of *cold* is frequently linked to visual or olfactory experiences to achieve the rhetorical effects of “synaesthesia.” Synaesthesia is a typical rhetorical device in classical Chinese poetry commonly used to increase both the aesthetic value and emotional appeal of poems.

In HLM poetry, 冷月 (*lengyue*, cold moon) is a common synesthetic cultureme where a sense of temperature coldness is associated with people’s visual perception of the moon (see Table 6.4.18). The functional mechanism of the *cold moon* image is closely related to thinking models and cognitive pathways of the ST culture.

Table 6.4.18 “Cold” indicates visual perception

<b>Hum.43 (Cpt.78)</b>	雨淋白骨血染草， <u>月冷</u> 黄沙鬼守尸。
<b>TT1</b>	Rain drenched the bones of the dead, blood stained the grass; <u>Moonlight fell cold</u> on the sand, ghosts hovered around.
<b>TT2</b>	La lluvia empapó los huesos de los muertos, la sangre manchó la hierba; <u>Fría</u> sobre la arena <u>la luz de la luna</u> , los fantasmas rondando.
<b>TT3</b>	limpiará la lluvia los blancos huesos. <u>La luz de la luna enfría</u> la arena. Los fantasmas velan los, cadáveres de los guerreros.
<b>Hum.44 (Cpt.76)</b>	寒塘渡鹤影， <u>冷月</u> 葬花魂
<b>TT1</b>	A stork’s shadow flit across the chilly pool, The poet’s spirit is buried in <u>cold moonlight</u> .
<b>TT2</b>	Cruza el gélido estanque la sombra de una cigüeña, El espíritu del poeta yace enterrado en <u>fría luz de luna</u> .
<b>TT3</b>	Cruza el gélido estanque la sombra de una cigüeña, El espíritu de la flor yace sepultado en <u>fría luz de luna</u> .

It is commonly understood that the moon is a distant celestial body beyond the touch of human beings. Therefore, the term *cold moon* does not refer to the moon’s temperature or any tactile sensation, but rather denotes one’s visual perception and psychological feeling upon seeing the moon. The *cold moon* image finds its roots in the *Yin-Yang*

theory, as well as in Chinese perceptions of colour and mythological traditions (Hu Yukun, 2019).

### **1) Chinese *Yin-Yang* theory and the “cold moon” image**

According to ancient Chinese philosophy, the universe is organised into cycles of *Yin* (阴) and *Yang* (阳), two seemingly contrary forces that are essentially interdependent and complementary in nature. The moon is believed to have a *yin* nature related to coldness, obscurity, or negative energy. The moon’s image is opposite to that of the sun image believed to have a *yang* nature and is thus considered the symbol of warmth and enlightenment.

### **2) Chinese colour cognition and the “cold moon” image**

In Chinese, moonlight is also referred to as 寒光 (*hanguang*, cold light) due to its white colour which belongs to the artistic categorisation of “cold colours.” The cold sense of moonlight may also be related to the temperature drop that occurs when night comes. 寒光 (*hanguang*, cold light) is frequently used in classical Chinese poems as a synonym for the moonlight. For example, “the northern wind chilled the watchman’s



gong, the armours glistened in the cold light”<sup>112</sup> describes soldiers marching in the night under the moonlight.

### 3) The legend of Chang’e and the “cold moon” image

In Chinese legend, Chang’e swallowed an elixir and was forced to live alone on the moon, separated forever from her husband (see details in Section 6.3.2.2). Therefore, the moon was also named 广寒宫 (*Guanghangong*), meaning the “Palace of Infinite Coldness” to describe Chang’e’s psychological feeling of being away from her family’s warmth (Yuan Ke, 1985, p. 34).

In English, *cold moon* usually refers to the last full moon of a year since the full moon in December occurs near the winter solstice when the temperature begins to get cold. The *cold moon* can also be used to create a sombre or terrifying atmosphere. For example, in Michael McDowell’s horror fiction novel *Cold Moon Over Babylon* (1980/2015), the *cold moon* was used to render the horrifying background where the murder and revenge happened. The image of *luna fría* in Spanish has similar connotations to that in English as it generally refers to the last moon in December, or alternatively is linked with absurdity, loneliness, or death. These connotations of the moon image are related to TTs’ culture’s recognition of its bluish and silvery colours

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<sup>112</sup> Literal translation conducted by the author of the present thesis of “朔气传金柝，寒光照铁衣” from “木兰诗” (*Mulan Shi*, the Poem of Mulan).

which are “cold colours” that may generate psychological feelings of bleakness, sadness, and terror.

In the TTs, 冷月 (*lengyue*, cold moon) culturemes are translated via amplification as *cold moonlight/fría luz de luna*. The preservation of the *cold moon* image probably results from the similar perception of moonlight as having the “cold colours” in the ST and TTs’ cultures. Meanwhile, the addition of *light/luz* would also help to avoid the misunderstanding of the *cold moon* as the last full moon in December.

#### **6.4.3.2.3. “Cold” indicates olfactory perception: 冷香 (*lengxiang*, cold fragrance)**

In classical Chinese poems, 冷香 (*lengxiang*, cold fragrance) is often used as a synonym for ume blossoms or chrysanthemums since both flowers bloom in the cold seasons of autumn and winter. The fragrance of ume blossoms and chrysanthemums lingers in the refreshing and cleansing cold air, thus gaining the name “cold fragrance” (see Table 6.4.19).

Table 6.4. 19 “Cold” indicates olfactory perception

<b>Hum.45 (Cpt.38)</b>	萧疏篱畔科头坐， <u>清冷香</u> 中抱膝吟。
<b>TT1</b>	Sitting bareheaded by the lonely fence, In the <u>cold clean scent</u> I hug my knees and chant.
<b>TT2</b>	Sentada sin tocado junto a la cerca solitaria, En el <u>limpio y frío aroma</u> abrazo mis rodillas y canturreo.
<b>TT3</b>	Solitaria, sentada sin tocado junto a la cerca, abrazo mis rodillas, envuelta en su <u>puro y frío aroma</u> , mientras canturreo.
<b>Hum.46 (Cpt.50)</b>	入世 <u>冷</u> 挑红雪去，离尘 <u>香</u> 割紫云来。
<b>TT1</b>	He returns to earth with a load of <u>cold</u> red snow, A <u>fragrant</u> cloud cut far from the dusty world;
<b>TT2</b>	Vuelve a la tierra con una carga de <u>fría</u> nieve roja, <u>Fragante</u> nube se recorta lejos del polvoriento mundo;
<b>TT3</b>	Regreso al mundo de los hombres con nieve roja entre las manos <u>frías</u> . Para cortar esta nube violeta, me aparté del mundo de polvo hasta este lugar <u>perfumado</u> .

清冷香 (*qing leng xiang*, clean cold scent) in Hum.45 refers to the chrysanthemum fragrance. Here the three TTs translate by calque, though *cold scent* and *frío aroma* are not conventional collocations in the target languages. The literal translation of the

original cultureme manifests the translators' effort to introduce the ST's poetic style to the TLs' literary systems, which may in turn bring new inspiration to local poetics.

In Hum.46 冷香 (*lengxiang*, cold fragrance) is divided into 冷 (*leng*, cold) and 香 (*xiang*, fragrance); the two characters are presented separately across two verses to indicate the ume's aroma. The three translators all restore literal meanings of *cold* and *fragrance*, though with slight distinctions in semantic meaning which reflect the translators' subjectivity in ST interpretation and translation.

#### **6.4.3.3. Culturemes related to gustatory/olfactory sense**

There are four basic taste modalities in Chinese culture: 酸 (*suan*, sour), 甜 (*tian*, sweet), 苦 (*ku*, bitter), and 辣 (*la*, spicy). Culturemes related to the four tastes go beyond simple descriptions of sensory experiences to engage readers on an emotional level. In HLM, gustatory culturemes firstly appear in Chapter one to set the tragic tone for the whole novel (see Table 6.4.20).

Table 6.4. 20 Culturemes related to gustatory sense

<p><b>Hum.47 (Cpt.1)</b></p>	<p>满纸荒唐言，一把辛酸泪。 都云作者痴，谁解其中味！</p>
<p><b>TT1</b></p>	<p>Pages full of fantastic talk, Penned with <u>bitter tears</u>; All men call the author mad, None his message hears.</p>
<p><b>TT2</b></p>	<p>Páginas llenas de fantástica charla Escritas con <u>lágrimas amargas</u>; Todos llaman a su autor demente, Ninguno escucha su mensaje.</p>
<p><b>TT3</b></p>	<p>Un reguero de <u>lágrimas tristes</u>, páginas llenas de palabras absurdas. Dicen que su autor está loco, ¿pero quién leerá su escondida amargura?</p>

辛酸泪 (*xinsuan lei*, spicy and sour tears) describes human tears as “spicy and sour,” alluding to the writer’s painful and sad feelings as he laments the tragic destiny of his family. In the three TTs, the original taste vocabularies are all substituted with *bitter/amargura* which might result from the different emotional connotations of taste-related terms in the ST and TTs’ cultures.

辛 (*xin*, spicy) in Chinese refers to the irritating taste of pepper. The spicy taste causes prickling feelings to gustatory organs and is thus related to emotional suffering and pain. The literal translation in English of 辛 (*xin*, spicy) could be *spicy*, *hot*, or *peppery*. *Spicy*, *hot*, and *peppery* indicate an irritating flavour or taste when used to describe physical experience. Such an experience is mapped onto emotional or psychological realms to indicate human temperament. In terms of metaphorical connotations, *spicy* can be used as a synonym for *scandalous* or *salacious* behaviour, but is not conventionally used to describe emotional feelings. *Hot* can be used to indicate the feeling of exasperation, embarrassment, or anger (e.g., *hot under the collar*). *Peppery* has a similar connotation in English when used to refer to temperament (e.g., *to have/be with a hot temper* refers to people who are easily irritated). However, neither *spicy*, *hot*, nor *peppery* is linked to the painful and miserable feelings similar to the term 辛 (*xin*, spicy) found in the ST culture.

The Spanish gustatory correspondents for 辛 (*xin*, spicy) may be *picante*, *acre*, or *mordaz*. When used in a metaphorical context, *picante*, *acre*, or *mordaz* usually indicates satire or scathing comments, and is not conventionally used as an emotional reference.

酸 (*suan*, sour) in Chinese refers to the sour taste of vinegar and is related to sorrowful and miserable feelings when used to indicate emotions. 酸 (*suan*, sour) derives its metaphorical connotations from physical experience. For example, crying can give rise

to a burning sensation in the nose as if a person smells sourness. In English, *sour* refers to a bad-tempered or unpleasant personality (e.g., *sour face*) or to describe the feeling of jealousy or envy (e.g., *sour grapes*). *Agrio* in Spanish has a similar connotation as *sour* in English when used to describe personality. However, neither *sour* nor *agrio* contains the connotations of sorrow or sadness in the TTs' cultures.

The distinct connotations related to 辛 (*xin*, spicy) and 酸 (*suan*, sour) in the ST and TTs' cultures lead to the reduction of *spicy* and *sour* tastes in the TTs, which are substituted with the *bitter/amargo* taste. In English, the *bitter* taste is related to severe pain, grief, or regret (e.g., *bitter tears*). Similar usage is also found in Spanish where *amargo* is used to describe sadness and emotional afflictions (e.g., *amargo llanto*, *momento amargo*). The adaption technique manifests the translators' intention to maintain the original metaphorical mapping "taste is emotion", while also ensuring the accurate transmission of ST emotional information.

In the translation of HLM poetry, the gustatory sense is often connected to the olfactory sense. The synaesthesia is most evident in culturemes related to the *sweet/fragrance* taste/smell (see Table 6.4.21).

Table 6.4. 21 Culturemes related to gustatory/olfactory sense

<b>Hum.48 (Cpt.5)</b>	自从两地生孤木，致使香魂返故乡。
<b>TT1</b>	After the growth of a lonely tree in two soils Her <u>sweet soul</u> will be dispatched to its final rest.
<b>TT2</b>	Tras crecer como un árbol solitario en dos terrenos Su <u>dulce alma</u> se retira al reposo final.
<b>TT3</b>	Cuando en dos terrenos crezca un árbol, su <u>alma dulce</u> por fin descansará. <sup>1</sup>
<b>Hum.49 (Cpt.78)</b>	魂依城郭家乡近，马践胭脂骨髓香。
<b>TT1</b>	Their ghosts stayed by the city, close to home; Steeds trampled their <u>sweet rouged corpses</u> where they lay;
<b>TT2</b>	Sus fantasmas quedaron por la ciudad, cerca de hogar; En el sitio pisotearon los caballos sus <u>dulces cuerpos maquillados</u> .
<b>TT3</b>	Sus espíritus no quisieron alejarse de aquella tierra donde los caballos patearon sus afeites y la médula de sus <u>dulces huesos</u> .

<sup>1</sup>Se trata del destino fatal y el infortunio que sobreviene a la hija de Zhen Shiyin, Yinglian, «Encanto de Loto», llamada posteriormente Xiangling, «Perfume de Nenúfar». Primero fue raptada de niña, más tarde fue comprada como concubina por Xue Pan, cuya primera esposa la maltratará hasta provocar su muerte. El nombre de la primera esposa de Xue Pan es Jingui, «Osmanto Dorado», que se representa en chino mediante un ideograma que figura un Árbol y dos Terrenos. Ésta es la idea original de Cao Xueqin, que ya desde el capítulo V traza el destino de sus personajes. Sin embargo, no será el destino que augura este poema para Yinglian el que lleve a cabo Gao E, continuador de la obra tras la muerte de Xueqin.



In Table 6.4.21, 香 (*xiang*, sweet/fragrant) appears in “金陵十二钗判词” (*Jinling Shi'er Chai Panci*, Register of Twelve Beauties of Jinling) and “婉媚词” (*Guihua Ci*, Poems Lovely General) to indicate delicate and beautiful female figures.

In the TTs, the translators opt for *sweet/dulce* to restore the original message. *Sweet/dulce* can be used to describe both gustatory and olfactory senses in the TTs' cultures and are commonly used within female contexts. Therefore, the TTs achieve functional equivalence to the ST in both formal and metaphorical aspects.

#### **6.4.3.4. Culturemes related to the auditory sense**

In HLM poetry, onomatopoeia is the most representative type of cultureme related to auditory senses. Ramírez Bellerín (2004, p. 99) divides onomatopoeic terms into two categories, which he refers to as *pure onomatopoeia* (onomatopeya pura) and *integrated onomatopoeia* (onomatopeya integrada). *Pure onomatopoeia* refers to an expression that imitates a specific sound, for example, 咕嚕 (*gu-lu*) in Chinese for the sound of boiling water. *Integrated onomatopoeia* refers to a term that does not imitate the original sound but its phonemes (vowels or consonants) do arouse association with the sound it describes, for example, *murmullo* in Spanish. Ramírez Bellerín's view of onomatopoeia coincides with the arguments of Zhang Gong (1963) and Zhao Yuanren (1980) who clarify that 象声字 (*xiangshengzi*, onomatopoeia) is not necessarily an exact replication of the original sound, but can also be a general description that achieves a similar onomatopoeic effect (as cited in Huang Shengtai, 2017, p. 9).

Onomatopoeia is a typical rhetorical device used in classical Chinese poetry (Huang Shengtai, 2017, p. 9) and forms a fundamental approach to achieving the “beauty in sound” (Xu Yuanchong, 2012, p. 86). Both types of onomatopoeia identified in Ramírez Bellerín’s argument can be found in HLM poetry: direct imitations of the original sounds, for example, 飐飐 (*soso*) for the sound of wind blowing, 淅淅 (*sisi*) for the sound of flowing water; and words with particular phonemes that suggest or describe the original sounds, for example, 叱咤 (*chizha*) for the sound of battle-cry, 呜咽 (*wuye*) for the sound of sobbing. However, in some instances, I find it difficult to draw a clear-cut distinction between the two types of onomatopoeia due to the overlapping occurrence of some phonemic elements across both situations. It is precisely these overlaps that lay the foundation for the association between the original sounds and descriptive onomatopoeic terms.

In HLM poetry, onomatopoeic terms are usually used to perform two functions: 1) to indicate natural environment sounds; 2) to indicate human voices or activities. The following sections will carry out an analysis of culturemes samples in both situations.

#### 6.4.3.4.1. Onomatopoeia indicating natural environment sounds

In HLM poetry, onomatopoeia is frequently used to suggest sounds found in the natural environment such as the sound of snow falling, wind blowing, and water flowing (see Table 6.4.22).

Table 6.4. 22 Onomatopoeia indicating sounds of the natural environment

<b>Hum.50 (Cpt.1)</b>	惯养娇生笑你痴，菱花空对雪渐渐。
<b>TT1</b>	Fool, to care for this tender child: An image in the mirror, <u>snow melting away</u> .
<b>TT2</b>	Es de idiotas cuidar a esta tierna criatura: Figura en el espejo, <u>nieve que se funde</u> .
<b>TT3</b>	Me río de ti: quieres cuidar a esa tierna criatura que habrá de ser un nenúfar <u>sepultado por la nieve</u> .
<b>Hum.51 (Cpt.45)</b>	连宵脉脉复飕飕，灯前似伴离人泣。
<b>TT1</b>	All night the <u>pelting rain and souging wind</u> Accompany her tears for one now gone.
<b>TT2</b>	<u>La lluvia en su caída, el viento en su partida</u> , acompañan La noche fría envuelve al patio en soledad.
<b>TT3</b>	No cesa, durante toda la noche, <u>el llanto del viento y la lluvia</u> , <u>débil o fuerte</u> , que acompaña a quien luego emprenderá el camino hacia un lugar lejano y ahora, bajo la lámpara, llora.

<b>Hum.52 (Cpt.50)</b>	无风仍脉脉，不雨亦潇潇。
<b>TT1</b>	They hang in the air although there is no wind, And though there is no rain still <u>hiss</u> down slow.
<b>TT2</b>	Aunque no hay viento <u>murmuran</u> en el aire, Y si bien no llueve se deslizan por tierra <u>sibilantes</u> .
<b>TT3</b>	No hace viento, en el aire <u>murmuran</u> los copos. No llueve, se deslizan por el suelo.
<b>Hum.53 (Cpt.78)</b>	青山寂寂水潺潺，正是恒王战死时。
<b>TT1</b>	Green hills were silent, the <u>stream gurgled on</u> ; Now, in the heat of battle, Prince Heng was killed.
<b>TT2</b>	Calladas las verdes colinas, <u>el arroyo murmurante como siempre</u> . En el fragor de la batalla fue muerto el príncipe Heng.
<b>TT3</b>	Ay, el silencio de las verdes colinas; <u>ay, el murmullo del arroyo cantando su</u> <u>canción de siempre</u> mientras el de los Largos Días combate y muere.

Hum.50 indicates the tragic destiny of Xiangling. 菱花 (*linghua*, water caltrop flower) refers to Xiangling (see also section 6.2.1.2), while 雪 (*xue*, snow) is a homophonic term for Xue Pan, the violent husband of Xiangling. The onomatopoeic term 潺潺 (*sisi*) imitates the sound of snow powering down violently from the sky and pressing on the water caltrop which alludes to the violence and suppression Xue Pan (the husband) has inflicted upon Xiangling. TT1 and TT2 translate 潺潺 (*sisi*) as *snow melting*

*away/nieve que se funde* which depicts a scene that runs contrary to the original message. TT3 adopts the description technique in contrast, translating as *nenúfar sepultado por la nieve* which is more faithful to the original scene and connotations found in the ST.

Hum.51 depicts a desolate autumn scene. The poet aims to depict the winds and rains that have lasted all night long by using the two onomatopoeic terms 脉脉 (*momo*) and 飕飕 (*soso*) consecutively. TT1 adapts the terms to the English onomatopoeic conventions by translating as *pelting rain* and *soughing wind*. Such a translation restores the beauty of the original verse in form, sense and sound. Onomatopoeia is omitted in TT2 and TT3, compensated instead with descriptive expressions. TT2 translates the segment as *la lluvia en su caída, el viento en su partida*. This translation manifests the translator's intention of restoring the original rhythmic features. The parallel structure follows the formal style of the original poem and the ending syllables "ca-í-da" and "par-ti-da" simulate the pelting sound of rains. TT3 translates as *el llanto del viento y la lluvia, débil o fuerte*, highlighting the intensive and changing rain sounds all the while making emotional connotations explicit by comparing the wind sound to human *llantos*.

In Hum.52, 脉脉 (*momo*) and 潇潇 (*xiaoxiao*) are used to describe the sounds of soft wind and gentle rain respectively. The two onomatopoeic terms are best preserved in TT2 where the translator adapts them to Spanish onomatopoeia *murmurar* and *sibilante*. TT1 maintains the rain sound by *hiss* and omits the wind sound. TT3 also uses the

Spanish onomatopoeic term *murmurar* to translate 脉脉 (*momo*), but deletes the onomatopoeia of rain.

Hum.53 depicts the eternal existence of mountains and streams to form a contrast with the impermanent nature of human life. 潺潺 (*sisi*) expresses the sound of flowing water. TT1 translates 潺潺 (*sisi*) as *gurgle* to present the auditory effect. In English, *gurgle* is the onomatopoeic term for laughter, thus the translation even strengthens the original contrast between delightful water flow and tragic human death. TT2 and TT3 adapt 潺潺 (*sisi*) to *murmurer* while also adding *como siempre* and *cantando su canción de siempre* to enhance the ST contrast.

#### **6.4.3.4.2. Onomatopoeias indicating human voices and activities**

Apart from sounds in the natural environment, onomatopoeia is also used in HLM poetry to imitate human voices and sounds such as sighing, crying, and murmuring, as well as the sound of human activities such as carriage-driving (see Tables 6.4.23 and 6.4.24).

Table 6.4. 23 Onomatopoeias indicating human voices and activities

<b>Hum.54 (Cpt.26)</b>	呜咽一声犹未了，落花满地鸟惊飞。
<b>TT1</b>	Before her first <u>sob</u> dies away Flowers strew the ground, the affrighted birds have flown.
<b>TT2</b>	Antes de desaparecer su primer <u>sollozo</u> , Las flores ya salpican el suelo, se han escapado los pájaros asustados.
<b>TT3</b>	Al escuchar su triste <u>sollozo</u> caen las flores por doquier y, sorprendidos, vuelan los pájaros.
<b>Hum.55 (Cpt.38)</b>	欲讯秋情众莫知，喃喃负手叩东篱。
<b>TT1</b>	My questions about autumn none can answer, <u>Musing</u> alone I stroll to the eastern fence.
<b>TT2</b>	Nadie puede responder mis preguntas acerca del otoño, Paseo <u>cavilando</u> solo hacia la cerca del este.
<b>TT3</b>	Pido noticias sobre el otoño, y nadie me responde. Meditabunda paseo, con las manos en la espalda, hacia la cerca del este. Pregunto <u>murmurando</u> al crisantemo
<b>Hum.56 (Cpt.50)</b>	鸾音鹤信须凝睇，好把唏嘘答上苍。
<b>TT1</b>	Gaze up to catch the message from the phoenix, And <u>sigh</u> your answer to the azure air.
<b>TT2</b>	Levanten la vista hacia el mensaje del fénix, Y al aire azul <u>suspiran</u> su respuesta.

<b>TT3</b>	Levantad la vista hacia el mensaje del fénix, y al aire azul <u>suspirad</u> vuestra respuesta.
<b>Hum.57 (Cpt.78)</b>	听车轨而伊轧兮，御鸾鹭以征耶？
<b>TT1</b>	I hear the <u>creaking</u> of your carriage wheels — Are you coming in a phoenix equipage?
<b>TT2</b>	Oigo <u>crujir</u> las ruedas de tu carruaje, ¿Llegas en una carroza de fénix?
<b>TT3</b>	Oigo <u>crujir</u> las ruedas de tu carruaje. ¿Viajas en una carroza de fénix?

Here, the three translators show a high level of coincidence when translating onomatopoeia of human voices and activities. In most cases, the TTs prioritise the adaptation technique and render ST onomatopoeic terms with onomatopoeic terms in the target languages. This manifests the translators' intention to achieve functional equivalence by triggering similar auditory associations among TT readers. The only exception appears in the TTs of 喃喃 (*nannan*), an onomatopoeic term used to describe the poet's dialogue with the chrysanthemum. TT1 and TT2 translate as *muse/cavilar*, drawing a picture of the poet meditating alone. TT3 translates as *Pregunto murmurando al crisantemo* to restore the interaction between the poet and the chrysanthemum flower—a more faithful rendering of the ST scene.



Apart from adaptation, description is another technique frequently adopted in this section primarily for translating onomatopoeia that has no correspondent term in the target languages (see in Table 6.4.24).

Table 6.4.24 Onomatopoeia indicating human voices and activities

<b>Hum.58 (Cpt.78)</b>	叱咤时闻口舌香，霜矛雪剑娇难举。
<b>TT1</b>	Her sweet breath scented every <u>battle-cry</u> , Hard for one so frail to wield cold sword and spear.
<b>TT2</b>	Su dulce aliento perfumaba todo <u>grito de guerra</u> , Difícil, para tan frágil ser, blandir fríamente espada y lanza.
<b>TT3</b>	Y qué perfumados los <u>gritos de guerra</u> que lanzaba su boca. Para una criatura tan frágil, qué difícil blandir lanzas y espadas brillantes, frías como nieve o escarcha.
<b>Hum.59 (Cpt.78)</b>	余中心为之慨然兮，徒噉噉而何为耶？
<b>TT1</b>	Wrathful is my heart, But what use is it <u>lamenting</u> ?
<b>TT2</b>	Iracundo está mi corazón, Pero, ¿de qué sirve <u>lamentarse</u> ?
<b>TT3</b>	Iracundo está mi corazón, ¿pero de qué sirve <u>lamentarse</u> ?

In Table 6.4.24, the Chinese pronunciation of 叱咤 (*chizha*) creates a strong and impactful sound effect and is thus used to describe the sound of a battle cry. There is no counterpart for 叱咤 (*chizha*) in the TLs. Therefore, the translators resort to the description technique to convey the ST message. A similar technique is also used in the translations of 嗷嗷 (*ao'ao*), the wailing sound when one is experiencing considerable grief. The translations as *lament/lamentarse* accurately transmit the ST emotions, though with a loss of the original sound effect.

As can be seen from the above analysis, translators tend to adapt the SL onomatopoeia to their phonological counterparts in the TLs, a practice that has also been advocated for by Ramírez Bellerín (2004). In cases where there are no counterparts in the TLs, TTs manifest efforts to maintain the original messages by resorting to compensational methods such as description and amplification. Omission or suppressing of onomatopoeia is limited to rare cases in the translation of HLM poetry.

In conclusion, section 6.4 has carried out a detailed analysis of human culturemes related to body parts, visceral organs and human senses. In general, compared with the first three categories (i.e., environmental, floral and faunal culturemes), the three TTs show more consistency in the choice of translation techniques in the current category (i.e., human culturemes)

Descriptive is the most favoured technique across the three TTs, especially for translating culturemes related to body parts. The preference for description might result

from a large number of dead metaphors in body culturemes, for example, 分手 (*fenshou*, part hands), 转眼 (*zhuanyan*, move the eyes), 到头 (*daotou*, to head) are directly understood in the ST culture in their connotational meanings without arousing association with the original imageries of body parts. Therefore, the three terms are translated respectively as *parting/separación*, *in a flash/en un instante* and *at last/finalmente* in order to facilitate the reading process.

Apart from description, adaptation is another technique frequently used in the current category, particular in rendering culturemes related to visceral organs and onomatopoeic terms. When adaptation is used to translate visceral culturemes, translators prioritise TT terms that also contain visceral images to restore the ST mapping schema. For example, 肠断 (*changduan*, gut-broken) is translated as *heart-broken/el corazón quebrado/el corazón se rompía*, where the gut image is replaced by the heart image to re-establish the link between the physical experience and the psychological feeling. Adaptation is also prioritised for translating onomatopoeia, for example, 呜咽 (*wuye*) is translated as *sob/sollozo*, 伊轧 (*yiya*) is translated as *creaking/crujir* restore the ST poem's beauty in sense and sound (Xu Yuanchong, 2012, p. 86)

In general, Chapter six has conducted an in-depth analysis of the HLM ecological culturemes in the four categories of environment, flora, fauna and human beings. By comparing the ST and TTs' segments on a micro-level, a high level of similarity is discerned between TT1 and TT2 in selecting translation methods and techniques. This

similarity proves that TT1 is the primary mediating version that TT2 has consulted when translating HLM poems. In contrast, TT3 differs eminently from TT1 and TT2 in the textual formulation and appears more detailed and faithful in handling the poetic texts and paratextual notes. Therefore, TT3 is justified to be considered a direct translation from the Chinese original (in terms of poetry translation).

The inter-version relationships observed in the present textual analysis will be further scrutinised in Chapter seven with reference to the statistical data to ensure credibility and accuracy. Furthermore, the following chapter also intends to probe into the actual phases of HLM translation activities, and analyse internal and external factors involved in the production of each TT in order to obtain a thorough and comprehensive understanding of the translation results.

## **7. DISCUSSION ON THE TRANSLATION OF ECOLOGICAL CULTUREMES IN *HONG LOU MENG***

Chapter seven will carry out a global discussion on the three TTs based on a quantitative analysis of translation methods and techniques. The chapter mainly contains two parts: comparative data analysis and reason exploration.

Comparative data analysis will be carried out on both general and categorical levels. The general comparison aims to visualize the inter-relationships between the TTs and generate laws for translation methods and techniques. The categorical analysis will probe into translators' decisions within each category of ecological culturemes to explain and verify the results obtained in the general comparison.

Following the data analysis, the present research will proceed to explore possible reasons for the translation phenomena by looking into external and internal factors. The reason analysis follows a chronological order from the task assignment/initiation to the real translation process, to investigate how patronages, political and social backgrounds, translation modes and translator subjectivity have exerted influence in formulating the final translation products.

## 7.1. General comparison between the three TTs

In this section, the relationships between the three TTs will be verified by comparing techniques adopted in translation practice. These translation techniques will be presented by statistical evidence including both quantities and percentages. The sample quantities (Table 7.1) indicate the number of cases where each technique has been adopted. The technique proportions (Figure 7.1) indicate the frequency of each technique used in the TTs.

For translation of the ecological culturemes in the HLM poetry (first 80 chapters), calque, description, and adaptation are the top three techniques in TT1 and TT2, while amplification, calque and description take dominancy in TT3 (Table 7.1).

Table 7. 1 Translation techniques in the TTs of ecological culturemes

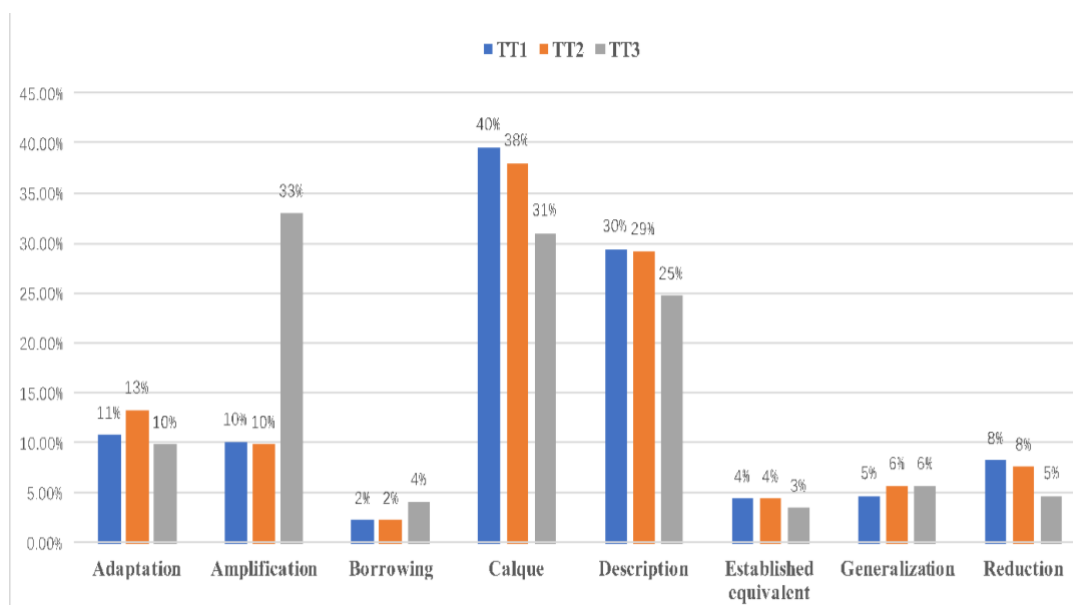
Translation techniques		TT1		TT2		TT3	
Adaptation		34		42		31	
Amplification	In-text	24	32	21	31	31	105
	Paratextual (endnote/footnote)	8		10		74	
Borrowing		7		7		13	
Calque		125		120		98	

Description	93	92	78
Established equivalent	14	14	11
Generalisation	15	18	18
Reduction	26	24	15

\*Total samples of ecological culturemes in HLM (Chapters 1-80): 321

\*The total of each translation technique may exceed 321 due to the adoption of multiple translation techniques for the same culturemes.

Figure 7. 1 Translation techniques for ecological culturemes in the three TTs



\*Ratio of technique = usage count of technique/total quantity of ecological culturemes

In TT1, calque (40%) is the most used technique, taking nearly 10% lead over the description (30%) and 30% over the adaptation (11%). TT2 shows a similar frequency distribution: calque (38%) > description (29%) > adaptation (13%). However, the

situation has changed in TT3, where amplification (33%) assumes dominance over calque (31%) and description (25%) to become the most used technique in ecological culture translation.

As shown in Figure 7.2, TT1 and TT2 show an eminent coincidence in the selection of translation techniques: in most cases, the difference ratios between TT1 and TT2 are no more than  $\pm 0.2$  (Table 7.2), except for the adaptation technique, which is used in 42 cases in TT2 and 34 cases in TT1. Such difference reveals that compared to TT1, TT2 is more inclined to cater to the language and cultural habits of the TT readers by substituting ST terms with cultural symbols that are well recognised in the target culture. The higher frequency of adaptation in TT2 may result from the translation purpose or the translator's cultural-linguistic background, which will be discussed further in part 7.5.

Figure 7.2 Translation techniques for ecological cultureemes in the three TTs

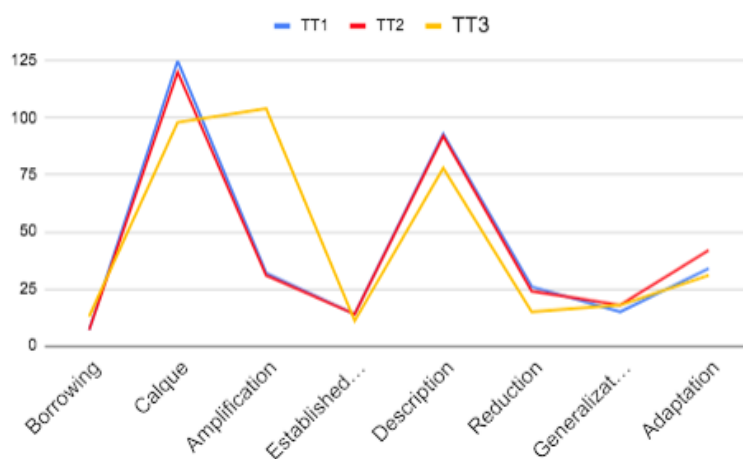




Table 7. 2 Difference ratio between TT1 and TT2

<b>Translation techniques</b>	<b>Difference ratio</b>
Borrowing	$(7-7)/7=0$
Calque	$(125-120)/125\approx 0.04$
Amplification	$(32-31)/32\approx 0.03$
Established equivalent	$(14-14)/14=0$
Description	$(93-92)/93\approx 0.01$
Reduction	$(26-24)/26\approx 0.08$
Generalisation	$(15-18)/15=-0.2$
Adaptation	$(34-42)/34\approx -0.24$

\*Difference ratio= $(TT1-TT2)/TT1$

The major differences are identified between TT3 and the other two versions (Figure 7.2), especially in the use of amplification. In TT3, the frequency of amplification reaches three times higher than those in TT1 and TT2; the distance is particularly evident in the use of paratextual notes (footnotes/endnotes). TT3 has added in total 74 endnotes to translate the ecological culturemes in HLM poetry, which is eight times the quantity of the footnotes/endnotes in TT1 and TT2. TT3's preference for amplification reflects the translators' heightened awareness of cultural compensation and transmission. In contrast, the lower frequency of amplification and higher frequency of

calque in TT1 and TT2 manifest the translators' pursuit for textual succinctness and formal faithfulness.

In TT3, the endnotes are usually used in combination with other techniques, such as calque, borrowing and in-text amplification (Table 7.3).

Table 7.3 Combination models of paratextual amplification in TT3

Combination model	No.	Examples
Calque+endnote	53	花媚玉堂人 ( <i>yutang</i> , salones de jade) → salones de Jade <sup>1</sup> 葛巾香染九秋霜 ( <i>jiuqiu</i> , nueve otoños) → los nueve otoños <sup>2</sup>
Amplification+endnote	4	一载赴黄梁 ( <i>huangliang</i> , mijo amarillo) → sueño del mijo Amarillo <sup>3</sup> 可怜金玉质 ( <i>jinyu zhi</i> , como jade y oro) → es fina como el jade y noble como el oro <sup>4</sup>
Borrowing+endnote	11	魂飞庾岭春难辨 ( <i>Yuling</i> , la Monte Yu) → Dayu <sup>5</sup> 汉南春历历 ( <i>Hannan</i> , el sur del río Han) → el sur del río Han <sup>6</sup>
Generalisation+endnote	2	樗栎应惭万古羞 ( <i>chuli</i> , ailanto y encina) → la madera <sup>7</sup>
Description+endnote	4	子系中山狼 ( <i>Zhongshanlang</i> , el lobo de Zhongshan) → lobo ingrato <sup>8</sup> 隔巷蟆更听未真 ( <i>mageng</i> , la hora de rana) → rumor de la sexta vigilia <sup>9</sup>

<sup>1</sup>Salones de Jade: se refiere a los palacios que habitaban las consortes y concubinas imperiales.

<sup>2</sup>A veces se denomina el otoño como «los tres otoños» o «los nueve otoños», debido a que esa estación se compone de tres meses y noventa días.

<sup>3</sup>En cuanto al mijo amarillo, se trata de una alusión a una leyenda taoísta. Un joven se encuentra con un monje taoísta en un albergue. Ambos piden que les sirvan un plato de mijo amarillo. Cansado, el joven se duerme apoyado en el cojín que le había prestado el monje. En sueños vive toda una existencia; sin embargo, al despertar, el mijo amarillo apenas está cocido. Con el sueño comprenderá la vanidad de este mundo y se dedicará a partir de entonces a la práctica del Dao. Aquí el mijo amarillo es sinónimo de sueño o muerte.

<sup>4</sup>Se trata de la joven abadesa Miaoyu («Jade Místico»), víctima de un bandido tras ser raptada.

<sup>5</sup>Las montañas Dayu reciben también el nombre de Montañas del Ciruelo, debido a la gran cantidad de esos frutales que allí se cultivan.

<sup>6</sup>El «sur del río Han» no es una referencia geográfica, sino una anécdota para expresar el sentimiento de quien lamenta la llegada tan rápida de la vejez. Yu Xin, poeta de las dinastías del Norte (386-534), escribió este poema titulado «Elegía al árbol marchito»:

*Aquel año trasplanté el sauce*

*que al sur del Han se cimbreaba;*

*Hoy ya no puede resistir el viento.*

*Qué triste y solitario está en la orilla.*

*Si a un árbol le sucede esto,*

*qué será de nosotros, los humanos.*

<sup>7</sup>La madera rechazada por el ebanista se refiere a la ineptitud del emperador Yuan Di.

<sup>8</sup>La imagen del lobo se refiere a la desgracia matrimonial de Jia Yingchun (Jia, «Bienvenida a la Primavera»). Morirá al poco tiempo de la boda, a consecuencia de los malos tratos infligidos por su marido. El lobo se refiere también a aquella leyenda según la cual un hombre habría protegido de los cazadores a un lobo escondiéndolo en un saco. Cuando los cazadores se marcharon, abrió el saco y el lobo saltó sobre su protector devorándolo.

<sup>9</sup>La noche se dividía en cinco vigilias (véase la nota 26 del capítulo I). A la quinta ya estaba amaneciendo y los funcionarios iniciaban su entrada en la corte.

The most frequent model of paratextual amplification in TT3 is “calque+endnote”, accounting for 72% of the total 74 endnotes in TT3. The model is particularly favourable to explain complicated terms, such as intertextual references and allusions (see further details in Section 7.3.2). The merits are obvious: it offers adequate explanations to compensate for the cultural otherness, which is especially helpful for readers who want to learn about Chinese culture. Meanwhile, for readers who are already familiar with Chinese culture or who prefer reading without being interrupted by lengthy connotations, the endnotes can be easily skipped as they are attached in the annexes and do not occupy space in the text. Therefore, paratextual notes (especially endnotes) are less intrusive than in-text amplification as they allow the reader to decide for themselves whether or not to read the notes.

## **7.2. Preservation and reduction of ecological images**

In this part, results will be shown from calculations undertaken regarding the rate of image preservation and reduction in the TTs of the ecological cultureemes (Figure 7.3).

In all three TTs, the preservation rate of ecological images is much higher than the reduction rate, manifesting the translators’ effort in maintaining the culture elements and textual fidelity to the ST. The ecological images are best preserved in TT3, where the preservation rate has perceptibly outnumbered the other two TTs by around 10%.

Figure 7. 3 Image preservation vs. image reduction in the TTs

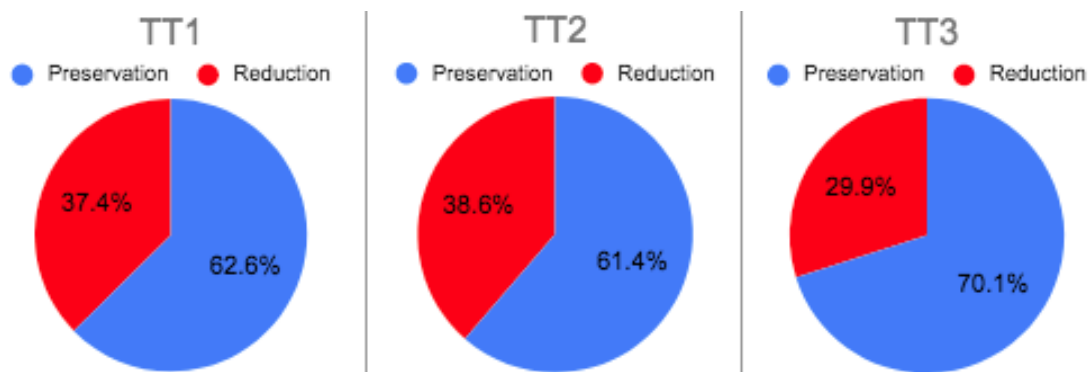


Image preservation in the TTs is mostly achieved through calque and amplification techniques, though used with different frequencies in each translation (Table 7.4).

Table 7. 4 Translation techniques for image preservation

Translation techniques for image preservation	TT1	TT2	TT3
Calque	62.69%	60.41%	42.67%
Amplification	15.42%	16.24%	44.89%
Others	21.89%	23.25%	12.44%

According to Table 7.4, in TT1 and TT2, calque takes eminent advantage over amplification and other techniques, occupying more than 60% of the totality of each TT. In TT3, the amplification rate has witnessed an apparent increase from just over 15% (TT1 & TT2) to almost 45%, surpassing calque to become the most adopted technique in cultureme translation. The larger proportion of amplification demonstrates that TT3

not only performs better in image preservation but also grants more attention to the information compensation in a cross-culture transference.

Image reduction in the TTs is mostly realised by using description, adaptation and reduction techniques (Table 7.5).

Table 7. 5 Translation techniques for image reduction

<b>Translation techniques for image reduction</b>	<b>TT1</b>	<b>TT1</b>	<b>TT3</b>
Description	65.83%	64.51%	68.75%
Adaptation	14.17%	18.55%	14.58%
Reduction	15.83%	12.90%	11.46%
Others	4.17%	4.03%	5.21%

As shown in Table 7.5, the description technique is used with the most frequency in all three TTs, revealing that the translators were highly conscious of image loss and intended to compensate by instead describing the functions or forms of the culturemes. The technique of adaptation, in its essence, is also a method of compensation. Compared to the description technique, adaptation usually features a higher domestication level and is even more effective in increasing the fluency and naturalness of translation by employing authentic or idiomatic expressions. However, in all three

TTs, the use of adaption is limited to no more than 20%, which appear belittled in comparison to the use of description at over 60%. The restrained use of adaptation demonstrates the translators' awareness of maintaining the original culture features and literary styles in order to avoid the TTs plunging into a pitfall of over domestication.

### **7.3 Conditions and effects of translation techniques**

The present section aims to conclude laws for cultureme translation based on the textual results in HLM TTs. In particular, I will summarise the applying conditions of translation techniques used in HLM and possible effects they may arouse among the TT readers. Hopefully, these laws can provide reference for explaining and predicting translation products under a given set of circumstances.

#### **7.3.1. Adaptation**

Adaptation is essentially an approach of domestication, which works by substituting the ST cultureme with a TT cultural item. It is usually used when the cultural image does not exist or is unrecognisable in the TTs' cultures. The proper use of adaptation could achieve an optimal effect in increasing the cultural coherence and naturalness of a translation, hence narrowing the gap between the translation and the TT readers. In the TTs of HLM culturemes, it is frequently used to translate human culturemes and onomatopoeias, for example, 骨肉 (*gurou*, bones and flesh) → *one's own flesh and*

*blood/la sangre de su sangre/de la misma sangre*, or 呜咽 (*wuye*) → *sob/sollozo/sollozo*.

However, the technique must be used with prudence to avoid falling into the fallacy of over domestication. Taber and Nida (1974, as cited in Molina & Hurtado Albir, 2002, p. 503) listed various factors to be considered when using adaptation: the symbolic and theological importance of the item in question, similarities of function and form between the two items and the reader's emotional response. Ignorance of these factors could result in improper translation. For example, 瑶台 (*Yaotai*, the Jasper Tower) refers to the residence of Taoist immortals and symbolises the utmost purity and holiness in Chinese culture. However, adapting this term to *edén* would lose the Taoist colour and could therefore result in arousing association with the illegal and seductive symbolism of “Forbidden Fruit” in the Garden of Eden, contrary to the term's original function in the source text.

### **7.3.2. Amplification**

Amplification is usually used when the ST cultural image has different connotations in the TTs' cultures, especially when the translators consider it indispensable to preserve the original term, usually with the purpose to retrieve the original formal/literary values or introduce the ST cultural/metaphorical conventions to the TTs' cultures.



Amplification can be divided into two categories: in-text amplification and paratextual amplification (endnote/footnote).

In-text amplification helps to create a new link between the tenor and the vehicle by inserting a brief explanation of the literal translation of the ST. For example, by translating 手足情 (*shouzu qing*, kinship of hands and feet) as *primos inseparables como los pies y las manos*, the TT introduces the ST relationship metaphor to the TT readers by evoking the common cognition on the intimate relationship between human limbs. Another example is 离尘 (*lichen*, away from dust), a Buddhist expression meaning “away from the secular world”. By translating it as *away from the dusty world/el mundo del polvo*, the TT makes explicit the message while simultaneously maintaining the religious feature of the ST language.

Paratextual amplification (footnote/endnote) is usually used in combination with calque or borrowing. The technique is used frequently to explain culturemes loaded with complex information. In the TTs of HLM culturemes, paratextual amplification is mainly used in six situations:

1) To explain Chinese homophonic or morphological metaphors. For example, 玉带林中挂, 金钗雪里埋 (*yudai lin zhong gua, jinchai xue li mai*, jade belt hanging in the wood, gold hairpin buried in the snow) → *Aquel cinturón de jade queda colgado en el bosque, y sepultada en la nieve aquella horquilla dorada* + endnote. Examples are

frequently seen in the translation of “Registers of Twelve Beauties of Jinling” (Chapter 5) and “Spring Lantern Riddles” (Chapter 22).

2) To explain proper names, including festival names, geographical names and constellation names. For example, 重阳 (*Chongyang*) → *la fiesta del Doble Nueve* + endnote, 庾岭 (*Yuling*) → *Dayu* + endnote, 牛女 (*Niu-Nü*) → *la Tejedora y al Vaquero* + endnote.

3) To explain intertextual allusions. For example, 三径 (*san jing*, the three paths) → *los senderos* + endnote. Examples can be frequently seen in the translation of “Poems of Chrysanthemum” (Chapter 38) and “Collective Poem of Reed Snow Cottage” (Chapter 50).

4) To explain legends or folklores. For example, 药经灵兔捣 (*yao jing lingtu dao*, elixirs are prepared by the Jade Hare) → *La Liebre de Jade destilando elixires* + endnote, and 鳌愁坤轴陷 (*ao chou kunzhou xian*, the giant turtle fears the earth may sink) → *La gran tortuga teme que se hunda la tierra* + endnote. Examples frequently occur in “Collective Poem of Reed Snow Cottage” (Chapter 50) and “Collective Poem of Mid-autumn Night in the Grand View Garden” (Chapter 76).

5) To explain historical events. For example, 青冢 (*Qingzhong*, the Green Tomb) → *la Tumba Verde* + endnote, and 广陵 (*Guangling*) → *Guangling* + endnote. Examples are frequently seen in “Collective Poem of Reed Snow Cottage” (Chapter 50),

“Quatrains of History” (Chapter 51), and “Odes to Five Beauties” (Chapter 64).

6) To insert interpretations of expertise. In TT3, the translators added authoritative interpretations from Chinese Redologists at the end of “Spring Riddle Poems” (Chapter 22) and “Quatrains of History” (Chapter 51). These interpretations do not exist in the ST but are included as supplementary references to enhance the TT readers’ comprehension of the ST.

### **7.3.3. Borrowing**

Borrowing is frequently used to translate geographical names, usually with the first letter capitalized to denote its attribute of proper names. For example, 湘江 (*Xiangjiang*) → *rio Xiang*, 长安 (*Chang’an*) → *Chang’an*, and 青州 (*Qingzhou*) → *Qingzhou*. In some cases, the translator may add endnotes or footnotes for geographical names with significant historical or intertextual information, for example, 广陵 (*Guangling*) → *Guangling* + endnote, and 汉南 (*Hannan*, the south of Han) → *el sur del río Han* + endnote.

### **7.3.4. Calque**

In the translation of HLM ecological culturemes, the calque technique is mainly used in two situations:

1) When the SL cultural image has similar connotations in the TTs’ cultures. For

example, 天上人间 (*tianshang renjian*, heaven and the world of men) → *heaven and the world of men/el cielo y el mundo de los hombres*. 天 (*tian*, heaven) exists in both ST and TTs' cultures, and is commonly interpreted as the place where people would go after death. In this case, calque is the most straightforward and efficient technique to achieve a functional equivalence.

2) When the SL cultural image has different connotations in the TTs' cultures. In this case, calque is used when the translators assume that the TT readers are capable of deducing the ST message based on common sense or the given context. For example, 风刀霜剑 (*fengdao-shuangjian*, the dagger of wind and sword of frost) → *la daga del viento y el sable de la escarcha*. Although the idiom does not exist in the target language, it is very likely that the TT readers would understand the metaphor in indicating the wind and frost's penetrating feature. Thus, the calque translation would not pose barriers for comprehension, rather provide new inspiration to enrich the TT poetics.

### **7.3.5. Description**

Description is generally used when the SL cultural image has different connotations in the TTs' cultures. The use of description usually involves image reduction and metaphor explicitation.

Description is most frequently used to translate culturemes of dead metaphors. For example, 天子 (*tianzi*, the son of heaven) → *emperor/emperador*, 转眼 (*zhuanyan*, move the eyes) → *in a flash/en un instante*. For the ST readers, such culturemes mainly perform informative and semantic functions and have limited formal and stylist values. Therefore, the description technique is used to achieve a functional equivalence and ensure the fluency and naturalness of the TTs. In fact, the dead metaphors might even go undetected for the translators in their interpretation of the ST, which could be another reason for the use of adaptation.

### **7.3.6. Established equivalent**

Established equivalent features a wide recognition among the TT readers endorsed by dictionaries or language in use (Molina & Hurtado Albir, 2002, p. 510). The most typical examples are the translations of 龙 (*long*) → *dragon/dragón* and 凤 (*feng*) → *phoenix/fénix*. Nevertheless, the established equivalent does not always justify an “absolute equivalence”, particularly in the translation of culturemes. *Dragon/dragón* and *phoenix/fénix* are actually distinct to the Chinese 龙 (*long*) and 凤 (*feng*) in both images and connotations (see details in Section 6.3.3).

In cultureme translation, the established equivalent is essentially an “adaptation” method, which has gradually developed into a standardised term and finally integrated into the target language. This is determined by the fundamental feature of *culturemes* as

“a cultural phenomenon specific to the source culture” (Vermeer, 1983, as cited in Nord, 1997, p. 34). That is to say, in cultureme translation, the established equivalence in the target language is not an alternative name for the “same” object in the source language, but rather a cultural equivalent (Molina & Hurtado Albir, 2002, p. 509) that is considered the most “approximate” in function or form to the ST object. Therefore, it is almost inevitable that the established equivalents of culturemes involve a certain degree of adaptation, which demonstrates the “grey zone” in the categorisation of translation techniques.

### **7.3.7. Generalisation**

In the translation of HLM ecological culturemes, the generalisation technique is mainly used in two situations:

1) As a strategy to expand consensus and seek common ground in the initial phases of cultural communication. One typical example is translating 梅花 (*meihua*, ume blossom) into *plum blossom* (see details in Section 6.2.1.1.2). Ume is one particular species under the general genus *Plum* (*Prunus* in Latin). In the ST culture, 梅花 (*meihua*, ume blossom) and 李花 (*lihua*, plum blossom) have almost contrary connotations when used to indicate personalities. In the TT culture, 梅花 (*meihua*, ume blossom) is little recognised due to its rare distribution in European or American countries. Therefore, the translators have substituted it with a more general term: plum

blossom. Although the generalised technique may be favourable in the initial period of cultural communication, it can be risky when 梅花 (*meihua*, ume blossom) and 李花 (*lihua*, plum blossom) appear in the same context with different connotations. In the long term, it is therefore still necessary to promote a more accurate translation to avoid possible misunderstandings in both literary and scientific areas.

2) To achieve a functional equivalence by highlighting features of a larger group that is already known to the TT readers. For example, the TTs restored the migratory feature of 雁 (*yan*, anser) by translating it into *goose/ganso* or *wild goose/ganso salvaje*, and restored the divinity of 虬 (*qiu*, small dragon with curved horns) and 鸾 (*luan*, one type of phoenix) by translating them into *dragon/dragón* and *phoenix/fénix*.

### 7.3.8. Reduction

In the translation of HLM ecological culturemes, the reduction technique is usually used in three situations:

1) To adapt to the TTs' poetic (formal) conventions. This frequently happens when handling the repetitive wordings in Chinese poems. For example, 花谢花飞飞满天 (*hua xie hua fei fei man tian*, flower fade flower fly fly across the sky) → *Blossoms fade and fly across the sky/Las flores se marchitan y vuelvan por el cielo/Las flores deshojadas, dispersadas por el viento, ocultan el cielo*. In the TTs, the repetitive use of 花 (*hua*, flower) and 飞 (*fei*, fly) have been reduced to produce succinct and natural

TTs.

2) To eliminate unimportant messages that might arouse confusion or damage the readability of the TTs. For example, 鸾音鹤信 (*luanyin-hexin*, messages from phoenix and crane) → *message from the phoenix/el mensaje del fénix*. Here, the crane image has been deleted since it is not a divine bird in the TTs' cultures, which might give rise to confusion if listed together with the phoenix.

3) To eliminate unnecessary rhyming suffix. Since Chinese Regulated Verses have strict regulations on length, metrics and parallelism, some elements have been added merely to meet the ST formal restrictions and have therefore become dispensable in the TTs. For example:

**ST (pinyin):** 蜡屐远来情得得，冷吟不尽兴悠悠。(Chapter.38)

*Laji yuan lai qing dede, lengyin bujin xing youyou.*

黄花若解怜诗客，休负今朝挂杖头。

*Huanghua ruo jie lian shike, xiu fu jinzhao gua zhangtou.*

**TT1:** If the yellow bloom will take pity on the poet,

Let it welcome him with a string of cash hung from his cane.

**TT2:** Si las flores amarillas se apiadan del poeta,

Que no defrauden este vino refinado que he comprado hoy.

**TT3:** Si las flores amarillas se apiadaran del poeta,



iría a visitarlas con una moneda colgando del bastón.

In the ST, the suffix of 头 (*tou*) has little semantic function but is merely used to rhyme with 悠 (*you*) in the previous line. Therefore in the TTs, the 头 (*tou*) has been eliminated, and 杖头 (*zhang tou*, cane head) has been reduced to *cane/bastón* to ensure a concise expression.

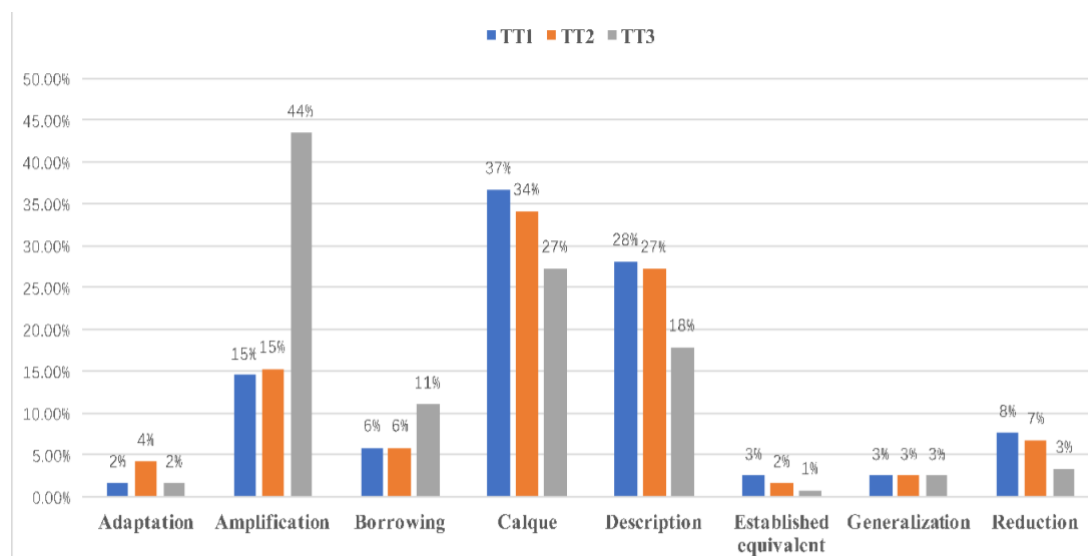
## **7.4. Categorical analysis on translation techniques in the TTs**

In the previous part, the general situation of translation techniques in the TTs has been discussed. In this part, I will conduct a categorical analysis to investigate how translators have adjusted techniques in each ecological category.

### **7.4.1. Translation techniques for environmental culturemes**

According to the statistics, amplification, calque and description are used with most frequency in the TTs for the translation of environmental culturemes (Figure 7.4).

Figure 7. 4 Translation techniques for environmental culturemes in the three TTs



As can be seen clearly from Figure 7.4, the top three techniques in TT1 for the translation of environmental culturemes in HLM are calque (37%), description (28%) and amplification (15%). TT2 follows the tendency of TT1, where calque (34%), description (27%) and amplification (15%) are used with most frequency. TT3 has shown a distinct picture by prioritising the amplification technique (44%) over calque (27%) and description (18%).

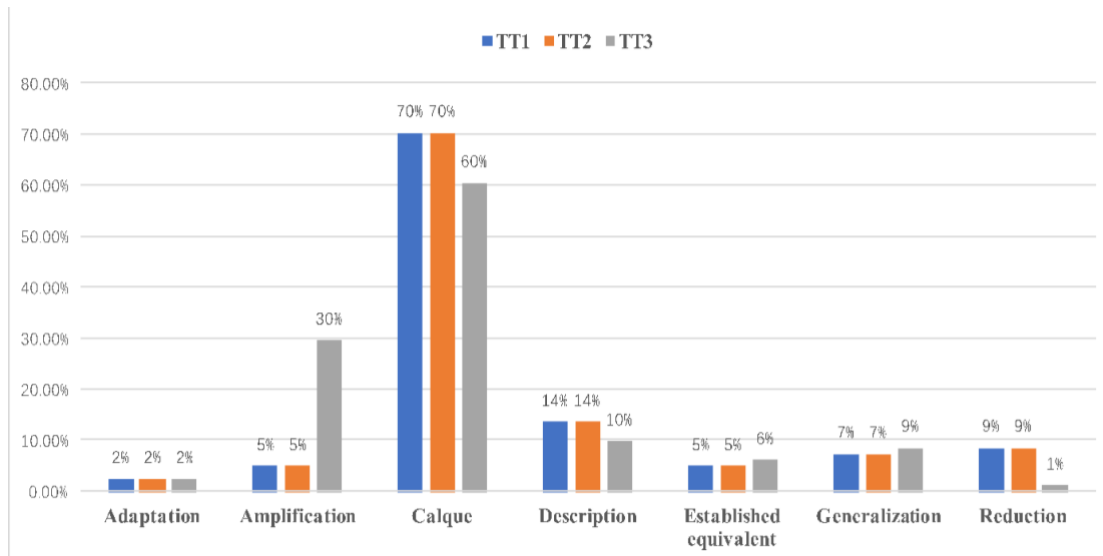
The most obvious difference between the TTs is the use of amplification. The percentages of amplification in TT1 and TT2 occupy approximately 15% of the totality, realised mainly through in-text amplification. In TT3, the percentage of amplification soars to 44% and shows a particular favour towards paratextual notes, three times the quantity of in-text amplification. The endnotes have been added mostly to explain 1) Chinese meteorological culture, for example, 葭动飞灰管 (*jia dong fei hui guan*, the

ash of the calla lilies fly from the stem) → *La ceniza de los cálamos anunciará la primavera* + endnote; 2) astronomical culturemes, for example, 牛女 (*Niu-Nü*) → *la Tejedora y el Vaquero* + endnote, or 3) geographical terms with intertextual allusions, for example, 东篱 (*dongli*, the east fence) → *la cerca del este* + endnote, and 汉南 (*Hannan*, the south of Han) → *el sur del río Han* + endnote. In TT1 and TT2, these terms have mostly been translated with calque or description (Figure 7.4). The selection of calque or description has manifested the translators' pursuit of fluency and succinctness but could give rise to information loss when the TT readers are unaware of the cultural connotations.

#### **7.4.2 Translation techniques for floral culturemes**

For the translation of floral culturemes, calque highlights a unanimously high frequency in all three TTs (Figure 7.5). The top three techniques in TT1 and TT2 are calque (70%), description (14%) and reduction (9%). In TT3, calque is also the most used technique, taking up 60% of the total samples, followed by amplification (30%) and description (10%).

Figure 7. 5 Translation techniques for floral culturemes in the three TTs



Calque is especially favoured for translating floral images that serve as poetic themes (thematic floral images). This is because when floral images appear in poetic themes, they are indispensable for expressing the poet’s emotions and intentions, which lead the translators to preserve the original images. Interestingly, even in cases where the floral culturemes have different connotations in the TTs’ cultures, calque is still the most favoured technique instead of amplification or description. A possible explanation is that thematic floral images do not appear alone but are accompanied by the descriptions of their surrounding ecosystem, constructing a complete metaphorical system that would allow TTs’ readers to deduce the images’ connotations with the help of contexts. For example, in “Writing About the Chrysanthemum”, the writer insinuates the flower’s sorrowful character and noble morality by describing its living environment, season, colour and aroma (see details in Section 6.2.2.2). The highly suggestive context spares

the necessity of adding compensational notes. Thus, calque is considered the most concise and faithful technique for restoring the original picture.

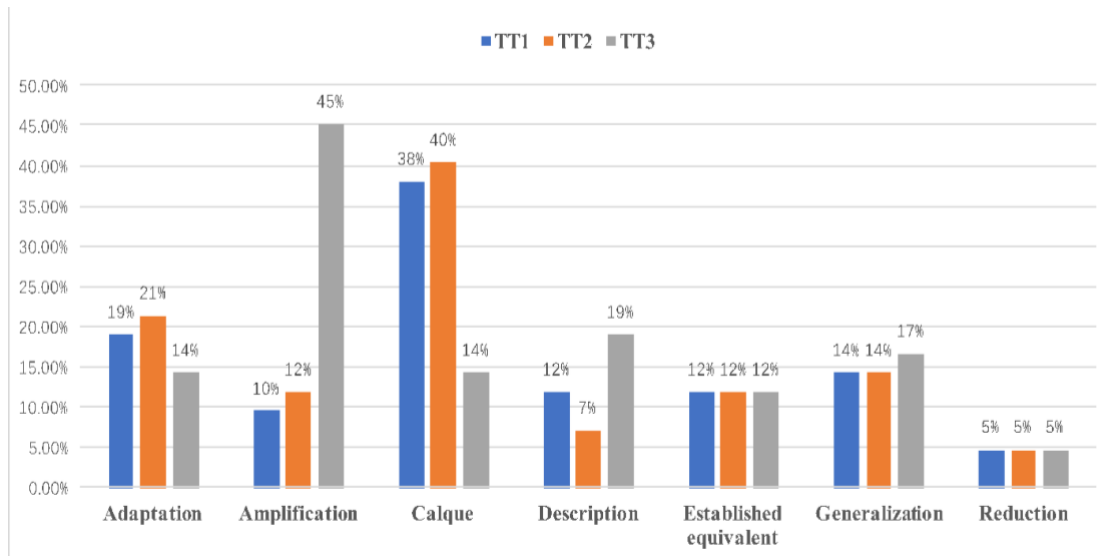
Another point worth noting is that TT3 shows a much higher frequency of amplification in handling floral culturemes, almost six times that of TT1 and TT2. Amplification is most used in TT3 to translate floral images that allude to novel characters. For example, 空云似桂如兰 (*kong yun si gui ru lan*, in vain she is like orchid and osmanthus) → *en vano ella es orquídea y osmanto* + endnote, and 根并荷花一茎香 (*gen bing hehua yi jing xiang*, its roots are fragrant like the lotus) → *Sus raíces son fragantes como el loto* + endnote. In these cases, endnotes have been added to make explicit the relation between the floral images and the characters' names, backgrounds or fates. In TT1 and TT2, the floral metaphors have been handled by mere calque, which might be insufficient for TTs' readers to recognise the second meanings that lie behind.

#### **7.4.3. Translation techniques for faunal culturemes**

For the translation of faunal culturemes, TT1 and TT2 feature a high frequency of calque while TT3 takes amplification as the major translation technique (Figure 7.6). The top three techniques in TT1 are calque (38%), adaptation (19%) and generalisation (14%). TT2 follows TT1's trend by taking calque (40%), adaptation (21%) and generalisation (14%) as the most used techniques. TT3 manifests a distinct tendency in

comparison with the other two versions, with amplification (45%) rising to become the most used technique, followed by description (19%) and generalisation (17%).

Figure 7.6 Translation techniques for faunal culturemes in the three TTs



In the faunal category, the major differences between the TTs appear in the use of amplification and calque. In TT3, amplification is adopted in 45% of the identified samples; nearly four times that of TT1 and TT2. Consequently, TT3 shows a much lower frequency in calque at 14%; only one-third of the correspondent proportions in TT1 and TT2 (Figure 7.6). TT3's preference for amplification is most obviously seen in the translation of faunal culturemes related to legends, folk stories and morphological metaphors, for example, 鳌背三山 (*ao bei san shan*, giant turtles holding three mountains on their backs) → *la Tortuga que sostiene las Tres Montañas de los Inmortales* + endnote, 中山狼 (*Zhongshanlang*, the wolf of Mount Zhong) → *un lobo ingrato* + endnote. In TT1 and TT2, these culturemes have been translated with calque,

which might confuse those TTs' readers who are unfamiliar with traditional Chinese stories.

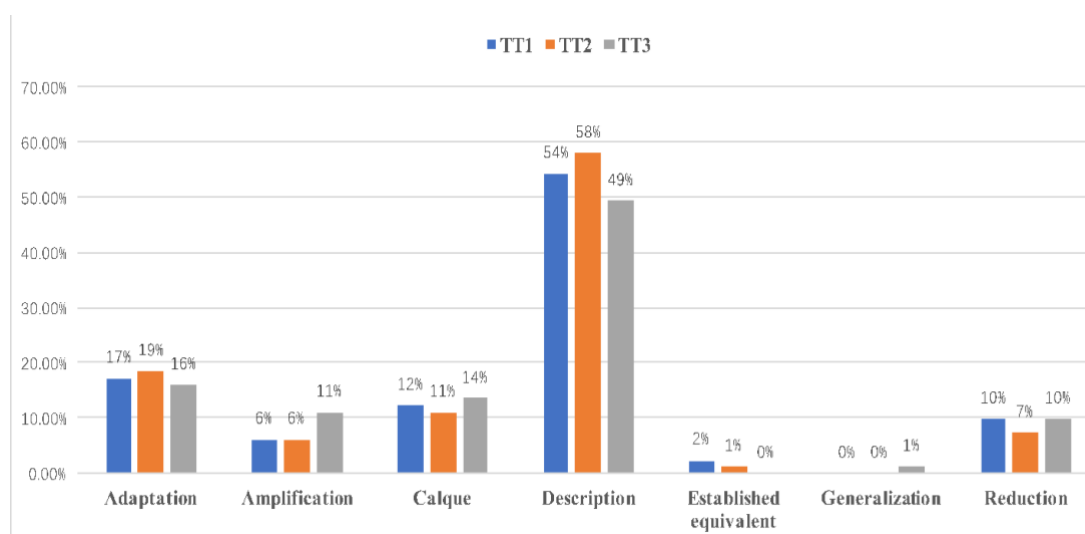
Adaptation and generalisation have also witnessed a noticeable increase in the present category in comparison to previous categories (i.e., environmental and floral culturemes). These two techniques are frequently used in handling floral images specific to the ST culture, for example, 鸿 (*hong*, anser) → *swan/cisne/gansos*, 鸳鸯 (*yuanyang*, mandarin ducks) → *ducks and drakes/ánades y patos/ánades y patos*, 虬 (*qiu*, small dragon with curved horns) → *dragon/dragón/dragón*, and 鸾 (*luan*, one type of phoenix) → *phoenix/fénix/fénix*. In these cases, the translators may have intended to eliminate the cultural barrier and improve readability by replacing the original culturemes with TT cultural terms similar in form or function.

#### **7.4.4. Translation techniques for human culturemes**

The TTs manifest eminent similarity in the translation of human culturemes, where description, adaptation and calque have been adopted as the top three techniques in all the three TTs (Figure 7.7). In TT1, the description technique comes in top at 54%, followed by adaption with 17% and calque with 12%. TT2 still manifests a high level of coincidence with TT1, where description is used with more frequency at 58%, followed by adaptation with 19% and calque with 11%. In the present category, TT3 is also highly similar to the general tendency of TT1 and TT2, which is rarely seen in the

translation of other types of culturemes. The top three techniques for human cultureme translation in TT3 are: description (49%), adaptation (16%) and calque (14%).

Figure 7. 7 Translation techniques for human culturemes in the three TTs



For the translation of human culturemes, description highlights a unanimously high frequency in all the three TTs, amounting to nearly 50% of the totality. The frequent use of description could be attributed to the large number of dead metaphors related to human bodies, visceral organs or sensations. These dead metaphors manifest a high degree of literalization and are naturally understood in their connotational meanings. For example, 尽头 (*jintou*, end head) → *the utmost bound/los confines/el fin de*, 冷眼 (*lengyan*, cold eyes) → *impartial/imparcial/ojos imparciales*. In these cases, the original images have been eliminated and the terms translated directly in their semantic meanings to achieve a functional equivalence in the TTs' cultures.



In the present category, calque (<15%) plummets to the lowest point in comparison to its usage in the other categories, even less than the proportion of adaptation. The decrease in calque has manifested the translators' consideration for the naturalness and readability of the TTs, especially when there are apparent discrepancies in linguistic and cognitive aspects between the ST and TTs. In these cases, adaptation turns out to be a better solution. To avoid an overly domesticated translation, the translators have tended to search for substitutes with similar functions or forms to the original images. For example, in 肠断 (*changduan*, guts-broken) → *heart-broken/el corazón quebrado/el corazón se rompía*, translators have substituted “guts” with another visceral image “heart” to simulate the original image schemata where psychological feelings are linked to physical experiences. Adaptation has also frequently been used for translating onomatopoeias to reproduce the original auditory effect, for example, 呜咽 (*wuye*) → *sob/sollozo/sollozo*, 潺潺 (*sisi*) → *gurgle/murmurante/murmullo*, and 伊轧 (*yiya*) → *creaking/crujir/crujir*.

In conclusion, by conducting a categorical analysis of the translation techniques, I have found that differences exist mainly between TT3 and the other two TTs, while TT1 and TT2 have shown a high degree of consistency throughout translation of the four ecological cultureme types. This is in line with the conclusion of general analysis in part 7.1 and 7.2. TT3 coincides with TT1 and TT2 only in the category of human culturemes

while it differs evidently from the other two versions in the translation of environmental, floral and faunal culturemes.

Within each TT, inter-categorical differences have become evident. In TT1 and TT2, calque is the most preferred technique and is used with a maximum frequency in translation of environmental, floral and faunal culturemes. However, calque's advantage diminishes in the translation of human culturemes, where description is the most favoured technique. TT3 has shown an inclination to prioritise the amplification technique, especially through endnotes, in translating environment and faunal culturemes; whereas it has opted for calque in translating floral culturemes, and description in translating human culturemes. However, TT3 does assume a higher frequency of amplification than TT1 and TT2 in all categories (especially in the use of paratextual notes), which also verifies and accounts for the findings in the general analysis.

## **7.5. Possible explanations for the translation techniques used in the TTs**

In the previous parts, I have described the features of the TTs on both general and categorical levels. This section will probe into the possible reasons that have led to the translation phenomena by analysing both external and internal factors. The analysis will follow a chronological pattern to simulate the actual process of translation activity.

Starting from the external factors, I will first investigate how the translation tasks were initiated and influenced by the social-political environment. Then, I will go on to explore in depth the internal factors during the translation practice in order to examine how the translators have behaved and cooperated when using different translation modes and policies. Finally, I will look into the real translation processes, to investigate how translators' subjectivity have displayed during ST decoding/interpretation and the TTs' encoding/production phases.

### **7.5.1. Social-political backgrounds and patronages**

The new thinking model of culture in translation studies acknowledges that the TTs are carriers of ideologies (Hatim & Mason, 1997, p. 147), and translation is essentially an activity regulated by societal forces (Wolf & Fukari, 2007). Patronages and social-political situations exerted influences to different degrees on the three TTs in the formulation of purposes, methods and techniques.

#### **7.5.1.1. Maximum influence of external factors in TT1**

As mentioned in Chapter one, TT1 was initiated and patronized by the Foreign Languages Press, the official publishing organisation of the Chinese government. The translators were Yang Xianyi and Gladys Yang, both employees of the Foreign Languages Press. On recalling the experience of HLM translation, Yang Xianyi defined

his status as the “hired workman” (Wang Huiping, 2014, p. 53), whose mission was stipulated by the press under the macro discourse and general control of the central government. Yang’s comments have revealed the common situation of the Chinese translation industry during the 1950s-1970s, when the translation activity was largely dominated by the patronage, delegate of the authority and the dominant ideology where the literary system was embedded (Lefevere, 1992, p. 16).

Apart from impacts of the patronage, TT1 was also obviously influenced by the social-political ideology and situation at that time. In the preface of *A Dream of Red Mansions* published between 1978-1980, the publisher defined the novel as: “a book about political struggle, a political-historical novel... this greatest realist writer, in fact, mounted a bitter attack on the evils of real (feudal) politics” (as cited in Jiang Fan, 2007, p. 87). The note was based on the dominant ideology of Redology research in the Chinese mainland between the 1950s and the 1970s, when HLM was interpreted as a social-political novel, reflecting the class contradictions and political conflicts between the feudal Manchu forces.

Although started in the early 1960s, the translation was not completed until 1978 due to the interruption of the Cultural Revolution in China (1966-1976), when the Yangs were wrongfully imprisoned for four years (Yu Yiqi, 2009, p. 61). Perhaps because of their experience in prison, the Yangs’ translation manifests much faithfulness to the ST and prudence in inserting personal interpretation to avoid possible misunderstandings.

In summary, TT1 was initiated by the Foreign Languages Press with the apparent purpose of cultural propaganda and was largely regulated by the patronage in accordance with the political situation, mainstream ideology and dominant literary critics in that era. During that period, the translators' voices were considerably muted. Even the translators themselves legitimised the patronage's status and power by acknowledging a subordinate identity in the translation activity. Translation produced under this background tended to value adequacy over acceptability. Therefore, in TT1, calque was used with most frequency to ensure the maximum faithfulness to the ST.

#### **7.5.1.2. Attenuated impact of external factors in TT2**

As mentioned in Chapter one, TT2 was also initiated and patronized by the Foreign Languages Press (China). The translator is Mirko Láuer, a Czech-Peruvian writer who is interested in Chinese culture and literature but has no mastery over Chinese language.

Láuer had long been interested in HLM even before was offered the translation task by the Foreign Languages Press. Therefore, he treasured the chance of retranslating HLM into Spanish as a method to realise his personal affection towards the novel (Mirko Láuer, personal interview, June 22, 2020).

Since the translation was carried out in Peru, the publisher did not impose much restriction on his translation activity, allowing Láuer to translate in a rather free

environment. Faithfulness was still upheld as an important principle during the translation: “I tried to be faithful to the English version I was provided, as I thought, if I am faithful to the English translation, then I was being faithful to the original” (Mirko Láuer, personal interview, June 22, 2020).<sup>113</sup> Meanwhile, as a TL native speaker, Láuer was also keenly aware of the wide gap between the Chinese and Latin-American cultures, thus he intended to narrow this distance by using cultural substitutes or language forms of the TT readers. This was in line with the general purpose of the translation: to make the novel sell well among the Latin-American readers, especially among the Peruvian readers (Mirko Láuer, personal interview, June 22, 2020). This explains the higher percentage of adaptation used in TT2 in comparison to TT1, and the Americanisms in Spanish (e.g., the use of diminutives).<sup>114</sup> Even so, the adaptation in TT2 was still controlled to a moderate level to maintain overall faithfulness to the mediating text (TT1).

In the translation activity of TT2, the publisher’s influence was attenuated (perhaps due to the geographical distance or the publisher’s unfamiliarity of the Latin-American market), and the translator was granted more freedom compared to that of TT1. However, in indirect translation (ITr), such freedom can be “deceptive” in some ways as

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<sup>113</sup> Literal translation conducted by the author of the present thesis based on Mirko Láuer’s interview in Spanish: “Intentaba mantener fiel a la versión en inglés, ya que pensaba, si estoy fiel a la traducción inglesa, entonces estaba siendo fiel al original.”

<sup>114</sup> e.g., 鸳鸯 (*yuanyang*, mandarin ducks) → periquitos.

the final product is not dependent entirely on the ITr translator, but forcibly and indirectly interfered by the methods and techniques of the mediating text (MT). Different from the traditional employment relationship in the translation of TT1, the TT2 translator established a confidential relation with the publisher when he voluntarily chose to stay “faithful” to the MT selected and offered by the publisher.

### **7.5.1.3. Minimum impact of external factors in TT3**

TT3 was initiated and patronized by the University of Granada (Spain). The translators are Zhao Zhenjiang and José Antonio García Sánchez, who were invited by the University of Granada to “proofread and revise” the translation script of Mirko Láuer.

The original schedule set by the University of Granada (the publisher) was to complete the first volume in three months (Zhao Zhenjiang, 2010, p. 63). However, the plan was quickly overturned by the translators:

On finishing the tenth Chapter, I found it impossible to implement the original schedule. What I was facing was a Chinese classical masterpiece, which should be handled with utmost meticulousness. Therefore, instead of hustling to meet the deadline, I reformulated the

work-plan to focus on the translation quality and retranslated parts that could not be fixed with mere proofreading. (Zhao Zhenjiang, 2010, p. 6)<sup>115</sup>

Under the new work-plan, Zhao and García Sánchez retranslated all the poems in the novel and added footnotes to explain the underlying meanings, cultural backgrounds and interpretations of Redology research. Considering that the Spanish readers were generally unfamiliar with Chinese literature, they paid much attention to ensure the TT's naturalness and fluency and eliminated the Latin-American language feature to conform to the *Castellano* (Peninsular Spanish) language style. After two and a half years of arduous work, they were only able to finish the first two volumes, taking five times longer than the original schedule (Zhao Zhenjiang, 2010, p.63).

It can be seen from Zhao's statement that the translators were much respected for their professionalism and authoritativeness in the ST interpretation and translation practice, and had a great say in reformulating the translation schedule. On one hand, this reflects a substantial increase in the position of translators, as Zhao commented in an interview: the publisher's control over translation peaked during the Cultural Revolution period, but has been subject to a significant decrease in the present era where the translators'

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<sup>115</sup> Translation conducted by the author of the present thesis based on “改译到第十回的时候，我们觉得不能再继续下去了，需要推倒重来。我们又重新制订了工作方案：不求进度，反复推敲，该重译就重译，一定要尽力确保译文质量”。



decisions are more dependent on their own comprehension of the ST. (Bai Zhimeng, 2019, p. 50).

On the other hand, it should also be taken into account that TT3 was initiated by an academic institute (UGR), which normally granted more flexibility and respect to the expertise than translation activities initiated by a market-oriented institute. In fact, the later-on participation of Alicia Relinque (professor of UGR) is a proof of this, which added to the professionalism and authoritativeness of the translation.

By comparing the translation background of the three TTs, I have come to the conclusion that although all the TTs were initiated by the publishers, translators were affected by the external factors on different levels. The impacts of patronage and external environment were most evident in TT1 when the translators' voice and subjectivity were hugely suppressed by the political situation and mainstream ideology between the 1960s and the 1970s in China. Under such circumstances, TT1 valued adequacy over acceptability and manifested a maximum level of formal faithfulness. TT2 was completed by a Czech-Peruvian translator outside China, and was exempted from the interference of the publisher and the political situation. Limited by his knowledge of Chinese language, he maintained an overall faithfulness to the mediating text while making certain adaptations to facilitate a better reception of the translation among the TT readers. TT3 was produced under a tolerant translation environment where the voice of professionals was granted supreme value. In this case, the translators

took a leading role in determining the translation mode, schedule and strategies in order to guarantee the maximum approximation to the principle of *Xin Da Ya* (faithfulness, expressiveness and elegance).

### **7.5.2. Translation modes and policies**

In the present section, translation modes and policies in the three TTs will be inspected. Translation modes refers to the manner in which the translation was realised, be it through an individual or cooperative mode. Translation policies refer to the directness of translation; either a direct translation (DTr) or indirect translation (ITr). Translation modes and policies constituted indispensable factors in explaining the translation phenomena, which were often ignored in the previous studies of HLM translation.

TT1 and TT3 are both direct translations completed in the cooperation between a SL native speaker and a TL native speaker. TT2 is an indirect translation mainly based on the English mediating text, completed individually by a Spanish native translator with little knowledge of the Chinese language. Therefore, TT1 and TT3 serve as favourable materials to study the cooperative translation mode, while TT2 is better adopted to explore how indirect translation exerted influence on the translation process.

### **7.5.2.1 Cooperative translation in TT1 and TT3**

Although TT1 and TT3 were both completed in a cooperative mode, they followed different translation procedures due to distinct language proficiencies of the cooperation partners.

As mentioned in the previous text, the translators of TT1 Yang Xianyi and Gladys Yang were both proficient in the SL and TL languages and cultures. Such proficiency derived from their education and life experience in both the SL and TL speaking countries, which manifested apparent advantages in the cooperative translation. As Yang Xianyi acknowledged in the interview (2009), they collaborated efficiently with clear labour division: Yang Xianyi was responsible for the first draft, which to his account, was progressing “very fast” (Yang Xianyi, 2009) due to his familiarity and mastery of Chinese classical literature. Yang Xianyi’s first draft was almost conducted by sight translation, which was recorded by Gladys Yang with a typewriter. Once the first draft was completed, Gladys was in charge of the revision by comparing it against the Chinese original to ensure the translation’s faithfulness and basic fluency (Yu Yiqi, 2009, p. 62).

In TT3, the labour division between Zhao Zhenjiang and García Sánchez turned out to be more complicated due to García Sánchez’s unfamiliarity with Chinese language and

culture. Zhao offered a detailed account of the cooperative procedures in a memoirs article (2010), which are outlined in the six following steps:

1) Zhao conducted a word-to-word translation to acquaint García Sánchez with the ST's syntactic structure and lexical selection.

2) Zhao conducted a descriptive translation according to the Spanish grammatical conventions to facilitate García Sánchez's full understanding of the ST.

3) García Sánchez revised Zhao's translations to ensure that the TT complied with Spanish poetry metrics.

4) Zhao and García Sánchez jointly supervised the translation.

5) The translation was passed on to other Spanish poets (including Javier Egea, José Tito and José Gutiérrez) for the final touch.

6) Final translation was completed. (Zhao Zhenjiang, 2010, p.325)

In comparison to TT1, TT3 made adjustments in two aspects: firstly, Step 1) and Step 2) were added to compensate for García Sánchez's incompetence in Chinese; secondly, Step 5) was added to collect professional feedback and facilitate its reception among the TL literary system.

In real-term translation, the ideal cooperative mode (where both partners are experts in the SL and TL) in TT1 might be hard to realise due to insufficient translators or economic considerations. TT3 therefore, has proposed a six-step procedure to guarantee a balanced translation that takes into account both adequacy and acceptance even when one partner has no mastery over the source language.

#### **7.5.2.2. Indirect translation in TT2**

TT2 is an indirect translation based on the English mediating text of Yang Xianyi and Gladys Yang. In indirect translation, the mediating text usually plays an essential role in formulating the target text especially when the intermediate translator has little knowledge of the SL (Li Hongshun, 2019, p. 114).

The influence of the mediating text is evident in TT2, where the translator is left little choice other than to be faithful to the English version (the mediating text) due to his incompetence in Chinese (the source language). Therefore, in TT2, there is a perceivable trace of the MT in the translators' interpretation of the ST. This is evident from the selection of translation methods and techniques used, and from the "faithful" reproduction of the MT's mistranslations (see in Table 7.6).

Table 7. 6 Mistranslation samples in TT1 and TT2

ST	Connotations	MT/TT1	ITr/TT2
燕泥 ( <i>yanni</i> , swallow mud)	mud for building the swallow's nest	swallow's droppings	excrementos de gorrión
蟆更 ( <i>mageng</i> , frog time)	bell ringing in the early morning	frogs' croaking	croar de las ranas

In comparison to direct translation, indirect translation usually presents a higher level of deviation from the ST information due to intermediate procedures, which might give rise to an increase in the translator's subjectivity and creative treason, nudging the final translation to the direction of literary creation (Rong Liyu, 2015, p. 35). The deviation of indirect translation is obvious in the following example:

**ST:** 前身定是瑶台种，无复相疑色相差。(Chapter 50)

**MT/TT1:** It must have sprung from seeds in paradise;

Past doubting this, though changed in form the flower.

**ITr/TT2:** Surgido ciertamente de las semillas del edén, esto,

Aunque cambie de forma la flor, ni una duda merece.

The example comes from “Poem of Red Plum Blossom”. 瑶台 (*Yaotai*, the Jasper Tower) originally refers to the Taoist immortals' residence and is used here to highlight

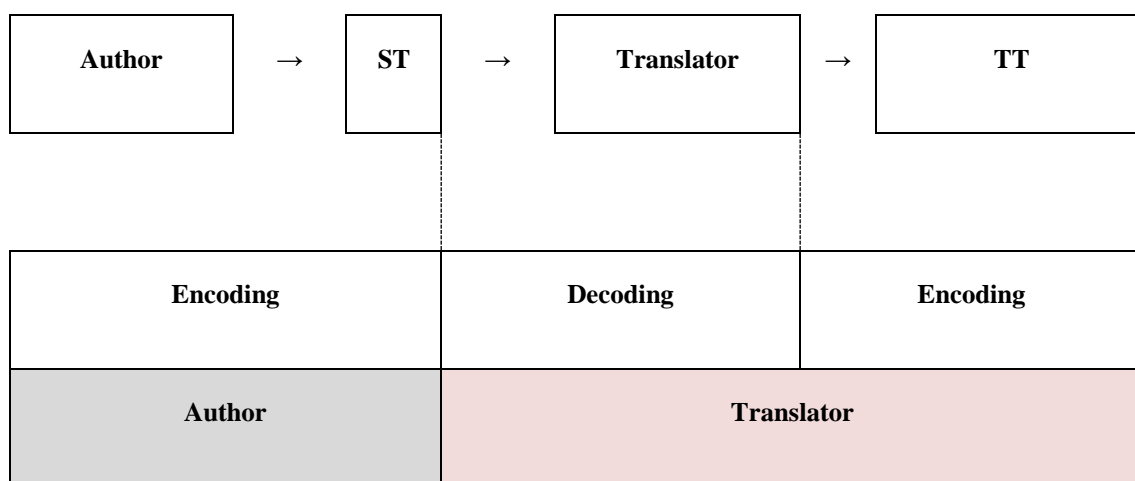
the red plum's divinity and purity as a divine breed. In TT1 (mediating text), the term is translated according to the Taoist value, where *paradise* is synonymous to *heaven*, referring to the upper place with utmost purity and divinity. However, the TT2 translator has wrongfully interpreted the *paradise* in the Christian value and has equalled it to the *Garden of Eden*, causing a loss in the Taoist colour, and thus potentially giving rise to misunderstandings among the TT readers.

Nevertheless, despite the possible deviation in transmitting the ST message, the indispensable contribution of indirect translation in promoting the literature and cultural communication between China and Spanish-speaking countries is undeniable. In addition, the indirect translation texts also provide valuable materials for translation studies by presenting the diachronic interactions between the mediating text and indirect translation texts, as well as inter-subjectivity between translation participants involved in multi-layer transference.

### **7.5.3. Translators' decoding of the ST**

Translator, as the implementer of translation practice, plays a dominant role in the decoding and encoding processes from the ST to the TT (Figure 7.8). The translator's subjectivity begins to manifest as early as the decoding of the ST. This is particularly obvious in poetry translation due to the compact, metaphorical and implicit nature of Chinese poetic language.

Figure 7. 8 Decoding and encoding in the translation process



Chinese ancient poetry, especially 格律诗 (*Gelü Shi*, Regulated Verse) and 绝句 (*Jueju*, Quatrain), has strict restrictions on the number and length of poem lines. Most poems in HLM are Regulated Verses or Quatrains of five/seven-character lines, which need to be completed in no more than 56 Chinese characters (see details in Section 2.4). Therefore subjects, prepositions, and conjunctions are usually omitted to ensure formal compactness. For example, in the TTs of “Poems of the Chrysanthemum”, each of the three TTs has added different subjects and objects according to the translators’ personal understandings, triggering different associations and expression effects in the translation texts (see details in Section 6.2.2.2).

The metaphorical nature of the ST composes another essential characteristic in distinguishing the poetic language from the non-literary language, usually realised through rhetorical devices such as metaphor, personification, pun and homophony (Liu



Fang, 2007, p. 41). An insufficient understanding of the ST rhetoric might result in an inadequate translation. As Láuer has admitted in his interview, the “second sense” in metaphors that allude to novel characters has been translated inadequately in TT2, which he regards as the “most pitiful” thing due to his ignorance of the Chinese language (Mirko Láuer, personal interview, June 22, 2020). In TT2, the metaphors in the “Registers of Twelve Beauties of Jinling” have been mostly translated with calque, following the same technique of the mediating text (TT1). In comparison, Zhao Zhenjiang (of TT3) is a native Chinese speaker and highly conscious of the homophones and puns in this text. Therefore, in TT3, the metaphors of novel characters have been mostly handled with “calque+endnote” to compensate for the information loss that might otherwise result from mere transliteration or calque. Furthermore, the language advantage also has furthered Zhao with easy access to Chinese Redology studies and monographs, some of which are cited in TT3 to facilitate a better comprehension among the TT readers.

On some occasions, the poetic themes have been concealed in the implicit and ambiguous expressions that allow readers to continuously expand semantics, creating polysemous interpretations of the themes in different times and environments (Dong Xuewei & Zhang Yonggang, 2001, p. 35). For example, the connotations of “Funeral Flowers Chant” have gone through significant changes in the Chinese mainland and Taiwan from the 1950s to the recent era. During the 1950s and 1970s in the Chinese

mainland, “Funeral Flowers Chant” was interpreted as a political-themed poem, reflecting the resistant spirit to feudal hierarchy and oppression (Feng Qiyong & Li Xifan, 1991, p. 544). Such interpretation was produced following the mainstream “Sociological-Political” paradigm in that era, a proposal put forward by Li Xifan and Lanling to study the novel from the perspectives of Marxism-Leninism and historical materialism. The paradigm was officially recognised by the central government due to its contribution in sweeping bourgeois thoughts and consolidating the leading position of socialist ideology among Chinese scholars (Mei Xinlin & Zeng Lijun, 2010, p. 15-16). However, the sociological-political view was subject to criticism among contemporary Redology scholars in Taiwan, who advocated appreciating HLM via a literary perspective, focusing on its emotional and temperamental connotations (Ou Lijuan, 2015, p. 119). The ambiguity of poetry liberates the TTs from the equivalence-oriented criteria that feature a fixed atemporal conception of the ST-TT relationship, while inspiring the academia to constantly testify and re-explore the relationship from an empirical and dynamic perspective in the changing cultural and historical situations.

Nevertheless, it is necessary to be acutely aware of the distance between the author’s original intention and the reader’s decoding/interpretation, as there may be “a thousand HLMs in a thousand people’s eyes”. Therefore, all interpretations are essentially subjective conjectures that should not be put to prescriptive standards but should serve

as objective material to unfold the translators' decision-making paths in specific eras and situations.

#### **7.5.4. Translators' encoding of the TTs**

On finishing the ST decoding, translators then proceed to the essential phase of translation activities: the encoding process, when the final TTs begin to take shape. During the research of HLM, I have identified two factors that have exerted crucial influence in determining the translation methods and techniques: the translators' general translation principles and their attitudes towards the ST or the translation task.

##### **7.5.4.1. Translators' general translation principles**

The general translation principles refer to the translators' preferences, beliefs or values that they consistently adhere to in translation practice, which to a large extent determined the initial norms of HLM translation.

As the vanguard translator in the modern history of China, Yang Xianyi regards *Xin* (faithfulness) as the superior principle and advocates for the preservation of the "exotic language style" (cultural otherness) of Chinese literature (Ren Shengming, 1993, p. 35). Therefore, he prefers foreignising texts when handling culture-specific terms in order to maintain the original language style and cultural atmosphere. As a result, TT1 has

manifested the tendency of submitting to the textual relations and norms embedded in the ST, situating the translation closer to the pole of adequacy (Toury, 1995, p. 57).

During the translation of TT2, Láuer has mostly maintained an overall faithfulness to the mediating text, while elevating the level of adaptation to render a natural translation in the TT culture-linguistic environment. Therefore, compared to TT1, TT2 has taken a step closer to the acceptability level while maintaining the overall adequacy of the ST.

One point worth special mentioning is that Láuer himself was in fact “very in favour of using footnotes” (Mirko Láuer, personal interview, June 22, 2020). He admitted in his personal interview that he would have added footnotes to make explicit the metaphors of novel characters if he had access to a more informative mediating text. Therefore, in indirect translation texts, the translators’ principle might not always be accurately reflected in the final product due to the interference of the mediating text, which can lead to a forced deviation even beyond the awareness of the ITr translator.

Zhao Zhenjiang holds a distinct translation view compared to that of Yang Xianyi. He considers that Chinese poems are translatable in content but non-translatable in form (Bai Zhimeng, 2019, p. 47). Therefore, he suggests that the translator put themselves in the shoes of the original author and “recreate” the poem based on the ST:

Fundamentally, I agree with Mexican poet Octavio Paz's view of poetry translation. He believes that translation and creation are twin acts. The only difference is that the poet has no idea how the final work will turn out before he begins to write, while the translator already knows that his work should be a reproduction of the (ST) poem right before his eyes. In other words, the translation of poetry, especially Spanish translation of Chinese poetry is essentially a process of "recreation" (Zhao Zhenjiang, 2018).<sup>116</sup>

Zhao's attitude to translation is similar to Fu Lei's principle of Spiritual Resonance and Qian Zhongshu's theory of Sublime Transformation (see details in Section 3.1.4) in appealing translators to enter into the role of the original author as if the author were writing in the target language (Fu Lei, 1951/1984, p. 559). Therefore, compared with TT1 and TT2, TT3 has manifested a larger flexibility in reformatting the length and structure of the ST verse lines. On some occasions, rewriting can be detected in TT3 as a trial to re-establish the "canonized" status of classical works when it is transferred into the cultural and poetic system of the TLs (Munday, 2008, p. 127). For example: 柳丝榆荚自芳菲 (*liusi yujia zi fangfei*, willows and elms, fresh and verdant) → *Los sauces, moviendo los cabellos, y los olmos, mostrando sus monedas, ufanos de su fragancia.*

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<sup>116</sup> Literal translation conducted by author of the present research base on Zhao Zhenjiang's interview in Chinese: "从根本上说, 我同意墨西哥诗人帕斯对诗歌翻译的看法。他认为 '翻译与创作是孪生行为', 区别在于 '诗人开始写作时, 不知道自己的诗会是什么样子; 而译者在翻译时, 则已经知道他的诗应该是眼前那首诗的再现'。就是说, 诗歌翻译, 尤其是西诗汉译, 实际上是二度创作"。 Retrieved May 1, 2021, from

[https://epaper.gmw.cn/zhdsb/html/2018-10/24/nw.D110000zhdsb\\_20181024\\_1-18.htm](https://epaper.gmw.cn/zhdsb/html/2018-10/24/nw.D110000zhdsb_20181024_1-18.htm)

There is a reinforced effect of the personification rhetoric in TT3 translation owing to the flexibility in formal adjustment; meanwhile it maintains a high level of adequacy in delivering the original message (Fu Lei, 1951/1984, p. 559). In a sense, the translation has optimised and even surpassed the original text by placing the original spirit into a better form (Qian Zhongshu, 1981/1984, p. 696).

#### **7.5.4.2. Translators' attitudes towards HLM translation**

The translators of the three TTs held distinct attitudes towards the original HLM and the translation task, leading to different selections of translation methods and techniques.

Yang Xianyi was born into an elite banking family in the late Qing dynasty, the last empire of Chinese feudal reign (Yang Xianyi, 2010, p. 15-19). Perhaps it was the tragedy of aristocracy in HLM that reminded him of the decline of his own family.

Yang Xianyi in fact admitted that he had never read the original novel entirely before, and personally, he was not interested in translating the novel but took it merely as a mission assigned by the publisher (Yang Xianyi, 2009). As he recalled, the translation process “was easy and quick”, and the first 80 chapters were completed in no more than two years. Therefore, he opted for a simplified method, concretely the calque technique, when handling culturemes with metaphorical connotations. He admitted that the omission of footnotes in personal name metaphors was a conscious decision:

At first, I thought of explaining the underlying meanings of all personal names, including the maids' names. However, I quickly realised it was infeasible as there were a huge number of characters in the novel. So, I only gave an explanation for a few major characters and used transliteration for most of the personal names (Yang Xianyi, 2009).<sup>117</sup>

Different to Yang Xianyi, Mirko Láuér has a great affection for HLM, and was personally fond of inserting footnotes to compensate for the cultural loss during the translation. However, due to Láuér's ignorance of Chinese language and the limited information in the mediating text (TT1), he was "forced" to omit the connotations of personal names:

As I don't know Chinese, my task was mainly to stay faithful to the English script... my biggest regret lies in the second senses of the original novel that I was not able to understand (Mirko Láuér, personal interview, June 22, 2020).<sup>118</sup>

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<sup>117</sup> Translation conducted by author of the present research based on Yang Xianyi's interview in Chinese: “开头的时候想把所有人名的意思都翻译出来，包括丫鬟的名字。后来发现不行，因为人名太多了。因此，我就选重要的翻译，其他大部分都是音译”。 Retrieved May 1, 2021, from <https://v.qq.com/x/cover/r6xysdospjgfta/6BnKvXUFxQy.html>.

<sup>118</sup> Translation conducted by the author of the present thesis based on Mirko Láuér's interview in Spanish: “Como no sabía chino, mi tarea era principalmente mantenerme fiel a la traducción en inglés ... Lo que más lamento es el segundo sentido de la novela original que no pude entender.”

The TT3 translator Zhao Zhenjiang has been a great admirer of HLM since his youth. He considered it a true honour to be assigned the translation task and highly treasured the opportunity to introduce HLM to Spanish readers:

HLM is the most wonderful masterpiece in the world. Cao Xueqin, a great literary master, worked toughly for ten years and still were not able to complete the whole novel. Thus, I must handle the translation with utmost meticulousness to restore its greatness when it's transferred into another language (Zhao Zhenjiang, 2010, p. 63).<sup>119</sup>

Driven by the strong sense of responsibility, Zhao manifested much deliberation in translating culturemes. For example, when handling metaphors of personal names, Zhao consulted multiple translation versions to make a scrupulous comparison on their defects and merits. Finally, he decided on the mode of “transliteration+endnote” to maintain the original form, meanwhile making explicit the underlying meanings to facilitate a better comprehension among the TT readers (Zhao Zhenjiang, 2020, p. 63).

By comparing the translators' attitudes in the TTs, it can be seen that personal willingness has exerted fundamental influences on the translator's subjectivity and sense of responsibility. The translator is more likely to cater to the publisher's

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<sup>119</sup> Summary translation conducted by the author of the present thesis based on “红楼梦乃天下第一奇书……伟大的文学巨匠 曹雪芹呕心沥血写了 10 年，尚未完成全璧，现在要把它译成另一种完全不同的文字，岂能一蹴而就”。



requirements when there is less personal interest in the ST (as in the case of TT1). Vice versa, the translator tends to assume more responsibility when he is personally interested in the ST, and could consequently present a higher level of initiative and independence in formulating translation methods (as in the case of TT3).

In conclusion, the translators of HLM were subject to both external and internal factors during the diachronic processes of translation activities in distinct social-political backgrounds. In other words, the TTs are textual evidence of the translation norms, the whole set of performance instructions, as well as the translation values and standards shared by certain communities within the macro discourse that the translation activities happened (Toury, 1995, p. 63).

As professionals within the literary system, translators are direct formulators of TTs, who make decisions not only based on their own translation principles and cultural-linguistic proficiency, but are also dependent on the requirements of the patronages. In HLM translation, patronages pre-set the translation purposes and schedules in accordance with the market requirements or national policies, who interfered in the translation practice either directly or implicitly. During this process, hierarchical relationships did exist between external interference and internal professionalism, but with different presentations in each of the three TTs.

In TT1, the patronage took dominancy over the translation professionals. The power of patronage was slightly attenuated in TT2 because this translation was produced in the TL country and beyond the publisher's control due to the geographical gap. In TT3, the influence of external factors fell below the internal factors due to the general promotion of the translator's status. Such change has empowered translators to refine and reformulate the initial requirements from a professional perspective, and to realise their subjectivity with more flexibility and appropriateness, which consequently has strengthened their motivation and autonomy in producing quality translation works for the TT readers.

The next chapter will be the final chapter for the present thesis, where the analysis and discussion in the present and previous chapters will be summarised into conclusion remarks, in reply to the research objectives outlined in the initial Introduction.

## 8. CONCLUSION

The present research has carried out a comparative analysis of the translation of ecological culturemes within the scope of HLM poetry (first 80 chapters). The statistics for analysis have been extracted from the English translation by Yang Xianyi and Gladys Yang (TT1), the Spanish translation by Mirko Láuer (TT2), and the Spanish translation by Zhao Zhenjiang and José Antonio García Sánchez (TT3).

The thesis has enriched the translation studies of HLM by proposing a multilingual model of research, advocating translators and scholars to be mindful of possible changes and dilemmas that could happen to the “webs of significance” (Geertz, 1973, p. 5) when the ST culturemes are transferred to communities with different cultural and linguistic conventions. In particular, it has answered the seven objectives laid out in the initial part of the research. Therefore, the following paragraphs will conclude the major findings in accordance with the seven objectives.

### **Objective I: Review of the extant versions and research of HLM Spanish translation**

The first objective has been fulfilled in Chapter 1, where a review of HLM’s translation languages and versions has been carried out, with specific attention given to its Spanish translations

Up to the present, HLM has been translated into 34 languages with 155 translation versions. Japanese and English versions appeared first and account for a considerable

part in the total quantity, with 28 and 32 versions respectively. Spanish translations started in the 1940s and four versions have been developed up to the present, which still account for a low number compared to the quantity of HLM English versions. Among the four Spanish versions, only two are complete translations of the 120 chapters. I hereby offer a visual display to clarify the specifications and preliminary norms of the extant Spanish versions (see in Table 8.1).

Table 8. 1 Publication specifications of Spanish translation versions of HLM

<b>Year</b>	<b>Translator/reviser</b>	<b>Publisher</b>	<b>Chapters</b>	<b>Directness</b>
1940	Jorge Luis Borges (trans.)	Editorial Sudamericana (Argentina)	Trans. of chapter 12 and chapter 56	ITr. from English
1988, 1989	Tu Xi (trans.); Zhao Zhenjiang, José Antonio García Sánchez (ed.) <sup>120</sup>	Universidad Granada (Spain)	Trans. of 120 chapters	DTr. from Chinese
2005	Zhao Zhenjiang, José Antonio García Sánchez (trans.); Alicia Relinque Eleta (ed.) <sup>121</sup>	Universidad Granada (Spain)		

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<sup>120</sup> In the 1988 and 1989 translation versions, Tu Xi (Tu Xi refers to the translation of Mirko Láuer) appeared as the translator; Zhao Zhenjiang and José Antonio García Sánchez appeared as revisers and correctors.

2009/ 2017/ 2021	Zhao Zhenjiang, José Antonio García Sánchez (trans.); Alicia Relinque Eleta (ed.)	Galaxia Gutenberg (Spain)	Trans. of 120 chapters	DTr. from Chinese
1991/ 2010	Mirko Láuer (trans.)	Foreign Languages Press (China)	Trans. of 120 chapters	ITr. from English
2007	Mónica Ching Hernández (trans.)	Ediciones de Castro (Mexico)	Illustrated youth version of 120 chapters	DTr. from Chinese

ITr: Indirect translation; DTr: Direct translation

During the research, I have also verified that *Tu Xi* stands for the script provided by the Foreign Languages Press in China, which in fact was the unpublished version of Mirko Láuer, who retranslated from the English version of Yang Xianyi and Gladys Yang. By entering into personal contact with Zhao Zhenjiang and Alicia Relinque, I have clarified that the translation of Zhao-García Sánchez was initiated by the University of Granada; the first two volumes were published in 1988 and 1989, and the third volume was published in 2005 when Alicia Relinque completed the revision of the last 40 chapters. Later in 2009, Galaxia Gutenberg bought the copyright from the University of Granada and published it in two volumes. Up to the present, Galaxia Gutenberg has issued three editions, with the latest edition having been updated in 2021. The copyright purchase

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<sup>121</sup> In the 2005 translation version, Zhao Zhenjiang and José Antonio García Sánchez appeared as translators; Alicia Relinque Eleta appeared as reviser.

and re-edition of Zhao-García Sánchez's version, to some extent, has demonstrated the translation's wide reception and recognition among the Spanish public.

**Objective II: Situation outline of the Spanish translations of classical Chinese poetry**

The second objective has been completed in Chapter 2, where differences among various Chinese poetry genres have been clarified, and the general situation of classical Chinese poetry translation in Spain has been examined based on the TXICC database (Rovira-Esteva et al. 2019-2021).

A demarcation has been drawn between 诗 (*Shi*, Poetry), 词 (*Ci*, Lyric Metres), 曲 (*Qu*, Dramatic Verse) and 赋 (*Fu*, Rhymed Prose) by comparing the formal and metrical rules of the four genres. The clarification has facilitated a better delineation of the study corpus to ensure the profundity and pertinence of the research.

By outlining the translation history of classical Chinese poetry in Spain, I have analysed the tendency of publication, as well as preliminary norms including the choice of ST types and directness of translation (Toury, 1995). According to the TXICC data, the Spanish translation of classical Chinese poetry is limited to a small scale before the 1970s. The 40 years between the 1970s and the 2000s however have witnessed great prosperity in this field, followed by a tendency of decline since the 2010s. In terms of ST selection, Regulated Verses (格律诗, *Gelü Shi*) have attracted most interests with 35 translations published in Spain during the past century, taking up 65% of the total

translations of Chinese poetic works. Li Po (李白) is the most influential Chinese poet in Spanish society with 7 publications. In addition, the poems of Wang Wei (王维), Li Qingzhao (李清照) and Han Shan (寒山) have also received much attention from Spanish publishers. In terms of translation policies, 43 are direct translations among a total of 54 translation versions. Indirect translations account for a minor part of the totality with 11 versions, mostly translated from French or English. The quantity of direct translation manifests a soaring trend starting from the 1970s when China established diplomatic relations with Spain, which I believe is an essential factor that propelled the increase.

### **Objective III: Calculation and classification of HLM poetry (1-80 chapters)**

The third objective has been fulfilled in Chapter 2, where the study corpus (i.e., HLM poems) has been categorised into three sections: 古体诗 (*Guti Shi*, Ancient Verse), 格律诗 (*Gelü Shi*, Regulated Verse) and 绝句 (*Jueju*, Quatrain).

In the first eight chapters of HLM, I have identified 115 poems (the *Shi* genre) in total, among which 9 are Ancient Verses, 46 are Regulated Verses, and 60 are Quatrains. Formal and metrical patterns of the three poetic categories have been introduced, concluded into tables and presented together with the statistical data to facilitate a clear and comprehensive understanding of the study corpus.

#### **Objective IV: Construction of trilingual corpus of HLM ecological culturemes**

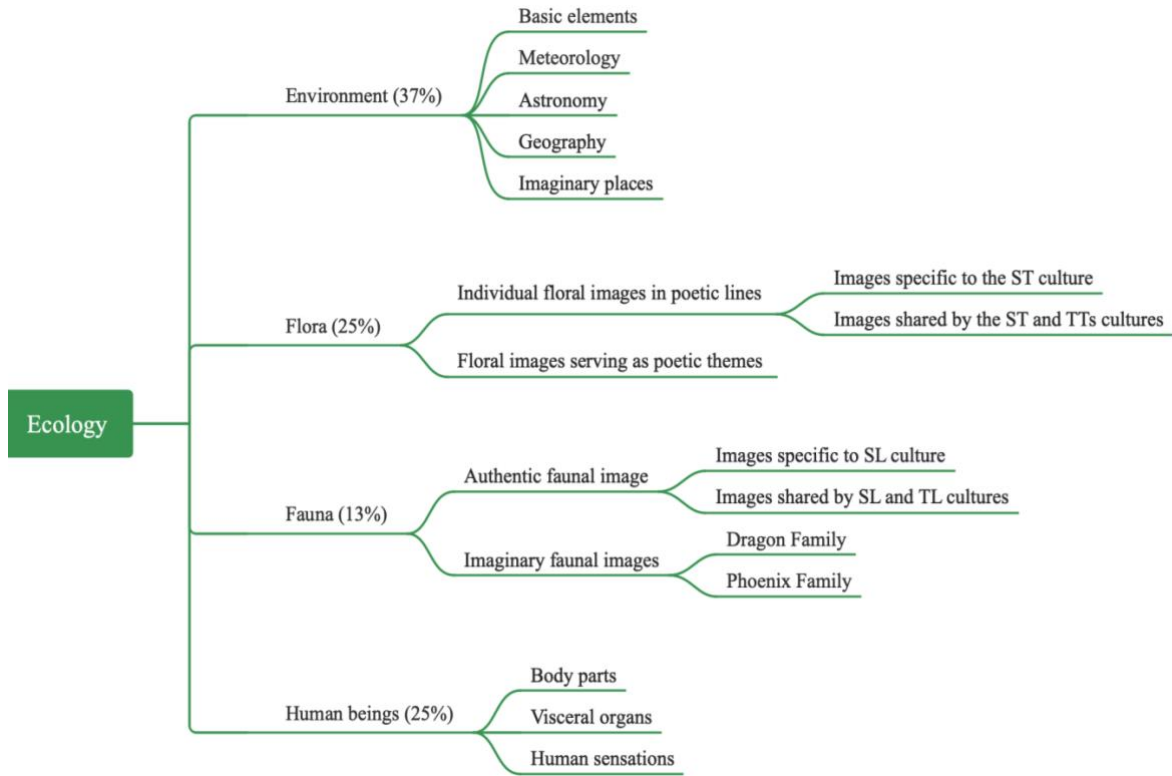
The fourth objective has been fulfilled in Chapter 5. A total of 321 ecological culturemes have been identified in the HLM poems (chapters 1-80), and a trilingual corpus has been established by incorporating Chinese, English and Spanish translation texts. On a general level, the ecological culturemes in HLM can be put into four categories:

- 1) Environmental culturemes (117)
- 2) Floral culturemes (81)
- 3) Faunal culturemes (42)
- 4) Human culturemes (81)

On a more specific level, the four categories have been further divided into subcategories based on the real-term data features within each category (see in Figure 8.1).



Figure 8. 1 Categorisation of ecological culturremes in HLM poetry (chapters 1-80)



This categorisation in Figure 8.1 has then been used in the qualitative analysis as a general framework. Apart from a structural foundation, the quantitative data analysis has also displayed and explained in detail the data features within each culturreme category and subcategory, and has proposed research samples that can be used for the later-on qualitative analysis.

**Objective V: Qualitative analysis of HLM ecological culturreme translation in the TTs**

The fifth objective has been fulfilled in Chapter 6, where an in-depth qualitative analysis has been conducted based on the framework established in the previous part (i.e., the categorisation of ecological culturemes in figure 8.1).

The analysis has been realised via a case-based approach, where samples have been selected using frequency case sampling, typical case sampling and extreme case sampling. The sample-selecting methodology has proved efficient in the analysis process, allowing focus on culturemes that appear recurrently and typically in classical Chinese poetry, or that are most likely to generate misunderstandings or challenges for translators in a cross-cultural context. The ST and the TTs' segments have been put to comparison in tables with reference to the poetic contexts, where they have been scrutinised to ascertain similarities and discrepancies between them in terms of definitions and cultural connotations. This task is essential for deducting the decision-making process in the three TTs and predicting possible effects that might arouse among the TT readers.

By conducting a qualitative analysis on a micro-textual level, I have been able to reconstruct operational norms that were in operation in the TTs. Results obtained in this part provided necessary textual evidence to enrich and support the later-on discussion part.

**Objective VI: Quantitative analysis of HLM ecological cultureme translation in the TTs**

The sixth objective has been fulfilled in Chapter 5 and 7, where statistical analysis has been conducted to observe features of both ST and TTs segments. This objective comprises some of the core issues of the present research, which can be concretised into three aspects: 1. relationship between the three TTs; 2. generalisation of operational norms and possible laws for cultureme translation; and 3. exploration of the initial norms and optimal choice for the translation of Chinese classical literature. In the following part, I will present the findings in response to the three questions.

### **1. Verification of the relationship between the three TTs**

The presumptive inter-relationships between the three TTs have been verified based on a quantitative analysis of the translation techniques used in the three TTs. The analysis has been carried out on both general and categorical levels.

On the general level, TT1 and TT2 have manifested evident coincidence in translation techniques, with calque, description, and adaptation occupying the top positions (see in Table 8.2). In contrast, amplification, calque and description have taken dominancy in TT3. The three TTs differ evidently in the use of amplification. In TT3, the percentage of amplification has amounted to 33%, almost three times that of TT1 (10%) and TT2 (10%) (see details in Section 7.1).

Table 8. 2 General rankings of translation techniques in the three TTs

<b>Rankings</b>	<b>TT1</b>	<b>TT2</b>	<b>TT3</b>
1°	Calque (40%)	Calque (38%)	Amplification (33%)
2°	Description (30%)	Description (29%)	Calque (31%)
3°	Adaptation (11%)	Adaptation (13%)	Description (25%)

On the categorical level, TT3 shows a similar trend with TT1 and TT2 in the translation of human culturemes, while it differs evidently from the other two versions in the translation of environmental, floral and faunal culturemes (see in Table 8.3). The amplification technique, especially paratextual notes, presents a higher frequency in TT3 than in the other two TTs across all categories of HLM ecological culturemes, which explains and confirms the result obtained in the general analysis mentioned in the previous paragraph.

Table 8. 3 Categorical ranking of translation techniques in the three TTs

<b>Cultureme categories</b>	<b>TT1</b>	<b>TT2</b>	<b>TT3</b>
<b>Environmental</b>	Calque (37%)	Calque (34%)	Amplification (44%)
	Description (28%)	Description (27%)	Calque (27%)
	Amplification (15%)	Amplification (15%)	Description (18%)

<b>Floral</b>	Calque (70%)	Calque (70%)	Calque (60%)
	Description (14%)	Description (14%)	Amplification (30%)
	Reduction (9%)	Reduction (9%)	Description (10%)
<b>Faunal</b>	Calque (38%)	Calque (40%)	Amplification (45%)
	Adaptation (19%)	Adaptation (21%)	Description (19%)
	Generalisation (14%)	Generalisation (14%)	Generalisation (17%)
<b>Human</b>	Description (54%)	Description (58%)	Description (49%)
	Adaptation (17%)	Adaptation (19%)	Adaptation (16%)
	Calque (12%)	Calque (11%)	Calque (14%)

The high similarity between TT1 and TT2 on both general and categorical levels confirms that the translation of HLM poetry in Mirko Láuer's version was carried out mainly based on the mediating text of Yang Xianyi and Gladys Yang. In contrast, the Spanish translation of Zhao Zhenjiang and García Sánchez can be justified as a direct translation version from the Chinese original text due to the evident divergence between TT3 and the other two versions.

## **2. Generalisation of operational norms and laws for cultureme translation**

In the discussion part (Chapter 7), I have analysed in detail the application situations and possible effects of the translation techniques used in HLM. The discussion has been summarised into the following rules that may help optimise the categorisation of

translation techniques or provide reference to future practice and research of Chinese culture translation:

**1) Indistinct boundary between *established equivalent* and *adaptation* in culture translation.** One crucial criterion to distinguish established equivalent from adaptation is whether there is a counterpart in the TT culture that, in essence, refers to the same object as the ST item. The example set by Molina and Hurtado Albir (2002, p. 509-510) of established equivalent is *ink* (en) → *encre* (fr), in which the two expressions refer to practically the same object. On the other hand, adaptation is used when there is no TT counterpart for the ST item. In other words, the ST term is substituted with a TT term that is specific to the target culture, e.g., *cricket* (BrE) → *baseball* (AmE) (Molina & Hurtado Albir, 2002, p. 500). In this case, *cricket* and *baseball* do not refer to the same object in a strict sense.

The techniques of established equivalent and adaptation become inextricably inter-wreathed in the translation of culturemes. For example, *dragon* is recognised in English dictionaries as an established equivalent for 龍 (*long*) in Chinese. However, *dragon* also manifests features of adaptation since it is in fact a concept in Western culture and differs diametrically in connotation and function to the Chinese 龍 (*long*). In this case, it is difficult to draw a clear-cut between established equivalent and adaptation, a problem that frequently appears in cultureme translation and creates a “grey zone” in the categorisation of translation techniques.

**2) The extensive use of *description* in translating culturemes of dead metaphors.**

The use of description is rationally justified by the functionalist theory, which holds that “the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did” (Nida, 1993, p. 118). Since dead metaphors are commonly recognised by the ST readers in connotative meanings without arousing association to the original images, description has naturally become the most appropriate technique to restore the semantic function of these metaphors.

**3) *Generalisation* as a cultural strategy in the initial phase of cultural exchange.** In

a generalised translation, the unrecognised ST cultureme is substituted by a recognisable and more general term in the TT culture as a strategy to close the cultural gap between the ST and TT readers. However, translators should be keenly aware of the possible confusion and misunderstandings the generalisation technique could generate when the original and the generalised terms appear together but represent different connotations in the ST context. For example, the generalised translation of 梅花 (*meihua*, ume blossom) as *plum blossom* would arouse confusion with 李花 (*lihua*, plum blossom) since the two images are diametrically different in symbolic meanings.

**4) Reflection on the insertion of *paratextual notes* (thick translation) in the TTs.**

Contemporary translation studies have recognised the context-dependent attribute of text and advocate for mediation during cross-cultural translation. Such mediation is

perhaps best exemplified by the “thick translation” proposed by Appiah (1993/2000), a term taken from Geertz’s (1973) notion of “thick description”, to re-establish the ST term’s significance by inserting largely paratextual footnotes, glosses, and annotations. However, translators should also be aware of the risk of “academic foreignising” (Carbonell, 2004, p. 34) that may be caused by an abuse of thick translation, especially in Chinese/English or Chinese/Spanish translation where there is a pervasive existence of inter-cultural or inter-linguistic discrepancies. TT3 has set an example by controlling the thick translation to an appropriate degree, which has achieved an adequate transmission of the original message meanwhile ensuring a natural translation in the TT culture. Therefore, the usage of paratextual notes in TT3 is summarised in Chapter 7 to provide a reference for future translators.

### **3. *Acceptability over adequacy in the present phase of Chinese cultural promotion***

The tension between acceptability and adequacy seems to be an eternal question for translation studies, which is also manifested in the diachronic translation of HLM.

In TT1, adequacy has prevailed over acceptability when the translators intend to adhere to the ST culture’s norms by achieving maximum faithfulness to the original text. In comparison, TT2 has granted more attention to the TT readers’ cultural cognition and linguistic conventions, moving gradually to the pole of acceptability and the TT norms. TT3 has taken a step further towards acceptability when the translators partially



sacrificed the original form to conform to the TT poetics (Zhao Zhenjiang, 2018). In TT3, the adequacy is not undermined by the increasing acceptability thanks to the compensational measures, especially the paratextual notes, as a way to preserve the cultural otherness without jeopardising the fluency. In this case, the adequacy and acceptability do not seem to have composed dichotomy or incompatibilities, nor are the translators obliged to choose between the two initial norms. The simultaneous increase in adequacy and acceptability in TT3 has challenged the continuum model of the initial norms (Toury, 1995, p. 55-57) by demonstrating that approximation to one extreme does not necessarily create more distance to the other.

The rising trend of acceptability in HLM translation reveals a significant change of mindset along the promotion course of Chinese culture. In the initial phase of Chinese cultural globalisation, a strategy leaning heavily on the ST norms might be interpreted as an affront, obfuscating the goodwill of communication and enlightenment. Therefore, the correct path to enlarging cultural impact could never be realised without taking into consideration of the TT readers' cultural cognitive abilities. In this sense, acceptability sets the premise for adequacy in the present phase of Chinese cultural transmission.

#### **Objective VII: Explanation of HLM ecological cultureme translation in the TTs**

The seventh objective has been fulfilled in Chapter 7, where reasons of the TTs have been explored from both internal and external perspectives following the chronological order of the translation activities. The differences in translation norms and techniques of

the three TTs can be attributed to three reasons: 1. different hierarchical orders of internal and external factors; 2. different translation modes (individual translation vs. cooperative translation); and 3. different translation policies (indirect translation vs. direct translation). The following paragraphs will conclude findings in these three aspects.

### **1. The increasing impact of internal factors from TT1 to TT3**

The three TTs have all been influenced by external and internal factors of the literary system but to different degrees. From TT1 to TT3, the influence of external factors has weakened significantly while the internal factors have gradually taken dominancy.

TT1 was produced on the Chinese mainland in the 1960s-1970s by native Chinese and British translators. The translation activity was largely manipulated by the patronage as the delegate of the political authority and the dominant ideology. TT2 was produced in Peru in the 1970s by a Czech-Peruvian translator. It is an indirect translation based on the English version (TT1) due to the translator's lack of competence in the Chinese language. During this process, the influence of patronage weakened but still exerted indirect control via the mediating text. TT3 was produced in Spain in the 1980s by native Chinese and Spanish translators. The influence of patronage was reduced to the minimum level (among the three TTs) when the professional's voice was valued over external factors and became the determinant factor in formulating translation schedules, strategies and techniques.

The changes in the hierarchy of external and internal factors in the diachronic translation process of HLM (i.e., from TT1 to TT3), in essence, has revealed a general increase in the position of translators.

## **2. Individual translation vs. cooperative translation**

The three TTs of HLM were completed in different translation modes. TT2 was completed individually by Mirko Láuer based on the English mediating text. Under this mode, the translator was exempted from trivial communication and coordination in group translation missions. However, this did not necessarily alleviate the workload since a responsible translator would have to consult other translation versions should confusion emerge (Mirko Láuer, personal interview, June 22, 2020), when such confusion might have been easily dispersed by a SL native partner in cooperative translation. The translation process can become even more complicated in this case and especially when the translator has little knowledge of the source language. In the interview, Láuer confessed he was not able to understand and render the “second/underlying meanings” of the character metaphors precisely due to his ignorance of the Chinese language.

TT1 and TT3 were completed in cooperative translation modes. In TT1, the cooperation was carried out by a Chinese native speaker (Yang Xianyi) and an English native speaker (Gladys Yang); while in TT3, the cooperation was carried out by a Chinese native speaker (Zhao Zhenjiang) and a Spanish native speaker (García Sánchez). The

cooperative mode of TT1 was an ideal situation, where both translators had mastery over both the ST and TT languages and cultures.

However, in other situations the cooperation may turn out arduous when one partner does not know the source language. TT3, has provided a model for such a situation, which I have concluded into six steps (see details in Section 7.5.2.1) to compensate for the language barriers between the cooperation partners. Nevertheless, such a model only serves as a temporary expedient while the fundamental solution relies on the cultivation of sinologists in the target countries, who can translate directly from Chinese to the target language (Zhao Zhenjiang, 2018, p. 60). Thanks to the pioneering models and pedagogical effort from prestigious sinologists such as Laureano Ramírez Bellerín, Alicia Relinque Eleta, Gabriel García Noblejas and Anne-Hélène Suárez, sinologists of younger generations have shown growing enthusiasm in engaging themselves in Chinese literature translation. The TXICC database (Rovira-Esteva et al., 2019-2021) offers convincing proof of this.

### **3. Direct translation (DTr) vs. indirect translation (ITr)**

In the present research, I have identified a different tolerance towards indirect translation in China and Spain. The indirect translation of Mirko Láuer was rejected by the University of Granada (UGR) in Spain, while remaining the major Spanish version in the Chinese market (Cheng Yiyang, 2011). The UGR's rejection of TT2 may have been attributed to the linguistic difference between Spain and Peru (Zhao Zhenjiang,

1990). The broad reception of TT2 in China however, can be explained by economic factors and the targeted readership: in the economic aspect, TT2's copyright belongs to the Foreign Languages Press (China), whereas TT3's copyright belongs to the UGR (Spain). The Chinese press naturally prefers to publish the self-owned translation version to avoid extra costs generated by copyright transactions. Furthermore, the readership of the Spanish translation in China is primarily limited to translation scholars or students majoring in Spanish, and is thus usually used for academic and pedagogical purposes. In fact, Latin-American Spanish or Castilian Spanish are taught simultaneously and often in a mixed manner in Chinese universities due to the limited pedagogical resources. Therefore, Láuer's translation version in Latin-American Spanish is also widely accepted in China.

By reconstructing the process of indirect translation, I have identified the evident influence of the mediating text (MT) in moulding the final results of indirect translation (ITr). The influence presents in the apparent affinity between the initial and operational norms selected by the translators of TT1 (MT) and TT2 (ITr). The MT has largely limited the ITr translator's subjectivity, beguiling him to translate in a way that might deviate from his usual translation values or beliefs. This explains TT2's limited use of footnotes in translating character metaphors despite the fact that the translator himself held a welcoming attitude towards footnotes (Mirko Láuer, personal interview, June 22, 2020). The indirect translation represents a complex phenomenon, revealing the

diachronic and cross-cultural interactions between subjects and texts involved in the translation process, which is worthy of a more specific investigation in future research.

### **Recommendations for further research work**

The present research has thrown up many possibilities for further investigation to enrich the translation studies of Chinese literary works. I now propose some directions for future research:

1. The present thesis was conducted in the genre 诗 (*Shi*, Poetry) of HLM. In future research, the research scope could be extended to other genres of Chinese literature, for example, 词 (*Ci*, Lyric Metres), 曲 (*Qu*, Dramatic Verse) or 赋 (*Fu*, Rhymed Prose) in either HLM or other Chinese literature works.
2. The present thesis focused on the translation of ecological culturemes. In future research, it would be fruitful to incorporate other types of culturemes into the discussion, for example, social cultures, religious and artistic culturemes.
3. The present thesis focused on the influence of cultural elements, and has not lucubrated the formal and metrical restrictions on poetry translation, which would be well worth addressing in future studies.
4. The comparative analysis of the present thesis was carried out based on one English and two Spanish versions of HLM. In future studies, researchers may incorporate other English versions (e.g., David Hawkes and John Minford's

*Story of The Stone* (1973-1986), or versions of other languages (such as German, French, or Italian) into the multilingual corpus of HLM translation. The enriched corpus would also provide more valuable materials to investigate indirect translation in diachronic and multi-culture circumstances.

Honestly speaking, the research of HLM translation has been a very arduous job. At the same time, it has also proved doubtlessly rewarding and has offered an opportunity to realise my personal affection for HLM. I feel truly honoured to be one of the few Chinese researchers capable of carrying out a comparative translation study from a multilingual perspective. I hope that the present research will serve as a reference and inspiration for more works in this field.

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