

# Translating Metaphorical Mind Styles and (Re) Shaping Literary Character: A Corpus-Aided Study of Du Linliang in *The Peony Pavilion*

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**Abstract:** Mind style, an important vehicle to identify features of literary character, has traditionally been examined by qualitative research with focus on deviant stylistic features. However, there has been comparatively less attention given to metaphorical mind style, its translation, and its impact on characterization. Drawing on the Chinese-English parallel corpus of *The Peony Pavilion*, a famous Chinese drama created by Tang Xianzu in 1598, and its sub-corpus of metaphorical mind style, this paper investigates the operational norms observed by two well-known translators, Cyril Birch and Wang Rongpei when they translate the ego, id, and super-ego types of metaphorical mind style of Du Linliang, the heroine of this drama, from Chinese into English. The results show that (1) transplantation and explicitation are the most frequently observed operational norms in translation; (2) Birch prefers transplantation and has constructed a sincere, restless but reserved Du Linliang similar to that in the source text, whereas Wang favors explicitation, and has reshaped Du Linliang as a bolder, more straightforward and sensuous girl than that in the source text; (3) the same metaphorical mapping mechanism controls two translators' common choice of transplantation and explicitation, however, their different views on translating images result in different priorities of operational norms and thus reconstructing a different character of Du Linliang.

**Keywords:** *The Peony Pavilion*, Du Linliang, Metaphorical Mind Styles, Characterization, Operational Norms

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## 1. Introduction

Mind style, an important subject intensively studied in stylistics, usually signifies "any distinctive linguistic representation of an individual mental self" [1], or "a particular representation of a (fictional) world in the mind of an individual (or of the members of a group)" [2]. It has been traditionally regarded as a vehicle to identify bottom-up information about characters and the salient traits of their personalities through different language features ranging from lexical to grammatical and figurative [3]. For example, in the 1970s, Fowler examines the surface/deep structure, animacy, and agency in Radcliffe to identify Leonard's grotesque and sensitive mind style [1]. A noteworthy study at that time is also provided by Halliday, who looks at the transitivity to grasp the primitive pattern of cognition of Lok in Golding's *The*

*Inheritors* [4]. Later, Leech and Short develop Fowler's original intuition and application of mind style significantly in 1981 to include all levels of discourse structure and formulate a cline of mind style from the natural and uncontrived to the unorthodox [5]. Apart from three normal mind styles in their seminal work *Styles in Fiction*, they elaborate preferably on more unusual mind styles, especially Benjy's mental deficiency represented by lexical and syntactical simplicity, idiosyncrasies and limitations in Faulkner's *The Sound and Fury*. This obvious preference for the unorthodox ones deeply influences future studies on mind style. From the 1980s to the present century, although scholars have shifted their ways of research from linguistics to cognitive stylistics, narratology, and corpus linguistics [3, 6-8], their focus always moves around the deviant way of perceiving the world signaled by "irregular transitivity patterns, the personification of body parts

and inanimate objects, and underlexicalization” [9]. The other parts of cline remain under-investigated, especially normal mind styles projected by metaphors and their translations in different languages and cultures. So far, few researchers, except A. G. Dorst, have been devotedly studying the translation of metaphorical mind styles, let alone its effects upon literary (re)characterization.

In the field of translation studies, the relations between metaphorical mind styles and literary (re)characterization have also been sparsely researched. Efforts are usually made from linguistic, textual, and cognitive perspectives to explore the translatability of metaphor [10-12], and the metaphor translation procedures [13, 14]. Among them, the most influential ones are the seven translation rules summarized by Newmark (1981) and the five cases of relations between the source text (ST) and target text (TT) identified by Schäffner [15]. However, none of above-mentioned studies seem to take adequately the stylistic properties of metaphor into consideration or treat regular patterns of metaphor as indicator of “an idiosyncratic cognitive habit, making sense of and talking about the world: in other words, a particular mind style” [7]. Even if these stylistic properties are explored carefully, for instance, Dorst has proved that the neglect of metaphors’ stylistic properties may “alter and even misrepresent the mind style of the original text” and “stylistic coherence should take priority” [9], less attention has been paid to the shared value or ideas “directing the decisions made during the act of translation itself” or “operational norms” in Gideon Toury’s terms [16], and their effects upon characterization in real-life contexts.

What current paper aims to do is to investigate, with Du Liniang, the heroine in *The Peony Pavilion* as a case, the operational norms of translating metaphorical mind styles and their influences upon her characterization. More specifically, after exploring Du Liniang’s metaphorical mind styles and characterization in ST at first, this paper tries to investigate Cyril Birch and Wang Rongpei, two prestigious translators’ respective ways of rendering the metaphorical mind styles of Du Liniang, examine their influence upon her characterization in TT, then explain the reasons behind it so as to offer some insights into translating metaphorical mind styles and the roles of translators in cross-cultural communication, especially in Chinese-English literary translation..

## 2. Metaphorical Mind Style and the Characterization of Du Liniang in *The Peony Pavilion*

In the past decades, international critical acclaim and public praise have elevated *The Peony Pavilion*, a famous Chinese Kun opera written by Tang Xianzu in 1598, to the highest position of Chinese drama repertoires. They regard it as “the richest and maturest product of the Chinese stage” [17]. Its heroine, Du Liniang, has also been credited as “the most moving image of a lovelorn girl ever presented on the Chinese stage” [18] and the symbol of “passion for love that is beyond

time, beyond life and death” [19] for her dauntless pursuit of true love --- she resurrected eagerly from her tomb in response to the devoted passion of her lover Liu Meng-Mei, for whom she had died earlier after meeting him in her dream, and with whom she had trysted passionately as a ghost.

The canonization of Du Liniang as lovelorn girl in Chinese and world literature seems to echo with the de-humanizing views of literary characterization, which regard characters as the product of plots or simply a textual phenomenon [20-22]. But from the cognitive stylistic perspective, the successful characterization of Du Liniang also owes heavily to the psychological and cognitive quality that reveals her personality, interior life, and mental self, which gives *The Peony Pavilion* “a vast scope, remarkable psychological depth, and earthy realism” [23]. Metaphor, a fundamental mechanism of “understanding and experiencing one kind of things in terms of another one” [24], play a significant part in this process.

Ego is the first domain. As an important part of the psyche in psychoanalytic theory, it is defined as a mental projection of the surface of body and as the mental apparatus which “controls the approaches to motility” and “excludes certain trends in the mind” both from consciousness and other forms of activity according to the reality principle [25]. As a young girl from a respectable family, Du Liniang is deeply touched by the coiling songs of orioles, rippling thread of gossamer gleaming in the sun, budding leaves, and blooming flowers in the garden, which stimulate her passion for love. However, she is also taught to follow the principle of “the Three Obedience and the Four Virtues”<sup>i</sup> set by Confucianism upon women, which forces her to remain modest and submissive to her father who tells her to spare no effort on embroidery, reading and rites in closed chambers. Caught in the dilemma of passion and reality, her ego is often portrayed by metaphors that project her perceptions from without and within. For instance:

ST: 停半晌,整花钿,没揣菱花,偷人半面,迤逗的彩云偏 [26].

[Pausing to straighten the flower heads of hair ornaments, perplexed to find that my mirror stealing its half-glance at my hair/ has thrown these “gleaming clouds” into alarmed disarray.]

Example (1) is one of the most frequently quoted sentences describing Du Liniang’s physical and psychological activity when she is aroused by the splendor of spring to visit the garden in her first incarnation. Trapped between social reality, external and internal perception, she has gotten used to expressing her ideas metaphorically. Thus, she describes “hair” as “彩云” (gleaming clouds), “菱花” (mirror) as a man who can make her bashful by stealing its half-glance at her hair. This contributes greatly to the depiction of the mysterious feelings and perceptions of a young girl in early spring. Since these metaphors are used systematically in ST to portray her ego, we call these linguistic representations as the ego type metaphorical mind style.

The second domain in which metaphor plays its part is id,

<sup>i</sup>A set of moral principles and social code of behaviors for maiden and married women in ancient China. Women were to obey their fathers, husbands, and sons, and to be modest and moral in their actions and speeches.

the psyche inherited at birth, especially the repressed instinct and passions guided by “pleasure principle” [25]. It is conspicuously revealed in her second incarnation when she trysted with her lover passionately as a ghost. For instance:

ST: 活泼、死腾挪,这是第一所人间风月窝。[26]

[Lively flirting, this is the first earthly wind-and-moon nest.].

This example depicts the moment when she meets with her lover after she casts off the shackles of Confucian secular ethics. The original Chinese “活泼” (lively) and “死腾挪”(flirting) apparently describes the happy atmosphere of dating, but alludes to the physicality involved in sexual intercourse. The phrase “风月窝” literally means “wind-and-moon nest” but refers to “a place to make love”. Similar metaphors can be found in ST such as “玉山”(Jade mountain or jade-like body), “云雨之欢”(the joy of cloud and rain or the joy of sex) etc. Since these metaphors are used systematically to portray her id, we call these linguistic representations as the id type metaphorical mind style.

The third domain is super-ego, which is intensively depicted in her third lifetime when she revives as a married woman under the control of “parental conscience and rules of society” (Freud 1960, 30). Her mind style therefore is shifted to the super-ego type, which is frequently indicated by numerous metaphors concerning official fame and virtues in her lyrics. For instance:

ST: 沉醉了九重春色,便看花十里归来 [26].

[Then drunk with joy of spring within the nine-fold palace gate; a ten-mile tour of victory will be your glorious return.]

This line is one of her parting wishes to Liu Mengmei when he sets off for the state examination. Here “九重” and “看花” literally mean “the ninth sphere” and “watch flower” respectively, but metaphorically refer to “the emperor’s palace” and “ceremonies after winning the Palace Examination” which are strongly desired by Chinese scholars and their wives in the past.

The smooth shift from the ego, id to super-ego type metaphorical mind style in different plots gives ST readers a panoramic view of her mental self. This urges translators to be sensitive to the aesthetic functions of metaphors in stylistic analysis, and to produce a translation that can help target readers fully understand her mind style and enjoy the pleasure of literary reading. The operational norms observed in the translation process therefore becomes our research focus in the following sections.

### 3. Methodology

Since the 1970s, the notion of norms has long been regarded as “regularities of translation behavior within a specific sociocultural situation” [27]. When explaining his ideas about initial norms, preliminary norms, and operational norms in *Descriptive Translation Studies and Beyond*, Toury recommends two major sources to investigate translational norms: textual sources, namely the translated text themselves, and extra-textual sources, i.e., semi-theoretical or critical

formulations [16]. We choose the first one to identify operational norms by studying two corpuses of authentic translations: the general corpus of *The Peony Pavilion* and its Chinese-English parallel sub-corpus of metaphorical mind styles.

#### 3.1. The General Corpus

This research is based on the Chinese-English Parallel Corpus of *The Peony Pavilion* built by our research group with the tool of EmEditor and ParaConc in 2018. It consists of, as shown statistically in Table 1, the Chinese ST, Cyril Birch’s translation (hereinafter referred to as BT) published by Indiana University Press in 2002, and Wang Rongpei’s translation (hereinafter referred to as WT) published by Foreign Language Press in 2000. Both translations enjoy high prestige among professional translators and English readers. BT has been praised as “the monument of Chinese drama translation” [28], and WT has been selected as a key work of Chinese translated literature in *the Library of Chinese Classics*, which is being promoted by Chinese government to the outside world.

Table 1. Wordsmith statistics list about the general corpus.

Text file	ST	BT	WT
File size	383531	594566	434424
Tokens in text	65056	85026	78228
Types (distinct words)	2747	8574	6397
Type/token ratio (TTR)	5.357	10.08	8.18
Standardized TTR	26.204	47.14	40.442

#### 3.2. Identifying and Tagging Metaphors

To investigate the metaphorical mind style of Du Linliang, a Chinese key word “旦” (the heroine) is firstly used to search all her lyrics, arias, and dialogues in the general corpus (see Figure 1). About 460 sentences are then extracted and put into manual examination for judging whether they are metaphorically expressed or not according to a simplified procedure inspired by MIPVU [29]: (1) read the lines carefully to understand the overall meaning; (2) find metaphor-related words by examining the lines on a word-by-word basis; (3) observe whether the meaning of metaphor-related words conflicts with the context and whether it can be explained by cross-domain mapping or mutual comparison regardless of the words used directly, indirectly or modified by a word that signals a cross-domain mapping at play; (4) if yes, they shall be identified as metaphors.

At last, a total of 207 metaphors are identified, as exemplified by Figure 2, with 81 id type metaphors describing Du Linliang’s innate, primitive, and instinctive desires, 55 super-ego type metaphors revealing the ethics, morality, and social norms followed by her, 71 ego type metaphors depicting her perceptions. For the convenience of data searching and extracting, they are then tagged by different symbols, with [I] standing for the id type, [S] for the super ego type, and [E] for the ego type.

Concordance - [旦]	
w	Info
g	【前腔】</seg><seg>(贴持酒台，随旦上)</seg><seg>娇莺欲语，眼见春如许。后面捧着酒肴，是何主意？</seg><seg>(旦跪介)</seg><seg>今日春光明媚，爹娘宽坐。你。</seg><seg>【玉山颓】</seg><seg>(旦进酒介)</seg><seg>爹娘万福，女孩儿无阳。</seg><seg>女孩儿，把台盏收去。</seg><seg>(旦下介)</seg><seg>(外)</seg><seg>叫春春家教？</seg><seg>叫女孩儿。</seg><seg>(旦上)</seg><seg>爹爹有何分付？</seg><seg>目呼。</seg><seg>【前腔】</seg><seg>(旦)</seg><seg>黄堂父母，倚娇痴惯习如愚。且出来。</seg><seg>【前腔】</seg><seg>(旦引贴上)</seg><seg>添眉翠，摇佩珠，绣。</seg><seg>先生来了怎好？</seg><seg>(旦)</seg><seg>那少不得去。</seg><seg>丫头。</seg><seg>(内鼓吹介)</seg><seg>(旦拜)</seg><seg>学生自愧蒲柳之姿，敢烦小姐进衙，我陪先生酒去。</seg><seg>(旦拜介)</seg><seg>“酒是先生饌，女为君书。</seg><seg>【绕池游】</seg><seg>(旦引贴捧书上)</seg><seg>素妆才罢，缓步唤茶。</seg><seg>(见介)</seg><seg>(旦)</seg><seg>先生万福，(贴)</seg><seg>学生以读书为事，须要早起。</seg><seg>(旦)</seg><seg>以后不敢了。</seg><seg>(旦上)</seg><seg>日上的《毛诗》，可温习？</seg><seg>(旦)</seg><seg>温习了。</seg><seg>则待讲解

Figure 1. Part of sentences extracted with word “旦”.

<seg>寸草心，[s]怎报的春光一二！</seg>
<seg>女孩儿敢进三爵之觞，少效干春之祝。[s]</seg>
<seg>祝萱花椿树，[s]虽则是子生迟暮，守得见这蟠桃熟。</seg>
<seg>莲步鲤庭趋，[s]儒门旧家数。</seg>
<seg>丫头，那贤达女，都是些古镜模[s]。</seg>
<seg>学生自愧蒲柳之姿，敢烦桃李之教[s]。</seg>
<seg>还嘴，这招风嘴，把香头来绰疤；招花[E]眼，把绣针儿签瞎</seg>
<seg>则问你几丝儿头发，几条背花[E]？敢也怕些些夫人堂上那些家法</seg>
<seg>晓来望断梅关，宿妆残[E]。</seg>
<seg>剪不断，理还乱，闷无端[E]</seg>
<seg>袅晴丝吹来闲庭院，摇漾春如线[E]。</seg>

Figure 2. Identified metaphor examples with tags.

3.3. Constructing a New Parallel Corpus of Metaphorical Mind Style (CMMS)

These newly identified metaphors are then to be juxtaposed with their translations as coupled pairs at the syntax level for identifying relationships between ST and TT segments, and for generalizing regularities in translating metaphorical mind styles.

As for the relationship between metaphors and their translations, Schäffner has identified five cases from the authentic source and target texts: (1) identical at the macro-level; (2) replacement that makes entailment explicit; (3) more elaborate in the TT; (4) ST and TT employing different metaphorical expressions; (5) TT expression

reflecting a different aspect of ST metaphor [15]. Focusing on the relationships between metaphorical expressions and mappings, we find that these cases include at least four possible translation strategies with several variations, which can be regarded as possible operational norms. We label them with such tags as T<sub>0</sub>, E<sub>1</sub>, E<sub>2</sub>, S<sub>1</sub>, S<sub>2</sub> and O<sub>0</sub> for the benefits of data searching and counting (See Table 2). Based on the alignment of 207 metaphors in sentences with their tagged translations, a new Chinese-English parallel corpus of metaphorical mind style (CMMS) is then constructed with the tool of ParaConc. As shown in Table 3, it consists of 207 Chinese metaphors in sentences as ST, Birch’s translation as BT, and Wang’s translation as WT.

Table 2. Operational norms in translating metaphorical mind style.

Operational Norms	Description	Corpus Tags
Transplantation	To preserve both the metaphorical expression and its mapping relation	T0
Explication	To preserve the metaphorical expression but disclose its mapping relation	E1
	To discard the metaphorical expression and disclose its mapping relation	E2
Substitution	To replace the original metaphor with a new one	S1
	To replace the original metaphor with a non-metaphor	S2
Omission	To discard both the metaphorical expression and its mapping relation	O0

Table 3. Wordsmith statistics list about CMMS.

Text file	ST	BT	WT
File size	12,837	24,732	19,243
Tokens in text	2,655	4,090	3,252
Types (distinct words)	463	1,107	825
Type/token ratio (TTR)	20.07	28.52	27.16
Standardized TTR	30.00	50.10	44.30

4. Results and Analysis

Table 4 summarizes the operational norms followed by Birch and Wang in CMMS. The table reveals that both translators use transplantation (T<sub>0</sub>) and explication (E<sub>2</sub>) more frequently than others, but they differ in their preferences.

Birch favors T<sub>0</sub>, and uses S<sub>1</sub>, S<sub>2</sub> and O<sub>0</sub> less, while Wang prefers E<sub>2</sub> and uses E<sub>1</sub> and O<sub>0</sub> less. These differences reflect

their ways of translating metaphorical mind styles that shape Du Liniang's literary character in TT.

**Table 4.** Operational norms in CMMC.

Operational Norms	Tags	BT Statistics		WT Statistics	
		Mean Freq.	Mean %	Mean Freq.	Mean %
Transplantation	T0	43.3	63	19.3	28
Explicitation	E1	10.3	16	0	0
	E2	9.7	14	38.3	56
Substitution	S1	2.7	4	4.3	6
	S2	1	1	5.7	8
Omission	O0	2	3	1.3	2

#### 4.1. Translating the Ego Type Metaphorical Mind Style and (Re)Characterizing Du Liniang

Translating the ego type metaphorical mind style means translating the metaphorical linguistic representations used by the individual to cognize the inside and outside world with internal and external perceptions. Table 5 shows that the linguistic representations of Du Liniang's ego type metaphorical mind style have been treated differently by BT and WT. This can be further illustrated by one the most typical extracts retrieved from the parallel corpus listed below.

**Table 5.** Ego type statistics.

Operational Norms	Tags	BT		WT	
		Freq.	%	Freq.	%
Transplantation	T0	41	58	23	32
	E1	14	24	0	0
Explicitation	E2	8	11	36	51
	S1	1	0.01	5	7.04
Substitution	S2	2	2.82	6	8.45
Omission	O0	2	2.82	1	1.41

ST: 袅晴丝吹来闲庭院，摇荡春如线 [26].

[Floating threads of insects were blown by breeze to idle court in sunny day, swaying and swinging as if it tries to make the spring as thread.]

BT: The spring a rippling thread/ of gossamer gleaming sinuous in the sun/ borne idly across the court.

WT: In the courtyard drifts the willow-threads/ Torn by spring breeze into flimsy shreds.

This is a typical example of the external perception on which her ego type metaphorical mind style depends heavily. The Chinese word “闲” (idle) is often used to describe someone who stays leisurely and comfortable. However, when it is used to describe an inanimate object e.g., “庭院” (courtyard) in this example, it means that this courtyard is as idle as a man, a typical mapping from an animate to inanimate object. Similarly, “春如线” (spring as thread) is a metaphor comparing “春” (spring) to “线” (thread) which is thin, gentle, and delicate. These two metaphors, along with other words in Example (3), present a beautiful picture of gossamer thread swaying in the deep courtyard behind the walls. It is not only a description of the scenery, but also a reflection of Du Liniang's visual perception, leisurely mood, and controlled joy when she leaves her room and hangs out in the back garden. However, these metaphors are treated differently. In

BT, “春如线” is translated as “the spring a rippling thread of gossamer”, and “闲庭院” as “(borne) idly (across the) court”. This is a transplantation, which preserves both the metaphorical expression and its mapping relation, depicting vividly the keen perception and delicate feelings of a young girl. But Wang resorts to omission. He omits all metaphorical expressions and mapping relations and replaces the picture of swaying gossamer thread with drifting willow-threads in the courtyard. Although it creates an image, it is a lifeless one that neither evoke readers' emotional involvement nor conveys Du Liniang's relaxed and happy state of mind at this moment.

#### 4.2. Translating the Id Type Metaphorical Mind Style and (Re)Characterizing Du Liniang

Translating the id type metaphorical mind style means translating the metaphorical linguistic representations which portray individuals' instinctual needs and desire. In CMMS, there are 81 id type metaphors used consistently to depict Du Liniang's desire for love, which has been stealthily stirred in spring, merrily satisfied in her dream, and passionately consummated as a ghost. But as shown in Table 6 and Example (5), they are treated differently, thus influencing the characterization of Du Liniang in BT and WT.

**Table 6.** Id type statistics.

Operational Norms	Tags	BT		WT	
		Freq.	%	Freq.	%
Transplantation	T0	54	67	23	28
	E1	4	4.94	0	0
Explicitation	E2	13	16.05	44	54.32
	S1	5	6	6	7.41
Substitution	S2	1	0.01	7	8.64
Omission	O0	4	4.94	1	1.23

ST: 秀才，且和俺点勘春风这第一花 [26].

[Sir, let us annotate and compare the first flower in spring breeze.]

BT: Sir, it is for you/ the spring breeze opens this first bloom.

WT: My dear, sir, / Let's make this first night sweet and warm.

Example (5) depicts the moment when Du Liniang trysts with Liu Meng-Mei. Although more resolute and much braver in the shape of a ghost, Du Liniang is still adept at using metaphors. In this sentence, she compares “春风” (spring breeze) to “春情” (spring love), and “第一花” (the first flower)

to “初夜花” (the wedding night). These two metaphors, combined with other words in the line, function as an implicit invitation to Liu Meng-Mei for lovemaking. Bold and sincere as she is, her linguistic representation is still euphemistic and reserved. However, in the target language, they are treated differently: BT translates them as “spring breeze” and “the first bloom” which endeavors to convey both the metaphorical expressions and mapping relations, but WT omits “春风” and renders “第一花” as “the first night”, highlighting the bold and sensuous aspects of her personality.

Such consistent treatment of metaphors leads to different operational norms in translating Du Liniang’s id type metaphorical mind style: Birch’s first choice is transplantation T0 (67%), then explicitation E2 (16.05%), and lastly explicitation E1 (4.94%), but Wang frequently resorts to explicitation E2 (54.32%), which is followed by transplantation T0 (28%) and substitution S2 (8.64%). In other words, Birch pays more attention to the metaphorical expression than the mapping relation without sacrificing the latter, while Wang places more emphasis on the mapping relation at the cost of the metaphorical expression. This makes the characterization of Du Liniang in the two versions differ greatly: Du Liniang in BT is closer to that in ST, who is sincere, restless but reserved, whereas Du Liniang in WT is bolder, more straightforward, and passionate than that in ST.

#### 4.3. Translating the Super-Ego Type Metaphorical Mind Style and (Re)Characterizing Du Liniang

The super-ego occupies the top position of mental apparatus in Freudian psychoanalytic theory. It is the ruler above the id and the ego, an energetic reaction-formation against the earliest object-choices of the id [25]. In the textual world of *The Peony Pavilion*, they are concretized as Confucian morality which controls the super-ego metaphorical mind style of Du Liniang. But their linguistic representations are treated differently, as shown in table 7 and example (6).

Table 7. Super-ego type statistics.

Operational Norms	Tags	BT		WT	
		Freq.	%	Freq.	%
Transplantation	T0	35	64	12	21.82
	E1	10	18.18	0	0
Explicitation	E2	8	14.55	35	38.33
	S1	2	3.64	2	4.33
Substitution	S2	0	0	4	5.66
	O0	0	0	2	1.33

ST: 你拆了俺丁香结, 须粉碎俺丁香节[26].

[Since you took my lilac flower bud, you destroyed my lilac chastity.]

BT: Yet you untied my clove-perfumed girdle, /to you belonged my clove-fragrant chastity.

WT: Since you know my inner part, / you must save my outer part.

Example (6) functions as a departing exhortation for Liu Meng-Mei to keep his vows and take his responsibilities when he goes for the State Examination. In this line, the crucial word “丁香” (lilac) refers to a widely planted tree in China

with small and delicate flowers and a slightly longer floral shoot, which always gives a sense of budding and attracts numerous Chinese literati to praise it in poems. Its seeds can also be processed for oils and used as aromatics. As a result, “lilac” in Chinese culture is always associated with nobility and elegance. Likely, its linguistic variations “丁香结” (Lilac flower bud) and “丁香节” (Lilac chastity) in ST are metaphorically used for “the maiden virginity” and “lilac-like noble chastity”, a mapping from the features of lilac to the moral value of Confucianism on the matter of love. It implies that Liu Meng-Mei should take his responsibilities since Du Liniang cherishes her lily-like virginity and chastity. This projects her super-ego to obey woman moral standards set by Confucianism. However, when dealing with above-mentioned metaphors, Birch translates them as “my clove-perfumed girdle” and “my clove-fragrant chastity”. The former preserves the original image of lilac as clove, but replaces bud with girdle, which is in fact a substitution, a replacement of metaphor with a new one. While the latter keeps the original metaphorical expression but explicates the meaning of “节” as chastity. As a whole, BT reproduces the super-ego mind style of Du Liniang, though the interpretation of “丁香结” is slightly different from ST. However, Wang’s translation of these two metaphors is totally different. He renders them as “inner part” and “outer part”, which mean nothing at all and are irrelevant to Du Liniang’s super-ego mind style. From the aspect of operational norms, it belongs to the category of omission.

CMMS data in Table 7 shows that the two translators observe their operational norms consistently. Birch’s first choice is transplantation T0 (64%) and then explicitation E1 (18.18%) and lastly explicitation E2 (14.55%). The continuous observation of these norms, especially transplantation, constructs a humble and reserved Du Liniang who cares about Confucian doctrines. However, Wang’s first choice is explicitation E2 (38.33%), and then transplantation T0 (21.82%), which reshapes Du Liniang as a girl who is bolder and care less about Confucian doctrines.

#### 4.4. Motivation Analysis

The foregoing discussions have investigated the operational norms observed by the two translators and their effect upon the characterization of Du Liniang in TT. But this is not the end, “it is only worthwhile if it tells something about the cultural and ideological positioning of the translator, or of translators, or about the cognitive processes and mechanisms that contribute to shaping our translation behavior” [30]. Finally, the question of motivation has to be addressed.

##### 4.4.1. Why Do Both BT and WT Use Transplantation and Explicitation with a High Frequency

Cognitive semantic scholars argue that our conceptual system is fundamentally metaphorical in nature, and metaphor influences our way of perceiving, thinking, and doing in daily life [24]. It usually starts with semantic incongruence when we try to understand certain experience in terms of another. During this process, owing to semantic similarities between



two domains, schema slots, relations, properties, and knowledge in the source domain will be mapped to the target structure, which in turn will be partly mapped back to the source one, thus creating a double image and metaphorical meaning in our mind [31]. The working mechanism of metaphors offers a frame in which 207 metaphors in CMMS can be used effectively to portray Du Liniang's mental self, and a chance for translators to infer these similar slots, relations, properties, and knowledge.

This partly explains why Birch and Wang choose transplantation with a high frequency when they translate the id type and the ego type metaphors, because most psychic energy expressed by these two types is about human perceptions and instincts, which are analogically conceptualizable and inferable. However, when translating the super-ego metaphorical mind style, they are confronted with challenges caused by culturally specific and distinctive super ego schema in ST and difficulties caused by finding proper ways to reconstruct them for TT readers. Since their linguistic representations are around ancient Chinese social system, moral values etc. which are difficult for common English readers to understand, both translators therefore choose explicitation. The only difference is that WT prefers E<sub>2</sub>, but BT favors E<sub>1</sub>.

#### **4.4.2. Why Does BT Prefer Transplantation But WT Prefer Explicitation**

If the metaphorical cognitive mechanism controls the commonality between BT and WT, translation philosophy held by the two translators determine their differences, thus influencing the characterization of Du Liniang in TT. Although Cyril Birch himself never elaborates his ideas on translating metaphorical mind style, he does say something about imagery translation when a poem by Du Liniang: "I wanted a version of Li-Niang's lines that would remain the arboreal imagery and still be intelligible, without distracting the reader into sifting through yet another mass of little numbers at the bottom of the page" [32]. Since metaphors are enveloped by images, what Birch stresses is the balance between faithfulness to the source text and adherence of the interpreted text to target audience requirements, and a balance between "adequacy" and "acceptability" [16].

Moreover, metaphors and images are embedded in ST metrical forms, and different ways of treating metrical forms influence the translation of metaphors and images. In this regard, Birch advocates for "prosodic correspondence" instead of "representing the metrical forms of the original" [32], which values similar rhythms instead of rhymes, and provides translators more space to interpret the meaning of images and metaphors. This is congruous with what he has done in translating Du Liniang's metaphorical mind style. The dominant operational norms are always T0 which accounts for 63% on average, and E1 which accounts for 16% on average. The former is a transplantation of Chinese culture when "adequacy" and "acceptability" co-exist peacefully, the latter is a compromise between the source and target cultural systems when "adequacy" and "acceptability" contradict with

each other. Both norms attempt to "avoid cultural cleansing and its attendant off-putting blandness---a major impediment to world interest in Chinese works" [33]. The reservation of metaphorical expression and its schema offer English readers a chance to understand Du Liniang's inner world and create her image in their minds. Therefore, her character in BT is more colorful, gentle, and delicate.

However, what Wang Rongpei pursues in translating Chinese classics is to "convey the spirit and meaning" of ST, which, according to his explanation, means to reproduce the charm of ST creatively [34]. In his view, word-for-word translation is not a faithful one. When translating arias in The Peony Pavilion, he says: "I have tried to keep the original images if they are within the reach of the western readers; otherwise, I would use equivalent English phrases at the sacrifice of the original image" [33]. In actual practice, he often discards the image for the sake of rhymes. As images are a crucial component of metaphors in arias and lyrics, giving up images means giving up metaphors. Therefore, his first choice to translate metaphorical mind style is E2, which accounts for 56% on average. If the percentage of substitution (S2, 8%) and omission (O0, 2%) is added up, the chance to lose metaphors in WT will increase to 66%. The final translation done in this way may be easy for English readers to understand, but its language sometimes remains plain and straightforward, which results in a bolder, more straightforward, and passionate Du Liniang in the TT.

## **5. Conclusion**

Metaphor, an important means to comprehend the mind style of a character in the ST, can also (re)shape his/her literary character in the TT. This corpus-based analysis of Du Liniang's ego, id and super-ego metaphorical mind styles reveals that transplantation and explicitation are the most common operational norms in translation. In BT, transplantation is applied consistently to all metaphorical mind styles with two variants of explicitation as its main supplements, which effectively portrays a sincere, gentle, sensitive, restless but reserved Du Liniang in TT. However, WT often employs explicitation, especially the second variant "to discard the metaphorical expression and disclose the mapping relation" (E2). The character of Du Liniang constructed in this way is more straightforward in the ego, more passionate and even slightly sensual in the id, and bolder in the super-ego than that in ST.

Our motivation analysis reveals that the semantic congruence between two language systems regarding human perceptions and instincts facilitates two translators' choice of transplantation with high frequency for the ego and the id types of mind styles. However, the cultural incongruence impels them to opt for explicitation for the super-ego mind style. This mechanism accounts for the commonality between BT and WT, but their divergent views on translating imagery affect their ways of translating metaphorical mind styles. Birch emphasizes "adequacy" without compromising "acceptability", thus preferring transplantation, while Wang

prioritizes “acceptability”, hence employing explication extensively.

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