

A Corpus-Based Study of the Chinese Translation of Color Metaphors in Shakespeare's Plays

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Abstract: Metaphor is a fundamental cognitive concept and this study utilizes a corpus-based approach to explore the vibrant color metaphors used in Shakespeare's plays, as well as the Chinese translations of these metaphors by Liang Shiqiu, Zhu Shenghao, and Fang Ping. The primary focus of this analysis is on the translation methods and strategies employed by these three translators, with an emphasis on how they transfer the form, content (i.e., function), and meaning of the color metaphors into Chinese. Both rhetoric and conceptual metaphors are examined to provide insight into the translation practice of these three individuals. It found that there exists a significant similarity among the three translators in literally translating a majority of the color metaphors in Shakespeare's plays; however, distinct differences emerge in their adoption of de-metaphorization while translating nonconforming color metaphors. Three major factors are discussed to account for the similarities and differences in translating color metaphors: (1) the shared cultural experiential sources for the color metaphors in English and Chinese cultures; (2) the universality of metaphorical thinking among people from different cultural backgrounds; (3) the skopos (purpose) of the three translators in translating Shakespeare's plays during various historical periods. This study has significant implications for global corpus-based drama studies and metaphor studies, as well as corpus translation studies.

Keywords: Color Metaphor, Corpus, Chinese Translation, Shakespeare's Plays, Liang Shiqiu, Zhu Shenghao, Fang Ping

1. Introduction

Metaphor is conventionally understood as a kind of rhetoric. In essence, metaphor is a cognitive concept. As the famous Chinese linguist Chen Wangdao [1] clearly states in his book *An Introduction to Rhetoric* ('xiuci xue fafan'): "Since the object of thought has a similarity with another thing, and when speaking or writing, we use this 'another' to compare with the object of thought, which is called 'piyu' (trope) in Chinese". Chen Wangdao [1] further emphasizes that metaphor, a kind of "piyu" (trope), is much more profound than a simile.

Since the 1980s, scholars worldwide have probed into metaphor from the purely linguistic level to the cognitive level. Studies on metaphor from a cognitive perspective were initiated since the publication of the two American cognitive linguists Lakoff and Johnson, their co-authored masterpiece about metaphor, *Metaphors We Live By* published in 1980.

Lakoff & Johnson [2] proposed the term "conceptual metaphor" and argued that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another". In their view, language, concepts, and various activities are all metaphorically structured; metaphors are not just words used by human beings; metaphors are the embodiment of human concepts. That is to say, metaphors are conceptual and related to all cognitive activities such as psychology and thinking. In addition, the reason why metaphors can be realized via linguistic expressions is that there are various metaphors in the human conceptual system. In 1999, Lakoff & Johnson [3] published another book *Philosophy in the Flesh: Its Challenge to Western Thought* and proposed that "embodied philosophy" is the foundation of cognition, which laid a solid experiential and cognitive foundation for metaphorology, the study of metaphor.

Newmark [4] argues that "metaphorical translation is the epitome of all language translation" and outlines seven

common methods of translation of stock metaphors. Similarly, Schäffner [5] points out that the concept on which a particular metaphorical expression is built is very relevant to metaphorical translation, and emphasizes that the difficulty of metaphorical translation lies in the existence of linguistic and cultural differences between the source and target languages. In China, Wang Bin [6] uses the "conceptual integration" model to explain the translation process; Zhou Hongmin [7] reveals the general algorithmic process, the constraint mechanism, and the expressions of metaphorical meaning in Chinese from the cognitive perspective, to expand the scope of metaphorical translation research and reveal the deeper mechanism of metaphorical translation. Furthermore, Wang Yin [8] proposed a cognitive linguistic model of translation based on the basic viewpoints of experiential philosophy and cognitive linguistics and talked about how to interpret the "cognitive world" of the original text to better translate the culturally rich expressions. Despite the increasing attention to metaphorical translation research, however, not many studies have been conducted on the metaphorical translation of color concepts, and much fewer on the metaphorical translation of color using the corpus approach.

Given this, this study adopts a self-built parallel corpus, namely, "English-Chinese Parallel Corpus of Shakespeare's Plays", to extract some frequently-used English color words from 23 Shakespearean plays. It attempts to find out the conceptual metaphors hidden behind these color words, and to compare and contrast three Chinese translations of Shakespeare's plays. The three Chinese translations were rendered respectively by Liang Shiqiu, Zhu Shenghao, and Fang Ping in different periods. The present study attempts to answer the following three questions:

- 1) What and how the color metaphors are used in Shakespeare's plays?
- 2) How are the color metaphors translated by the three different translators? What are the major translation strategies taken by the translators?
- 3) What can be accounted for the similarities and differences between the three Chinese translations of Shakespeare's plays, if any, in rendering color metaphors?

2. Literature Review

Metaphor, a typical rhetoric means in human communication, is one of the essential cognitive ways for human beings to know, understand and experience the world. Metaphor is not only widely used to facilitate people's reasoning and guide people's behavior, but is also employed to generate new perspectives and help people find new methods to analyze and solve problems, and stimulate new ideas for research and innovation [9]. Since it originates from thoughts, the power of metaphor comes from the conscious and deliberate rather than unconscious use of a given metaphor [10].

2.1. Conceptual Metaphor

According to Lakoff & Johnson [2], metaphor is in nature conceptual and exists in the human conceptual system. Therefore, metaphor is not only a sort of word humans use, but more importantly reflects various concepts in human mind, which is closely related to human cognitive activities, including people's mentality and thinking. Contemporary metaphor theory also holds that metaphor, generated via the mapping from a source domain to a target domain, demonstrates how people utilize one cognitive category to construct or interpret another cognitive category. The basic proposition of his view of conceptual metaphor, or Conceptual Metaphor Theory (CMT), is that metaphor is not only a matter of language but a matter of thought, a cross-domain mapping of conceptual systems. Therefore, the study of metaphor is two-dimensional in its essence [11].

Conceptual Metaphor Theory focuses on static and context-free conventional metaphors but ignores the reasoning process of the communicative subject, namely, language users, in specific contexts [12]. In a metaphorical structure, two seemingly dissident objects are interwoven in some sense. The fundamental account for such an interrelation lies in the fact that people can cognitively associate the two objects and make full use of this association to interpret their relevance. In this way, people can articulate their understandings and feelings. The diverse articulations are the metaphorical expressions, that is, the realization of metaphors in terms of linguistic expressions. For example, Zhang Qian [13] explores the conceptual metaphor behind the languages used to describe how Chinese people fought against the epidemic of COVID-19 and abstracted the metaphor "Epidemic Prevention and Control Is A War". This study concludes that the concept "epidemic prevention and control is war" reflects China's policy and measurements in combating the epidemic and China's stance towards protecting the people by using words that are commonly used in the WAR field.

Currently, metaphor research has gradually shifted to empirical research. By examining the types of metaphorical experimental paradigms, research topics, variables, and data collection methods, Hou et al. [14] attempted to depict the current status and trends of metaphor studies by means of experiments in the international academic community and discussed the development direction of metaphor studies and the implications of experimental methodology to metaphor research in China.

2.2. Color Metaphor

Color, a universal natural phenomenon, has the potential to map human surface perception and inner experience of the external world. Words indicating color, named as color terms in the present study, bear two major functions, that is, denotative of color in the real world and connotative of the meaning behind a color. That is to say, color terms are not only concrete indications of specific colors of the real world but also abstract expressions of the color observer's cognition

and experience of a specific color. People from different cultural backgrounds tend to have similar understandings of the denotative meaning of a color term since humans share a similar experience of seeing color via eyes and know the color via the cognitive process. However, the abstract meaning of and implied meaning beyond color terms are convergent on the language and culture that produce the color terms as well as the understanding and experience of the individual color observers.

More often than not the same color terms in different cultures are endowed with quite different meanings or connotations, given the differences in nationalities, physical and mental experience, ideology, etc. Therefore, it is highly likely that the same color term bears dissimilar, even conflicting, metaphorical meanings in different language and culture systems. Color metaphors involve cross-conceptual domains and there is a strong association between the color and what the color projects. Sherman & Clore [15] designed an experiment to examine subjects' responses to words denotative of morality, which were presented in different colors, and found that the subjects seem to have a quicker response to morality words represented in white and immorality words represented in black. Similarly, Song et al. [16] also explored people's sentiments when the words indicating different emotions are presented by different colors. The experiment results show that subjects tend to judge the faces expressing positive feelings as much lighter, and the faces conveying negative feelings much darker. The Chinese scholars Yang et al. [17] used Stroop and implicit association test (IAT) to explore the metaphors expressed by Chinese words denoting different sizes and the metaphors hidden in Chinese color words, and found that the abstract concept of power can be metaphorically represented by words denotative of size and color words. Specifically, in Chinese culture, people tend to metaphorically represent high power with "da" (big-sized) and golden color, and low power with "xiao" (small-sized) and gray color [17].

3. Research Design

This study attempts to conduct quantitative and qualitative analyses of Liang Shiqiu's, Zhu Shenghao's, and Fang Ping's translations of the color metaphors in 23 Shakespeare's plays. The adoption of the corpus method can largely ensure empirical support for the analysis of the three translators' rendering of various kinds of color metaphors in these plays, and help to interpret their translation behaviors in this regard.

3.1. Materials

In the present study we built a parallel corpus of Shakespeare's plays, covering 23 Shakespearean plays and the corresponding Chinese versions, translated respectively by Liang Shiqiu, Zhu Shenghao, and Fang Ping, given that all 23 Shakespeare's plays were translated by the three translators though in different periods. Specifically, the 23 plays contained in the "English-Chinese Parallel Corpus of Shakespeare's Plays" include comedies, tragedies, and

historical dramas. The 23 plays of Shakespeare are *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *Coriolanus*, *Cymbeline*, *The First Part of Henry the Fourth*, *The Second Part of Henry the Fourth*, *Julius Caesar*, *The Life and Death of King John*, *Measure for Measure*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Prince of Tyre*, *The Tragedy of King Richard the Second*, *The Comedy of Errors*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Tempest*, *Timon of Athens*, *Titus Andronicus*, *Twelfth Night*, *Two Gentlemen of Verona*, *The Winter's Tale* [18].

Zhu Shenghao, born in 1912, started to translate Shakespeare's plays in his twenties. August of the year 1936 saw his first translation of Shakespeare's play, *The Tempest*. However, under the turbulent circumstances caused by the War of Resistance Against Japan at that time, many of Zhu Shenghao's translation drafts were destroyed by the war. Under the harsh living condition and his weakening physical condition, Zhu Shenghao underwent many twists and turns in translating Shakespeare's plays. However, he still persisted in rendering the great works of Shakespeare to the general public of China. By the last moment of his life in 1944, he had finished translating 31 Shakespeare's plays in prose style. The manuscripts of his translations got published for the first time in 1947, and later his translations of Shakespeare's works were published by many other presses. In the present study, Zhu Shenghao's translations were selected from *The Completed Works William Shakespeare* [19] published by People's Literature Publishing House in 1978 and republished in 1994, which was composed of Zhu Shenghao's translations of 31 Shakespeare's plays and translations of Shakespeare's sonnets and narrative poems rendered by other translators.

Liang Shiqiu, born in 1903, spent about 37 years in all in translating the complete works of Shakespeare, including plays, sonnets as well as narrative poems. Experienced in translation, Liang Shiqiu conducted the project of translating Shakespeare during the years 1930 and 1934 at the National Qingdao University in China and finished translating 4 comedies and 4 tragedies of Shakespeare before the year 1937 when the War of Resistance Against Japan broke out. Then his translation project was forced to suspend. Later after the founding of the People's Republic of China, Liang Shiqiu had the opportunity to resume the project. Finally, he finished translating 40 works of Shakespeare, including 37 plays, till the year 1967. The first edition of Liang Shiqiu's translation of *The Completed Works of William Shakespeare* was published in 1967 by Taiwan Far-East Book Company, and his translations appealed to a wider readership all over Taiwan. Many years later, China Radio and TV Press got copyright permission from Taiwan Far-East Book Company and published in 2001 a bilingual edition of Liang Shiqiu's translations of the complete works of Shakespeare, covering 37 plays [20, 21]. In this study, this bilingual edition was chosen as the material source to collect Liang Shiqiu's translations of 23 Shakespeare's plays.

Fang Ping, born in 1921, was a committed translator. He started to translate Shakespeare's plays in the 1950s. During around 30 years of translating Shakespeare, his translations of

Shakespeare's plays were published in succession. While he was committed to blue-penciling Zhu Shenghao's translations of Shakespeare's plays, the edition that was published by People's Literature Publishing House in 1978, Fang Ping was undertaking as the editor the editing and publishing of *The New Complete Works of William Shakespeare*. This edition was published in series, 12 books in all, by Hebei Education Publisher in 2000, covering most of Fang Ping's translations and some other translators' renditions of Shakespeare's works. What singled out Fang Ping's version of Shakespeare's plays is that Fang Ping was the first translator who attempted to translate Shakespeare's blank verse in the form of Chinese poems. Fang Ping selected the poetic style, aiming to achieve sorts of equivalence in verse style with Shakespeare's creation of plays. In addition, Fang Ping also supplemented the translations with rich background information and comments, which further demonstrate Fang Ping's appreciation and clarification of Shakespeare's works. In this collection most of the plays were translated by Fang Ping, while some plays were solely translated by other translators such as Tu An, and Wang Yiqun, and some others were translated by the other translators but proofread by Fang Ping. In *this study*, Fang Ping's translations of the 23 Shakespeare plays under discussion are selected from *The New Complete Works of William Shakespeare* [22].

3.2. Research Procedure

Firstly, a parallel corpus of Chinese translations of Shakespeare's plays was built with the use of corpus tools such as ABBYY FineReader, EmEditor, ParaConc, and so on. After the sub-corpora of Shakespeare's plays were built, that is, Liang Shiqiu's translations, Zhu Shenghao's translations, and Fang Ping's translations, the source text and the three target texts were aligned respectively. Then WordSmith Tools 6.0 was used to calculate the corpus size and STTR (standardized type-token ratio) of the sub-corpora (see Table 1 below).

Table 1. English-Chinese Parallel Corpus of Shakespeare's Plays.

	Types	Tokens	TTR	STTR
Shakespeare's plays	21,276	533,836	3.99	42.02
Liang Shiqiu's translations	20,753	600,855	3.45	43.62
Zhu Shenghao's translations	21,220	659,711	3.22	42.12
Fang Ping's translations	23,093	639,880	3.61	44.26

As can be seen from Table 1, the results of STTR indicate that no remarkable difference in lexical variety seems to be found between the three Chinese translations of Shakespeare's plays. Relatively speaking, Fang Ping's translation presents a bit higher degree of lexical variety in that its STTR is a little higher than that of the other two translations.

Secondly, having built the corpus and obtained the types and tokens data about the source and target texts, we utilized AntConc to obtain the wordlists of both the source and target texts. We screened out from the wordlists the most frequently-used color terms. A total of 368 color terms were singled out, which were divided into two categories, that is,

high-frequency color terms with occurrences above 20 and lower-frequency color terms with occurrences below 20. These color terms mainly indicate colors like black, red, blue, green, yellow, white, golden, brown, and so on. In the present study, the color terms have the same root are all lemmatized and thus counted as the same category of color. For instance, the occurrences of "black" are the total frequencies of "black" and "blackest", and the occurrences of "red" are the total frequencies of "red" and "redness". Table 2 below shows the distribution of color terms in 23 Shakespeare's plays.

Table 2. Distribution of color terms in Shakespeare's plays.

High-frequency color terms	Occurrences	Lower-frequency color terms	Occurrences
black	74	yellow	18
pale	57	blue	16
white	55	grey	12
golden	47	brown	11
green	41	purple	5
red	27	scarlet	2
		rosy	2
		pink	1
Total	368		

Thirdly, we set the above-shown color terms as the node words and searched them via AntConc to get the corresponding concordance lines. Then a manual analysis of the concordance lines was conducted by way of which the concordance lines involving color metaphors were singled out.

Finally, the color metaphors explicitly or implicitly expressed in the selected concordance lines were further analyzed and their translations in the three Chinese versions were compared and contrasted. The strategies adopted by the three translators to translate the color metaphors were explored in detail and the three translators' translation style in dealing with color metaphors was to be examined on the basis of the empirical data.

4. Results

In Shakespeare's dramatic world, many color terms not only indicate the linguistic meaning of the colors but convey explicitly or implicitly rich connotations brought by the color metaphors. In translating color terms, translators shall take into full account the linguistic and cultural differences behind a given color term. The three Chinese translators, Liang Shiqiu, Zhu Shenghao, and Fang Ping translated Shakespeare's plays in difficult situations and periods and their understanding and rendering of the color terms also differ to different degrees.

4.1. Color Metaphors in Shakespeare's Plays

As mentioned above, not all the color terms are metaphorical, nor does a given color term express the same metaphorical meaning in all contexts. A look at the concordance lines with the color terms as the nodes finds that some color terms are merely denotative of colors of the physical world and do not produce any metaphorical meanings

or implications. According to Richards [23], to judge whether a word is used metaphorically, language user can determine whether the word provides kinds of ontology and a metaphor, and whether the ontology and metaphor work together to produce some inclusive meaning. If it is unlikely to distinguish between ontology and metaphor, we can provisionally assume that the word is used in its original sense; if at least two mutually interacting senses can be distinguished, a metaphor can be established. The present study follows this definition to judge whether a color term boasts metaphorical meaning. Provided that a color term conveys kinds of metaphorical meaning, it is categorized as a color metaphor, and the corresponding expression is named and counted as a metaphorical expression. For instance, the color term “green” in the expression “green leaves in spring” simply indicates the objective color of “green”, this occurrence of “green” is not a metaphorical expression. In contrast, “green” in the expression “green power” figuratively refers to money or metaphorically indicates the power of money. Therefore, “green” in “green power” is defined as one kind of green-related metaphor, and the expression “green power” is identified as a metaphorical expression. Meanwhile, inter-rater reliability was taken into account in judging whether a color term bears metaphorical meaning or not. Three raters, including the present author and two professors in the field of rhetoric studies, were involved in the judging process. When a color expression was deemed metaphorical by at least two raters, then it was judged as one metaphorical expression of the given color term.

Following this categorization of color metaphor, we extracted the metaphorical expressions of the color terms shown in Table 2 above and calculated the relevant occurrences of the metaphorical expressions. The results are shown in the following Table 3.

Table 3. Metaphorical expressions of different color terms.

Color terms	Total	Occurrences of metaphorical expressions	Percentage of metaphorical expressions (%)
black	74	40	54.05
pale	57	39	68.42
golden	47	34	72.34
red	27	16	59.26
green	41	10	24.39
white	55	8	14.55
yellow	18	4	22.22
grey	12	2	16.67
scarlet	2	1	50.00
purple	5	1	20.00
blue	16	0	0
brown	11	0	0
pink	1	0	0
rosy	2	0	0
Total	368	155	42.12

Then different conceptual metaphors of a given color term were abstracted in the form A IS B, and the 155 metaphorical expressions (see Table 3) are further categorized according to the color image, the connotation of the color as well as the connotations of the Chinese counterpart of the color term.

After a perusal and analysis of all the concordance lines of the 155 metaphorical expressions in Shakespeare’s plays, we found that these color metaphors can be generally categorized into two classes: (1) Class I, where the metaphorical implications of the color terms or the images symbolized by the color terms in the source culture are the same with or quite similar to those in the target culture, namely, Chinese culture; (2) and Class II, where the metaphorical implications of or the images symbolized by the color terms in the source culture can seldom find an equivalent color metaphor in the target culture, or even contradict with the target culture, or where there exists a linguistic or cultural gap between the source and the target cultures in expressing a given color metaphor. Take “green” as an example. The English phrase “green hope” and the Chinese equivalent “lvse xiwang” possess the same GREEN metaphor, that is, GREEN IS HOPE, which therefore is categorized as a Class I metaphor. However, the metaphorical expression “green hand”, derived from the conceptual metaphor GREEN IS IMMATURITY, has no corresponding metaphorical meaning with that of the Chinese words “lv shou”, which therefore is deemed as a Class II metaphor.

Given the high occurrences of metaphorical expressions relevant to different color terms (see Table 3 above), this section mainly explores the three translators’ rendering of the English color metaphors generated by black, pale, golden, and red. Table 4 below lists the two categories of different color terms. Based on Table 4, a total of 129 metaphorical expressions of color and their Chinese translations are to be further explored.

Table 4. Two categories of different color metaphors.

Color terms	Category	Conceptual metaphors	Occurrences	
black	Class I	BLACK IS EVIL.	23	
		BLACK IS DEATH.	4	
		BLACK IS HEALTH.	4	
	Class II	BLACK IS INFERIORITY.	5	
		BLACK IS TERROR.	4	
Sub-total		40		
pale	Class I	PALE IS TERROR.	23	
		PALE IS SICKNESS.	8	
	Class II	PALE IS SADNESS.	6	
		PALE IS SERIOUSNESS.	2	
	Sub-total		39	
golden	Class I	GOLDEN IS ALLUREMENT.	5	
		GOLDEN IS MONEY.	8	
		GOLDEN IS MAGNIFICENCE.	7	
		GOLDEN IS THE THRONE.	6	
		GOLDEN IS PROSPERITY.	4	
	Class II	GOLDEN IS COMFORT.	3	
		GOLDEN IS PROMISE.	1	
		Sub-total		34
	red	Class I	RED IS ANGER.	4
			RED IS BEAUTY.	3
RED IS HEALTH.			3	
RED IS HAPPINESS.			1	
Class II		RED IS SHYNESS.	1	
		RED IS BLOOD.	2	
		RED IS DISASTER.	2	
		Sub-total		16
Total		129		

4.2. Chinese Translation of Color Metaphors in Shakespeare's Plays

In accordance with the categorization of the two classes of color metaphors under discussion, this section is focused on quantitative and qualitative analyses of the Chinese translation of color metaphors in 23 Shakespeare's plays, attempting to compare and contrast the strategies adopted by the three translators to transfer the color metaphor or de-metaphorize it in the translated texts. A summary of the translators' approaches to translating Shakespeare's color metaphors is made based on the analysis of the three target texts. There are four major translation approaches listed as follows.

(1) *Literal translation*: When the color metaphor of the source text and its corresponding Chinese translation denote the same color and have a similar metaphorical meaning, translators tend to adopt literal translation, aiming to retain the image embedded in the color metaphor of the source text and achieve sorts of formal and functional equivalence between the source text and the target text in the sense of metaphorical connotations. Comparatively speaking, when dealing with color metaphor under the Class I category, translators seem to prefer literal translation.

(2) *De-metaphorization*: When the image projected by an English color term cannot find its counterpart by using a Chinese color term indicating either the same color or a different color, or when there is a lexical or cultural gap of color metaphor between the source text and the target text, translators tend to de-metaphorize the original color metaphor and provide an interpretation of the metaphorical meaning of the source metaphor. In this way kinds of functional equivalence between the source and target texts in the sense of metaphorical meaning can be obtained and the meaning of a foreign metaphor can be understood by the target reader. For example, Fang Ping adopted free translation method to render the metaphorical expression "in golden multitudes" (*Henry IV, Part 1*) as "huanxinguwu de pai cheng duiwu" (meaning to cheerfully line up), making explicit the illustration of the conceptual metaphor "GOLDEN IS MAGNIFICENCE" in the source text. Take another example. Zhu Shenghao translated the metaphorical expression "folly and green minds" (*Othello*) into "wuzhi fu'nv" (meaning ignorant women), thus interpreting the meaning implied by the conceptual metaphor "GREEN IS IMMATURITY".

(3) *Omission*: When the meaning of a color metaphor is

closely related to or repeated by another expression within the same clause or sentence, for instance, the collocations of the color term, translators may omit the metaphor and convey the kernel meaning of the whole sentence where the color term is used. In addition, if the metaphorical meaning of a color term in the source text is utterly novel to the target culture, the translator may also adopt the omission strategy to focus on the core meaning of the sentence to avoid possible misunderstandings by the target reader. For instance, the color metaphor brought by "green" in the sentence "...have this golden chance and know not why" (*Cymbeline*) was omitted by Zhu Shenghao and the sentence was rendered as "buzhi zenme hui momingqimiao de...." (meaning "know not why").

4.2.1. Translating BLACK Metaphors

"Black" is a color term that is not very popular but frequently used in English-speaking countries, and its metaphorical connotations are abundant. English color term "black" and its Chinese counterpart "hei/heise" are the same in terms of color and the denotative meaning. Specifically, both "black" and "hei" have the following four major meanings: (a) evil; (b) serious, severe or solemn (such as in a funeral); (c) illegal, such as "black money", "hei qian"; (d) healthy, robust, as used in the sentence "Black men are pearls in beautiful ladies' eyes, 'yi ge youhei de nanhai'" (meaning a swarthy boy). However, some meaning or connotation of "black" cannot be verbatim rendered with the use of "hei", for some metaphorical meanings of "black" are new to the Chinese language and culture. For instance, the English word "black" has the implication of inferiority or bad news, such as the "black" in sentences "...are but black to Rosalind" (*As You Like It*) and "the blackest news..." (*Two Gentlemen of Verona*). In the Chinese language, however, "hei" seldom has such metaphorical meanings.

A detailed analysis of the 40 occurrences of "black" with metaphorical meanings found that there are five types of conceptual metaphors relevant to "black", three types belonging to Class I and the other two types under Class-II category. Then a comparison and contrast between the three translations shows that the three translators differed to varied degrees when translating different types of black-related metaphors in terms of wording and translation methods. Table 5 below presents the translators' approaches to rendering BLACK metaphors in the plays.

Table 5. Chinese translations of BLACK metaphors.

Category	BLACK metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping
Class I	BLACK IS EVIL. (23)	Literal translation	13	19	15
		De-metaphorization	8	4	7
		Omission	2	0	1
		Types of Chinese counterparts	10	7	12
	BLACK IS HEALTH. (4)	Literal translation	4	3	4
		De-metaphorization	0	1	0
		Types of Chinese counterparts	1	3	2
		Literal translation	2	3	2
	BLACK IS DEATH. (4)	De-metaphorization	2	1	2
		Types of Chinese counterparts	4	4	4

Category	BLACK metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping
Class II	BLACK IS INFERIORITY. (5)	Literal translation	4	3	4
		De-metaphorization	1	2	1
		Types of Chinese counterparts	4	4	5
	BLACK IS TERROR. (4)	Literal translation	2	2	0
		De-metaphorization	2	1	4
		Omission	0	1	0
	Types of Chinese counterparts	3	2	3	

Seen from the above table, the overall differences between the three translations are not salient, but Fang Ping's translation features a greater variety in wording to convey the metaphorical meanings of "black". For instance, Fang Ping translated the metaphorical expressions under the conceptual metaphor BLACK IS EVIL into "wuhei" (dirty black), "yiji de hei" (as black as an epidemic), "zuidajide" (a crime of the blackest dye), "heixin" (black-hearted), and so on.

Generally speaking, the metaphorical meanings of "black" in different co-texts and contexts are well transferred in the three Chinese versions. Since the metaphors of "black" have similar connotations to a large extent in English and Chinese languages and cultures, it seems that the three translators tend to adopt literal translation method to retain the color metaphors by using Chinese color terms indicative of black and to accurately convey the metaphorical meanings of black.

In translating BLACK metaphors under the Class-I category, especially the metaphors BLACK IS EVIL and BLACK IS DEATH, the three translators tended to select high-frequency and commonly-used Chinese counterparts of "black", including "hei/heise", and "sangfu/fusang" (mourning apparel/ in mourning), either representing the original color metaphors or making explicit the original metaphorical meaning. As for rendering the BLACK metaphors of the Class-II category, Chinese translation methods vary a lot. Specifically, when translating the metaphor BLACK IS INFERIORITY, the three translators still tended to adopt the literal translation by using "hei/heise" to express the connotations of the source text, that is, "Black people are inferior". This tendency can be explained by the fact that in the Chinese society most peasants and farm laborers tend to have dark skin, and thus people with this skin color sometimes are regarded as manual workers of a lower status. For the metaphor BLACK IS TERROR, however, Fang Ping seemed to prefer to de-metaphorize the source color metaphor by paraphrasing its meaning. For example, the metaphorical expression "black tidings/news" was interpreted explicitly by Fang Ping as "terrible or bad news", with no use of any Chinese color terms indicating black. One important account for this de-metaphorization tendency lies in the fact that there rarely exist collocations like "hei xiaoxi" (black news) in Chinese language. However, Liang Shiqiu and Zhu Shenghao sometimes still literally translated the metaphor of BLACK IS TERROR, using Chinese expressions such as "hei", "youhei" (pitch-dark) to highlight the implied meaning of "black", that is, "a bad omen". The following example demonstrates some differences between the three translations in dealing with BLACK metaphors.

Example

Source text:

... No visor does become *black villainy* So well as soft and tender flattery... (*Pericles, Prince of Tyre*)

Liang Shiqiu's translation:

..... 谄媚的甜心密语是 小人最好的面具。.....

Zhu Shenghao's translation:

..... 最是那甘言的谄媚, 越显出居心的奸诡。.....

Fang Ping's translation:

..... 黑心的恶棍使出千百种手段, 没有比甜言蜜语的奉承更恶毒。.....

In this example, Liang Shiqiu de-metaphorized "black villainy" by translating it into an idiomatic Chinese expression "xiaoren" (a villain, a base person), which normally describes someone who is evil and bears ill intention. In this way, the translator made quite clear what the color "black" metaphorically means in this context, by means of which the translator may facilitate the understanding of the target reader. Similar to Liang Shiqiu, Zhu Shenghao also de-metaphorized the black metaphor, BLACK IS EVIL, and rendered it into a Chinese noun group, "juxin de jiangu" (an evil intention harbored). Zhu Shenghao seemed to incorporate the meaning expressed by "black villainy" into the whole co-text and interpret explicitly the implied meaning of the source text. Different from the other two translators, Fang Ping chose to literally translate "black villainy" into "heixin de egun" (black-hearted villainy). By means of literal translation, Fang Ping not only retained the color metaphor and expressed the metaphorical meaning, but also achieved equivalence with the source text at the lexical, syntactic and stylistic levels.

4.2.2. Translating PALE Metaphors

In the Chinese language, the typical equivalent of "pale" is "cangbai". Both English and Chinese color terms of "pale" can mean "being weak, frightened, and depressed". For instance, "pale trembling coward" (*The Tragedy of King Richard the Second*) was translated by Zhu Shenghao into "lianse cangbai de chanli de nuofu", "lianse canbai" meaning "a pale face". However, the metaphorical meanings of English "pale" and Chinese "cangbai" sometimes have quite distinct connotations. In English, "pale" can be used to depict the kind of seriousness of a speaker, while "cangbai" in Chinese seldom has this sense and usage. For instance, "pale" in the line "if you can... be pale" (*Cymbeline*) means "serious", which cannot be translated into its Chinese equivalent color term like "cangbai". We read the concordance lines of "pale" and calculated the different translation methods the three translators adopted to render the PALE metaphor. The results are illustrated in Table 6 below.

Table 6. Chinese translations of PALE metaphors.

Category	PALE metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping	
Class I	PALE IS TERROR. (23)	Literal translation	12	10	10	
		De-metaphorization	11	12	13	
		Omission	0	1	0	
	PALE IS SICKNESS. (8)	Types of Chinese counterparts	15	12	15	
		Literal translation	7	5	6	
		De-metaphorization	1	3	2	
		Types of Chinese counterparts	5	6	5	
		PALE IS SADNESS. (6)	Literal translation	3	3	2
			De-metaphorization	3	3	4
Types of Chinese counterparts	5		4	6		
Class II	PALE IS SERIOUSNESS. (2)	Literal translation	1	1	1	
		De-metaphorization	1	1	1	
		Types of Chinese counterparts	2	2	2	

According to Table 6, noticeably, the literal translation method seems to be the priority for the three translators in rendering PALE metaphors. Seen from the types of Chinese translations of English “pale” in 23 Shakespeare’s plays, the three translations boast a relatively wide range of words to render the metaphorical meaning of PALE metaphors. Relatively speaking, Liang Shiqiu’s translation and Fang Ping’s translation present a higher degree of lexical variety. Furthermore, among the 39 cases of PALE metaphors in the plays, more than half of them express the meaning of “terror”, that is, PALE IS TERROR, vividly portraying the characters’ response to something or someone terrible in a given situation, for instance, being shocked, stunned or frightened. These metaphorical meanings are equivalent to what the Chinese color terms like “cangbai/canbai” (pale) express. In addition to literal translation, de-metaphorization is frequently resorted to by the three translators in rendering the metaphor PALE IS TERROR. Colloquial expressions like “xia de mianru tuse” (one’s face turning pale with fear), “pa de yaoming” (scared to death), “qingmian liaoya” (one’s face is blue and one’s teeth stick far out), are selected in the Chinese translations to vividly and explicitly emphasize the implication of “pale”.

4.2.3. Translating Golden Metaphors

The source domain of the GOLDEN metaphor in English

and Chinese languages is gold, meaning money, glory, and something precious and spectacular. For example, “golden joys” (*The Second Part of Henry the Fourth*) was translated by Liang Shiqiu into “huangjin ban de kuaile de rizi” (golden and joyful days), enhancing the implied meaning of the GOLDEN metaphor. The color gold or golden is also the color of the royal family or the imperial court. Therefore, golden also has the associative meaning of being superior, promising, and having power. In addition, due to the monetary nature of gold, sometimes “golden” also alludes to “(monetary) temptation”, such as the expression “... hath woven a golden mesh to entrap the hearts of men...” (*The Merchant of Venice*), which was translated by Fang Ping as “... zhi cheng le jingse de luowang lai xiupu nanren men de xin...” (weaving a golden net to entrap the hearts of men). furthermore, on certain occasion, “golden” can mean something prosperous or someone promising, as used in the expression “a golden slumber”. However, “jinse” in the Chinese language rarely collocates with words like “shui mian” (slumber/sleep).

We also calculated the three translators’ approaches to translating GOLDEN metaphors based on the analysis of the concordance lines of “golden”. The table below shows the results.

Table 7. Chinese translations of GOLDEN metaphors.

Category	GOLDEN metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping
Class I	GOLDEN IS ALLUREMENT. (5)	Literal translation	5	5	5
		Types of Chinese counterparts	3	4	2
		Literal translation	3	5	6
	GOLDEN IS MONEY. (8)	De-metaphorization	4	1	2
		Omission	1	2	0
		Types of Chinese counterparts	6	4	6
	GOLDEN IS MAGNIFICENCE. (7)	Literal translation	4	5	4
		De-metaphorization	2	1	3
		Omission	1	1	0
GOLDEN IS THE THRONE. (6)	Types of Chinese counterparts	5	4	7	
	Literal translation	4	6	6	
	De-metaphorization	2	0	0	
GOLDEN IS PROSPERITY. (4)	Types of Chinese counterparts	4	3	1	
	Literal translation	2	3	4	
	De-metaphorization	1	1	0	
		Omission	1	0	0
		Types of Chinese counterparts	2	3	1

Category	GOLDEN metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping
Class II	GOLDEN IS COMFORT. (3)	Literal translation	0	0	1
		De-metaphorization	2	2	2
		Omission	1	1	0
	GOLDEN IS PROMISE. (1)	Types of Chinese counterparts	2	2	3
		De-metaphorization	1	1	1
		Types of Chinese counterparts	1	1	1

As is demonstrated in the table, the translators selected different types of Chinese expressions to literally translated most of the metaphors under the Class-I category, retaining the image created by “golden” in the source text. Take the translation of GOLDEN IS MAGNIFICENCE as an example. Liang Shiqiu and Fang Ping used more types of Chinese equivalents of “golden” to convey the metaphorical meanings of golden in the source text, such as “huangjin jiazhou” (golden armor), “huanxinguwu” (rejoicingly), “jinguang shan shan” (glittering) in Fang Ping’s translation, and “yujia” (imperial carriage) and “chizi” (red words) in Liang Shiqiu’s translation. In translating the color metaphor GOLDEN IS PROSPERITY and GOLDEN IS THRONE, Fang Ping only used one type of Chinese color term equivalent to “golden”, that is, “huangjin” (golden). In contrast, Liang Shiqiu’s and Zhu Shenghao’s translations boast a richer lexical variety. Expressions like “jichen” (auspicious moments), “huangguan” (imperial crown), and “wangshi” (royal family) were adopted by Liang Shiqiu and Zhu Shenghao.

As for GOLDEN metaphors belonging to Class-II category, translators tended to de-metaphorize or omit the source metaphors so that the metaphorical meanings of the source text can be better understood by the target reader. Nevertheless, in some contexts, translators also chose literal translation. By literally translating some metaphorical expressions that are foreign to Chinese culture, such as “golden slumber of repose” (*Pericles, Prince of Tyre*), the exotic color metaphor is introduced to the target reader via the Chinese expression “jinse de anmian” (golden peaceful slumber), which is not a commonly-used collocation in the

Chinese language. Therefore, the strategy of literal translation helps to introduce to the Chinese language system the novel metaphor GOLDEN IS COMFORT.

4.2.4. Translating RED Metaphors

Red, is rich in diverse metaphorical meanings in Chinese and English languages, which can express "health", "happiness", "good luck" and other positive meanings. Both the English color term “red” and the Chinese color term “hong/hongse” can express the metaphorical meaning of blessing and auspicious moments. For example, the metaphorical meaning of English expressions like "red-letter days" is similar to that of the Chinese metaphors related to red, such as “hong duilian” (red antithetical couplet), “hong lazhu” (red candle), “hongse hunli fuzhuang” (red wedding apparel), both of which mean “auspiciousness and festivity”. In addition, “red” and “hongse” in both languages mean violence, danger, and anger. For instance, the sentence “... the red glow of scorn and proud disdain go hence” (*As You Like It*) was translated by Fang Ping into “...zhanghong le liandan de wanzhang qiyan” (flying into a rage with a red face). Nevertheless, the red color still possesses rather dissent metaphorical meanings or implications between English and Chinese cultures. Therefore, some RED metaphors in Shakespeare’s plays can hardly be literally translated by using Chinese expression “hongse”.

We analyzed the concordance lines of “red”, classified RED metaphors into two categories, and calculated the different translation methods adopted by the three translators. Table 8 below demonstrates the results.

Table 8. Chinese translations of RED metaphors.

Category	RED metaphors (Occurrences)	Translation methods	Liang Shiqiu	Zhu Shenghao	Fang Ping
Class I	RED IS ANGER. (4)	Literal translation	3	3	3
		De-metaphorization	1	1	1
		Types of Chinese counterparts	3	2	4
	RED IS BEAUTY. (3)	Literal translation	3	3	3
		Types of Chinese counterparts	3	3	3
		De-metaphorization	2	2	3
	RED IS HEALTH. (4)	De-metaphorization	2	2	1
		Types of Chinese counterparts	2	2	3
		Literal translation	1	1	0
	RED IS SHYNESS. (1)	Omission	0	0	1
		Types of Chinese counterparts	1	1	1
		Literal translation	2	2	1
RED IS BLOODINESS. (2)	De-metaphorization	0	0	1	
	Types of Chinese counterparts	1	1	2	
	Literal translation	2	1	1	
Class II	RED IS DISASTER. (2)	De-metaphorization	0	1	0
		Omission	0	0	1
		Types of Chinese counterparts	2	2	1

The above table shows that the three translators shared more similarities than differed from each other in translating

RED metaphors, and they tended to adopt literal translation to render a variety of metaphorical meanings of “red”, such as

“honghong de”, “hong zhe lian” (a reddened face), and so on. As for RED metaphors that are novel to Chinese culture, the three translators also preferred literal translation, by way of which the new RED metaphor is introduced to the Chinese target reader. For instance, “red” in the metaphorical expression “red weapon” (*Julius Caesar*) has the associative meaning of violence and bloodiness, is literally translated by Liang Shiqiu as “xuehong de wuqi” and translated by Zhu Shenghao and Fang Ping both as “xianhong de wuqi”. In this case, the Chinese color terms, “xuehong” and “xianhong”, literally meaning “blood red” and “bright red” respectively, are used in the translations to creatively collocate with “wuqi” (weapon), which can refresh target reader’s understanding of “hongse” in the translations. Similar cases can be found in translating metaphorical expressions such as “red plague”, where “red” implies something disastrous like a plague and other diseases.

4.3. Strategies for Translating Color Metaphors

As stated above, metaphors are closely related to social life and cultural factors, such as regions, humanity, history, and tradition, which make the translation of metaphors more challenging. In this study, literal translation seems to be a priority for the translators to render color metaphors, especially when literal translation can achieve lexical and semantic equivalence between the source and target texts. In translating color terms with a metaphorical meaning and/or

cultural information that is novel to the target reader, translators differ in their decisions on whether to utilize literal translation method, de-metaphorizing the source metaphor, or omit the metaphorical meaning of the source metaphor. Ideally speaking, translators need to not only accurately convey the lexical and semantic meaning of a given color metaphor, but also properly represent the cultural, cognitive, and emotional content behind the color metaphor.

A metaphor is a mapping from the source domain to the target domain, thus generating the metaphorical meaning. Therefore, the metaphorical consciousness of the translators can help them realize to a great extent the mapping of a given metaphor from the source domain to the target domain in the target language and culture systems. In this way, the target readers are likely to understand, appreciate and accept the source metaphor. When translating color metaphors, the metaphor consciousness of the translators leads them to either reproduce or reconstruct the source metaphor by adopting different translation strategies.

In order to compare and contrast the three Chinese translations of the above-listed high-frequency color metaphors related to black, pale, golden, and red, a total of 129 occurrences, we calculated the translation strategies taken by Liang Shiqiu, Zhu Shenghao, and Fang Ping. The following table and the corresponding visualized bar chart demonstrate the frequencies of each translation method used by the three translators in dealing with color metaphors.

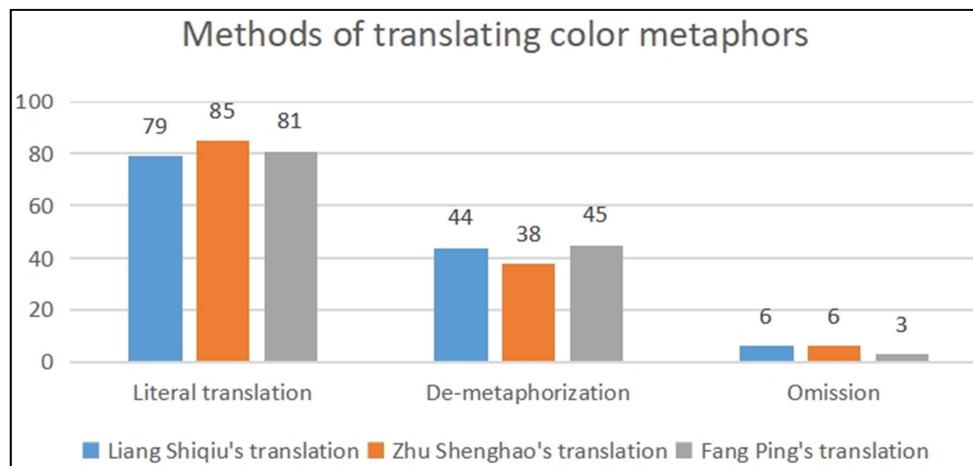


Figure 1. Three translators' methods of translating color metaphors in Shakespeare's plays.

Table 9. Chinese translation methods adopted by three translators.

Translation methods	Color metaphors	Liang Shiqiu (occurrences)	Zhu Shenghao (occurrences)	Fang Ping (occurrences)
Literal translation	Class I metaphor	68	76	73
	Class II metaphor	11	9	8
De-metaphorization	Class I metaphor	37	30	35
	Class II metaphor	7	8	10
Omission	Class I metaphor	5	4	2
	Class II metaphor	1	2	1

As seen from Table 9 and Figure 1 above, around 62% out of the 129 high-frequency color terms are translated by the three translators in a literal way via the use of Chinese color terms as the counterparts of the English color terms. It seems

that literal translation is the same priority for the three translators in handling the color metaphors in Shakespeare's plays. And it may as well be inferred that literal translation serves well the purpose of conveying in the target text the

metaphorical meanings of the color terms and meanwhile retaining the images projected by the color. However, still about one-third of the color metaphors are de-metaphorized by the three translators. In addition, the three translators also omitted some color metaphors in their translated texts.

Given the salient tendency to adopt literal translation and de-metaphorization methods, we further compared and contrasted the two methods used by the three translators' in rendering different types of color metaphors and different categories of color metaphors. The table below shows the results.

Table 10. Literal translation and de-metaphorization methods of translating each color metaphor (%).

	Literal translation						De-metaphorization					
	Liang Shiqiu		Zhu Shenghao		Fang Ping		Liang Shiqiu		Zhu Shenghao		Fang Ping	
Color terms	Class I	Class II	Class I	Class II	Class I	Class II	Class I	Class II	Class I	Class II	Class I	Class II
BLACK	61.29	66.67	80.65	55.56	67.74	44.44	66.67	33.33	55.56	33.33	44.44	55.56
PALE	59.46	50.00	48.65	50.00	48.65	50.00	40.54	50.00	48.65	50.00	51.35	50.00
GOLDEN	60.00	0	80.00	0	83.33	25.00	30.00	75.00	10.00	75.55	16.67	75.00
RED	75.00	100	75.00	75.00	75.00	50.00	25.00	0	25.00	25.00	16.67	25.00

As is clearly presented in Table 10 above, in dealing with Class-I metaphors the three Chinese translators, Liang Shiqiu, Zhu Shenghao, and Fang Ping, share a salient similarity in that they generally tended to more frequently adopt literal translation strategy to translate the four kinds of color metaphors under discussion. As stated above, Class-I metaphors have more similarities than differences in the sense of metaphorical meanings behind the specific color terms between the source text and the target text. This similarity in color metaphors between the English and Chinese languages and cultures accounts for, to a large extent, the tendency of the three translators' taking of literal translation strategy to render the source color metaphors.

As for the adoption of de-metaphorization strategy, especially in de-metaphorizing Class-II color metaphors, the three translators differ from each other to different extents. It seems that they tended to interpret or paraphrase, without the use of Chinese color terms, the color metaphors expressed by "pale" and "golden" under the Class-II category. Specifically, in translating BLACK metaphors, both Liang Shiqiu and Zhu Shenghao more frequently adopted literal translation method than de-metaphorization to deal with both Class-I and Class-II metaphors. However, Fang Ping tended to more frequently use literal translation for Class-I metaphor, and adopt de-metaphorization more often when rendering Class-II metaphors. As for the translation of PALE metaphors, Liang Shiqiu still tended to literally translate the color metaphors under Class-I category and more frequently de-metaphorize the color metaphors under Class II category. However, there is no obvious difference in the use of literal translation nor de-metaphorization in the case of rendering PALE metaphors between Zhu Shenghao's and Fang Ping's translations.

In translating GOLDEN metaphors, Class I metaphors are most frequently literally translated while Class II metaphors are more frequently de-metaphorized by the three translators. For example, in translating the conceptual metaphor GOLDEN IS COMFORT, the three translators de-metaphorized it and interpreted the implied meaning of golden, that is, something making people feel comfortable and peaceful, given that this metaphorical meaning of golden is foreign and novel to the Chinese language. In this case, de-metaphorization helps facilitate the target reader to understand the source text. This strategy, however, may

somewhat fail to introduce to the Chinese readers some rich and meaningful color metaphors used by Shakespeare.

Regarding RED metaphors, all three translators, especially Liang Shiqiu and Zhu Shenghao, preferred to literally translate them into Chinese metaphorical expressions relevant to the red color. One exception lies in Fang Ping's more frequent adoption of de-metaphorization than literal translation in handling Class-II metaphors of red. However, this difference is not rather noticeable.

5. Discussion

Seen from Table 9 and Figure 1 above, the three Chinese translations of Shakespeare's plays, Liang Shiqiu's, Zhu Shenghao's, and Fang Ping's, seem to be similar in the use of literal translation strategy for most of the color metaphors, especially the Class-I metaphors. As for the use of de-metaphorization, the three Chinese translators differ from each other to different degrees. Generally speaking, the similarities and differences between the three translations in rendering color metaphors can be accounted for from three primary factors, that is, the experiential foundation for conceptual metaphor, skopos (purposes) of translation, and target reader.

Human thinking and conceptualization of the world among different peoples or communities is universally shared among different nationalities, though the English and Chinese languages are categorized under very different language families and significant differences can be found in social life, rituals, customs, and individual experience. In terms of color metaphors, some common color terms in the two language systems and culture systems still bear similarities. The concepts hidden in certain color terms, however, more often than not originated from people's experiencing of the world, and these experiences share more similarities than present differences among people all over the world.

People from different cultural backgrounds possess some same or similar life experiences, which lays a solid foundation for diverse conceptual metaphors. Therefore, the use, understanding, and even reconstruction of some commonly-occurred color metaphors such as black, red, and golden are similar to some degree between different linguistic and cultural systems. This similar experiential base for many

conceptual metaphors used in different languages accounts largely for the remarkable tendency of the three translators' adoption of literal translation in rendering color metaphors, particularly metaphors of the Class-I category. In return, this high-frequency use of the literal translation method also confirms the fact that there is an experiential foundation for many conceptual metaphors. Therefore, a conclusion can be drawn that the similar experiential grounding for understanding metaphors for human beings accounts largely for the similarities in rendering a major part of the color metaphors in Shakespeare's plays.

Specifically, when translating a majority of Class-I color metaphors (see Table 10 above), the three translators tended to more often adopt literal translation, reproducing the metaphorical imagery or meaning of the source text, but less frequently de-metaphorized or omitted the source metaphors. One exception lies in the translation of PALE metaphors. Around half of the PALE metaphors under the Class-I category were literally translated by Liang Shiqiu while a bit lower than 50% of the PALE metaphors were translated literally by Zhu Shenghao and Fang Ping respectively (see Table 10). Generally speaking, when translating most of the color metaphors that share a great similarity with their counterparts in Chinese language and culture, the three translators seemed to intend to either represent or directly introduce the source metaphors, thus achieving sorts of faithfulness to the source text and retaining the source metaphorical image as well. Therefore, it is obvious that they made literal translation the first priority to achieve as much as possible equivalence at the form level, expression level, and meaning level.

As for Class-II color metaphors, more differences than similarities can be found between the three translations in the sense of translation strategy. According to Table 10, in Liang Shiqiu's translations, more cases of literal translation are found in rendering BLACK metaphors and RED metaphors of the Class-II category, and more cases of de-metaphorization are found in translating PALE metaphors and GOLDEN metaphors of the same category. In contrast, Zhu Shenghao tended to literally translate Class-II BLACK metaphors and RED metaphors, especially the RED metaphors of the Class-II category, while he more often de-metaphorized GOLDEN metaphors of the Class-II category. As for Fang Ping's translation of color terms in Shakespeare's plays, the literal translation of color metaphors of the Class II category is not as noticeable as Liang Shiqiu's and Zhu Shenghao's translations, especially in translating BLACK and GOLDEN metaphors. In contrast, Fang Ping tended to de-metaphorize Class-II Golden metaphors.

In addition, in dealing with the color metaphors under Class II category, the three translators also often chose literal translation, though many of these color metaphors have no equivalent Chinese color metaphors. One of the reasons for this translation behavior lies in the translators' purpose of translating Shakespeare's plays to China. The three translators shared the primary skopos of introducing Shakespeare, especially Shakespeare's plays to the Chinese public, either

for helping target reader know about the great English poet and playwright or for literary appreciation and study of Shakespeare. To serve this translation purpose, one of the effective ways is to literally translate the source text to retain in the translated texts the original flavor of the source text as much as possible. What's more, by way of literal translation, a variety of novel color metaphors used in English plays can be introduced and finally understood by Chinese readers.

In addition to this shared skopos, the three translators had their unique purposes of translating Shakespeare and their distinctive target readers. Zhu Shenghao focused more on making Shakespeare's plays popularized among the average Chinese people during the special historical period when Chinese people suffered from the Japanese invasion into China. Comparatively speaking, Zhu Shenghao's translations present a more noticeable tendency of literal translation, especially literal translation of Class-II metaphors, so that the richness in different color terms can be introduced to a greater degree to the Chinese people. As for Fang Ping, he attempted to use poetic form to render Shakespeare's use of blank verse, aiming to facilitate the target Chinese reader's feeling and learning better the charm generated by the blank verse in Shakespeare's plays. Therefore, in dealing with some color metaphors, Fang Ping may sacrifice lexical equivalence for style equivalence, which leads to a bit higher rate of de-metaphorization method, especially in rendering Class-II color metaphors. In addition, Zhu Shenghao paid more attention to retaining the meaning and sometimes the syntactic structures or word order in the target text so that the translations may be more helpful for the target reader to appreciate and study Shakespeare's plays. Therefore, strategies of literal translation, de-metaphorization, and omission did not demonstrate rather remarkable differences from the strategies adopted by Zhu Shenghao and Fang Ping.

To be specific, part of the color metaphors, especially Class-II metaphors, are de-metaphorized by the three translators to different extents. De-metaphorization is probably resorted to when the literal translation of the source metaphors, especially the novel metaphors, may hamper the correct understanding of the target reader. Given this, translators sometimes may de-metaphorize the source metaphors by explicitly interpreting the metaphorical meaning of the source text, or simply omit the color metaphor and incorporate the metaphorical into the co-text.

To sum up, Liang Shiqiu, Zhu Shenghao, and Fang Ping tended to frequently literally translate most of the color metaphors Shakespeare used in 23 plays, thence retaining most of the color metaphors and the corresponding metaphorical meaning. In this way, it makes the target reader know and understand the plays' richness in the use of color metaphors, including some fairly novel color metaphors. The similarity in the adoption of literal translation by the three translators also reflects the universality of human metaphorical thinking. In addition, the strategy of de-metaphorizing the source color metaphors was also flexibly adopted by the three translators in different contexts, thus clearly interpreting the metaphorical meaning of the source text.

6. Conclusion

This study utilized a corpus approach to explore the Chinese translation of color metaphors in drama, i.e., Shakespeare's plays. Making as the research object Shakespeare's plays and the three Chinese translations by Liang Shiqiu, Zhu Shenghao, and Fang Ping, this study attempted to conduct a detailed quantitative and qualitative analysis of the translators' rendering of the abundant color metaphors in Shakespeare's plays, 23 in total. It found that Liang Shiqiu, Zhu Shenghao, and Fang Ping all tended to adopt literal translation to render a majority of the color metaphors in the plays so as to reproduce the color images and convey the metaphorical meanings behind the color terms. Generally speaking, the literal translation method is more conducive to integrating the source culture behind the color metaphors into the target culture, and introducing the cultural connotations of the source metaphors into the target language and culture systems. Furthermore, literally translating some color metaphors foreign to Chinese target readers can introduce the metaphorical expressions and the corresponding meanings into the Chinese language and culture systems. In addition, the remarkable similarity in adopting literal translation by the three translators also reflects and proves the statement that metaphor is experiential and that many human behaviors are in nature metaphorical. Translation as a cognitive activity is also metaphorical, and the experiential basis of metaphorical thinking also leads to certain similarities in translating color metaphors.

This study only focused on four high-frequency color terms, which somewhat limits the research scope. In addition, 23 plays but not the complete works of Shakespeare were selected for study. The limitations in terms of materials and research focus indicate the implications for future study of drama translation and metaphor translation. In brief, this study, with empirical data as the basis, has significant implications for improving the methodology of translation studies, and can enlighten drama translation studies and metaphor studies in the future.

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