

# Recovering Lost Pieces: A Reexamination of *Qianshi* Translation From the Register Perspective

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The widespread transmission of information on the web has resulted in the online circulation of the English translations of Taoist divination verses, or *qianshi* 籤詩, in Taiwan, making them easily accessible to international audiences. Due to this change in the location and language of the readership, *qianshi* translation must be examined. Drawing on two studies, namely a small quantitative analysis and register-based qualitative analysis, this study investigated the strategies used to translate idioms and metaphors in *Matsu Qianshi* 媽祖籤詩. The results of the quantitative analysis indicate that the current translations of metaphors and idioms involves only paraphrasing and omission, with omission being more frequent than paraphrasing. The qualitative analysis reveals that current translations fail to clearly transmit the thematic message at the field level, lack stylistic variation at the mode level, and do not meet the expectations of online audiences at the tenor level. Thus, the translations should be revised to make them more flexible for the intended audiences. This study proposes a set of translations that juxtaposes detailed and concise versions. Those aiming to learn about Chinese culture and appreciate the poetic beauty of the *qianshi* can select the detailed version, whereas those aiming to seek the instructions of the gods can read the concise version. In terms of register, the two-in-one translation set conveys the thematic messages more clearly with variation in the linguistic style that will better suit the needs of diverse online audiences than the current single version of translation. The set of translations provided by this study challenges the static, fixed form of current online *qianshi* translation and adds a dynamic dimension to enrich the originally religious purpose with literary, cultural, and educational functions. This paper concludes with a call to translate *qianshi* to suit purposes other than its conventional, religious ones and to satisfy a diverse range of audiences online who might read these verses.

*Keywords:* *qianshi* translation, idiom, metaphor, register, juxtaposed translation mode

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## 補回遺失的拼塊—— 從語域觀點重新檢視籤詩翻譯

史宗玲

近年來，由於網路資訊廣大流傳，英語籤詩翻譯也上傳至網站。當籤詩的語言及公布地點已經不同於以往，我們實有必要研究目前線上籤詩翻譯的策略是否合宜。本論文使用量化分析及語域為主的質化分析，探討媽祖籤詩中俚語及隱喻的翻譯策略。量化分析結果顯示目前俚語及隱喻翻譯僅使用改寫與省略策略，其中省略策略的使用次數遠高於改寫策略。若從語域理論觀點來檢視，則透露出目前籤詩翻譯在語場層面無法清楚傳遞主旨訊息、在語式層面缺乏風格的多樣性、在語旨層面無法滿足網路上各式各樣讀者群的期望。所以，本論文提出改進方法，並舉例說明。同時，為方便網路讀者有更彈性的選擇，本論文提倡使用詳細翻譯及精簡翻譯兩種版本組成的並列翻譯套組。若讀者欲從籤詩中習得中國文化知識，可以閱讀詳細翻譯版。若讀者只是想從籤詩中獲得神明指示，可以閱讀精簡翻譯版。置於語域理論的框架中，此二合一套組比現行翻譯更能清楚傳達旨意、更具有多樣語言風格、也更適合許多不同的讀者群。本論文挑戰了籤詩翻譯的靜態、固定形式，為其增添動態的維度，並加入文學、文化和教育功能。綜而言之，本論文倡導籤詩翻譯改革，以符合網路上新型態的溝通需求，不再拘泥於過去只能滿足廟宇抽籤者求神問卜的傳統形式。

關鍵詞：籤詩翻譯、俚語、隱喻、語域、並列版本之翻譯模組

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## Introduction

We need to reexamine a translated text when its target audiences, access approaches, and practical functions undergo a change to a new socio-cultural context. Nowadays, Taiwan's divination verses, hereafter called *qianshi* 籤詩, are shifting their access location from temples to websites, so we need to reconsider whether their English translation meets the expectations of varied audiences who visit websites, not temples. *Qianshi* has a long history that can be traced back to the Five Dynasties of ancient China. It has been used to serve the function of fortune-telling and so has gained widespread popularity with the public in Chinese communities. Each piece of *qianshi*, consisting of four lines of either five or seven words, is written by poets and scholars and draws on the stories of Chinese historical figures and relevant allusions (Lin, 2012). *Qianshi* is therefore peppered with metaphors, idioms, and historical allusions. It has been passed down to present times and was transplanted from mainland China to Taiwan by Chinese immigrants. In recent years, to communicate *qianshi* to the world under the impact of globalization, English and Japanese versions of *qianshi* have been uploaded online in Taiwan. Because *qianshi* translation is attracting the international audience's interest and attention, maintaining the quality of the translation cannot be underestimated.

A host of theses in Taiwan have addressed the literary tradition and cultural elements of *qianshi*, with Chen (2006) exploring the value and multi-level meanings of the stories in *qianshi* and Wang (2000) probing different socio-cultural implications of *qianshi* accessible from different regions of Taiwan. Additionally, Teng (2012) discusses the metaphorical symbols of divination poetry from the perspective of Jungian interpretation of dreams; Chen (2008) investigates historical allusions and idioms, and Luo (2006) explores the literary features of divination poetry. The above theses have revealed scholarly insights into the literary and cultural aspects of

*qianshi*, but these scholars only use the Chinese texts of *qianshi* in their analyses. One article (Shih, 2011) has discussed *qianshi* translation by analyzing the translation strategies from the perspectives of normalization, explication, simplification, and explication. The present research, however, in a different vein, investigates the strategies used to translate idioms and metaphors in *qianshi* from the perspective of the register theory. This study of the current online English translation of 100 *Matsu Qianshi* 媽祖籤詩 finds that the translation is inadequate both functionally and stylistically. To improve the flawed translations of these texts, revisions are suggested in this paper and an alternative set of juxtaposing translations is proposed.

*Matsu Qianshi* was chosen because it has gained great popularity with people island-wide in Taiwan. Matsu is the Sea Goddess and is highly honored by Taiwanese people. In early times, many Taiwanese people lived by fishing and worshipped Matsu to protect them while on the sea. People believed that Matsu's guidance and advice helped them prevent danger or reduce their risk in life on fishing journeys. However, with advances in fishing technology in the modern era, people no longer merely rely on Matsu for advice in fishing. Moreover, driven by the globalization of local culture, an English translation of *Matsu Qianshi* has been posted on the web attracting the attention of a wider audience. It is open to different groups of audiences who have different expectations about *qianshi*, so the functions of *qianshi* translation are being expanded to different contexts. Since the poetic *qianshi* contains meaningful idioms and metaphors, it attracts Western internet users, who want to learn Chinese culture. Thus, *qianshi* can be used by religious audiences who ask for instructions from the gods and by non-religious audiences who wish to learn Mandarin and Chinese culture or have an appreciation of poetic aesthetics. In view of the expanding functions of English *qianshi* accessible on the web, the present research investigates whether the current English translation of *Matsu Qianshi* can achieve the multiple functions to meet the needs of varied groups of audiences. If not,

some revisions can be suggested to improve the status quo.

With this purpose, the present research examined the functional and stylistic presentation of the English translations of idioms and metaphors from the perspective of register to find out whether the translations of idioms and metaphors lack multiple functions and show an inadequate range of styles. It holds that the original idiomaticity and symbolic effect of the special expressions should be retained so that diverse audiences can use the *qianshi* translation for Chinese idiom learning, cultural knowledge acquisition and aesthetic appreciation. As a result of the investigation into whether the current translation method meets the needs of diverse groups of web audiences, the present paper proposes a new translation set that juxtaposes the concise rendering with a detailed translation. The detailed version explicates the content with annotations whereas the concise version delivers the core message. The two-in-one set provides two versions simultaneously, so the audience may make a flexible choice to meet their individual needs. Two research questions (RQs) were raised to frame the investigation:

RQ 1: When explored from the register perspective, what functional inadequacies are shown in the current translations of idioms and metaphors in *Matsu Qianshi* without stylistic variation, and how can we revise them?

RQ 2: What alternative mode of *qianshi* translation can be recommended to endow it with multi-functions and suit the needs of diverse groups of audiences when examined from the perspective of the register theory?

The answer to question one discloses functional and stylistic inadequacies in the current translations of idioms and metaphors. Thus, revisions are suggested using some examples. The answer to question two probes how the linguistic styles in the proposed alternative translation mode are more accommodating as they meet the pluralistic communication situations where web audiences read *qianshi* translation to achieve various purposes.

## Literature Review

In this section, the basic concepts of the register theory are introduced since the current online translation of idioms and metaphors retrieved from *Matsu Qianshi* are investigated from the register perspective. Additionally, the analysis focuses on the translation of idioms and metaphors, so the definitions and the appropriate translation strategies proposed by some scholars are discussed.

### Idioms and Metaphors

#### *Definitions of Idioms and Metaphors*

It is important to point out the differences between idioms and metaphors. Idioms are mostly common sayings or expressions that consist of some words that have a specific meaning but cannot be understood based on the meaning of each word. Metaphors are forms of comparisons that present one thing but symbolize another thing.

Specifically, an idiom is peculiar to a language, a region, or a people. For Seidl and McMordi (1988), an idiom is defined as “a number of words which, when taken together, have a different meaning from the individual meaning of each word” (pp. 12-13). An idiom is also defined as “two or more words together that, as a unit, have a special meaning that is different from the literal meaning of the words separately” (Brenner, 2003, pp. 4-5). Since idioms are formed through a long period of evolution, they carry well-known meanings easily understood by local people, but not by international audiences. In *qianshi*, some idioms, e.g., *guiren* 貴人 (benefactor) and *gaoren* 高人 (remarkable people), are used to add cultural value to the verse. Such idioms carry one type of cultural reference and are viewed as an important part of Chinese cultural heritage.

A metaphor, briefly defined, is a transfer of a noun from one object to another (Aristotle, 384-322 B.C.E./1996). In practice, a metaphor is “a transfer of a name of an object/phenomenon to another object/phenomenon on the basic similarity between them” (Shelestiuk, 2006, p. 334). For Black (1990), metaphors create similarity but do not state pre-existing similarities. Simply put, metaphors use a familiar concept to express another concept, so reinterpretations are involved in the process of comprehending metaphors. For example, “you are a plum tree” uses the symbol of the plum tree to suggest a person’s noble character and unrelenting perseverance. There are allusion-based metaphors that are commonly understood as a reference to something presumably known to the interlocutor or reader. These are frequently extracted from literature and mythology, and show the similarity between a historical fact and the real fact (Shelestiuk, 2006). Metaphors in *qianshi* are used to help readers understand abstract concepts by means of concrete terms. Additionally, they may have an aesthetic effect on readers.

### ***Strategies Used to Translate Idioms and Metaphors***

Idioms and metaphors have culture-specific characteristics, so their translation is a challenging task. Baker (1992) proposed five strategies for idiomatic translation, including (a) using an idiom of similar meaning and form, (b) using an idiom of similar meaning but dissimilar form, (c) translation by paraphrase, (d) translation by omission, and (e) strategy of compensation. In the corpus Baker (1992) analyzed, the first strategy was used to produce the best translations of idioms, but idiomatic equivalents were difficult to find in the target language (abbreviated as TL). The third strategy was the one most commonly used. Briefly, Baker’s (1992) strategies considered the importance of recreating the original idiomatic form for stylistic reasons and adapting the original idiom for conceptual reproduction.

Newmark's (1988) seven procedures, listed in the order of preference, are often applied to the translation of metaphors. The procedures include: (a) reproducing the same image in the TL, (b) replacing a source language (abbreviated as SL) image with a standard TL image, (c) translating a metaphor into a simile, (d) translating a metaphor as a simile along with its sense, (e) converting the metaphor into sense, (f) deleting the metaphor, and (g) combining the same metaphor along with its sense. For Newmark (1988), retaining the original image was most preferable, and omission was risky as it removed the symbolic and aesthetic effect of metaphors. For Al-Hasnawi (2007), the translation of a metaphor could be handled using a simile, a paraphrase, a footnote, an explanation, or—as a last resort—omission.

Metaphors and idioms in *qianshi* draw their background information from Chinese culture, so their translations can use the strategies that are often used to address cultural references. For Baker (1992), the strategies used to render culture-specific items include (a) translation by a more general word/superordinate, (b) translation by a more neutral/less expressive word, (c) translation by cultural substitution, (d) translation using a loan word or loan word plus explanation, (e) translation by paraphrase using a related word, (f) translation by paraphrase using unrelated words, (g) translation by omission, and (h) translation by illustration. Jin (2003) proposed the strategies of the word-for-word translation, replacement, adding words, communicative translation, and use of equivalents to tackle the translation of cultural references. He prioritized the first strategy because it reflected the cultural characteristics and the rhetorical style of original cultural expressions. Zhou (1995) held a similar view that the best solution to the cultural translation problem was the use of the literal translation that made the translation from Chinese into English preserve the exotic flavor and original linguistic characteristics. In this paper, the author argues that if *qianshi* translation uses more strategies proposed by the above scholars, it can present varied linguistic styles and so is more suited for diverse communication situations on the web.



## The Register Theory

We cannot discuss the translations of metaphors and idioms independent of their communicative situations, so this paper analyzes translation strategies from the functional perspective of the register theory. The term “register” means “a variety of language, corresponding to a variety of situations” (Halliday, 1985, p. 29). In Halliday’s (1978, 1985) view, register conveys a concept that different types of linguistic expressions should be used to communicate with people who are engaged in different activities that occur in different disciplinary domains. Register can be explored in the light of a change in the use of language due to the changed ways of communication. Different types of linguistic expressions should be chosen to keep in line with different communication situations in different contexts (Hatim & Mason, 1990). In brief, the concept of register suggests that “language use varies as its context varies” (Hatim & Munday, 2019, p. 75).

Register finds an equivalent of the restricted language in an appropriate style to achieve a type of speech function (Firth, 1957). For Halliday (1978), the theory of register identifies some principles that govern how the language we use varies according to the type of communication situation. Halliday and Hasan (1976) claimed that a register was connected to three important aspects of a speech situation: field, mode, and tenor. The three variables describe the relationships between language functions and linguistic forms. Field suggests the nature of a social action that is taking place in a specific situation; tenor indicates the participants in a transaction or their characteristics, statuses and social roles while mode refers to what participants expect a language to do for them in a certain situation or in a language activity (Halliday & Hasan, 1989). For Almurashi (2016), field means the topic or what is being talked about; tenor refers to those who are engaged in the communication, and mode is the role a language plays in a person-

to-person interaction along with its linguistic form (spoken or written). In Guazziari and Taylor's (1998) view, field means the subject matter addressed while tenor indicates the social relation between participants in a speech situation, and mode, the rhetorical form, including expository, instructive, and persuasive languages.

In this paper set within the register-based research framework, field means specific themes that are addressed in *qianshi*; tenor, the international audiences who read *qianshi* translation; and mode, the linguistic style or the presentational way of *qianshi* translation. It is hard to know who will read online English *qianshi* translations. We surmise that the international audiences might include those who are curious about it, those who want to consult it for life guidance, those who want to learn Mandarin and Chinese culture from it and those who just want to appreciate its poetic beauty. The different types of audiences would have different feelings and expectations about the English *qianshi* translation. To meet the diverse expectations, it is suggested that various translation strategies be used to handle the translation. Overall, this paper examines whether or not the dominant thematic message in the official version of *qianshi* translation is clearly conveyed, and, if not, what recommendations can be suggested.

## Methodology

### Collected Data

The present paper collected 32 idioms and 29 metaphors from 100 *Matsu Qianshi*, a text that is posted on the governmental website (The Ministry of the Interior of Taiwan Government, n.d.). This translated version released from the official website is more reliable than other versions posted on the websites of private religious facilities. The entire sentence that contains idioms or/and

metaphors is shown as an analytical unit, so readers can understand the meanings of special expressions better. For example, *gurou* 骨肉 (lit. kinsfolk) is contained in a sentence *Gurou yuanhe you yixin* 骨肉緣何有異心 (lit. why the kinsfolk do not reach a consensus), so the translation of the entire sentence is shown. However, the analysis concern is how the idiom, *gurou*, is translated.

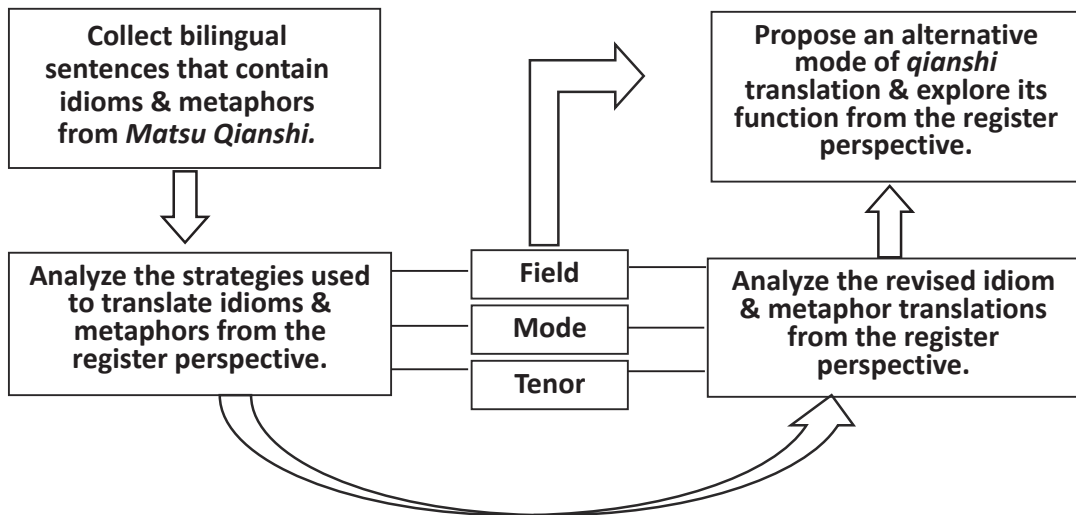
Many scholars (Cacciari & Glucksberg, 1991; Kovács, 2016; Kvetko, 2009; Lakoff & Johnson, 1980; Shelestiuk, 2006; Steen, 1999) have proposed ways of classifying idioms or metaphors. For example, Lakoff and Johnson (1980) classify metaphors into three categories: structural, orientational and ontological metaphors, based on the cognitive linguistic view. From a different perspective, the author here classifies the collected idioms and metaphors based on their thematic implications. The theme-based classification helps us easily probe whether the thematic implications of idioms and metaphors are adequately transferred from SL into TL. Notably, each *qianshi* might deal with more than one theme, so the classification in the present paper is based on the dominant theme of each *qianshi*. The thematic categories of collected idioms and metaphors encompass social relationships, careers, destiny, marriage, family, wealth, and fame, which represent the important aspects of daily human life. According to the dominant-theme-based classification of idioms, there are seven destiny-themed idioms, 11 social-relationship-themed idioms, five fame-themed idioms, three career-themed idioms, five conduct-themed idioms, and one family-themed idiom. In accordance with the same method of classification of metaphors, there are seven destiny-themed metaphors, seven career-themed metaphors, six conduct-themed metaphors, three wealth-themed metaphors, four fame-themed metaphors, one social-relationship-themed metaphor, and one marriage-themed metaphor. The sentences that contain the above 32 idioms and 29 metaphors with their online English translations were collected for strategy analysis from the register perspective.

## Research Methods and Procedures

The present research draws on two studies—a small quantitative analysis and a register-based qualitative analysis, taking *Matsu Qianshi* translation as a case study. The quantitative analysis uses statistical results to gauge the frequencies of the strategies that are used to translate idioms and metaphors. The register-based qualitative analysis probes the factors that cause the stylistic and functional inadequacy in the current translations of idioms and metaphors in *Matsu Qianshi*. Figure 1 shows the procedures of the present research.

**Figure 1**

*The Procedures of This Research*



As shown above, the research procedures started with collecting the sentences that contain idioms and metaphors and their online English translations. This step was followed by an investigation of the frequencies of the strategies used to render idioms and metaphors. The third step was a probe into the reasons that had hindered the idiom and metaphor translations from meeting the expectations of

diverse groups of international audiences. To compensate for the stylistic flaw and functional inadequacy, revisions were recommended. The strength of effective communication in the revised translation was illustrated from the perspectives of field, tenor and mode. The final step was a proposal for an alternative style of *qianshi* translation consisting of concise and detailed versions.

In short, the present research was conducted to disclose the stylistic, thematic, and functional inadequacy of the current *Matsu Qianshi* translation posted on the web. The author has tried to compensate for this deficiency by recommending revisions and proposing a remedial measure.

## **Findings and Discussion**

### **Functional Inadequacy and Compensatory Strategies**

In response to RQ1 regarding the strategies used to render idioms and metaphors in the current online *Matsu Qianshi* translation, the findings showed that for 56.25% (18/32) of the idioms and 55.17% (16/29) of the metaphors, the omission strategy was used. For 43.75% (14/32) of the idioms, paraphrase was used, while for 44.83% (13/29) of the metaphors, conversion to sense was applied. In short, the current English translations of idioms used either omission or paraphrase, and those of metaphors used either omission or conversion to sense. To verify the findings, two appendixes are enclosed at the end of this paper, with one showing the strategies used to render the collected idioms in the official translated version and in the author's revisions, and the other showing the strategies used to render the collected metaphors in the official translated version and in the author's revisions.

The high frequency of using omission in idiom translation runs counter to Baker's (1992) claim, which argues that the idealistic strategy for translating

idioms should be the use of an idiom of similar meaning and form in the target language, with one of the two least-used strategies being omission. Meanwhile, the omission strategy used with the highest frequency clashes with Newmark's (1988) proposal of retaining the original image as the most preferable strategy used to translate metaphors. Using the omission strategy also conflicts with Al-Hasnawi's (2007) claim that omission is a last resort for the translation of metaphors.

Omission overlooks the original styles and conceptual meanings of both idioms and metaphors. Additionally, the use of paraphrase or conversion to sense, shown in the current translations of idioms and metaphors, only delivers general meanings. The target audiences reading the paraphrased idioms and metaphors can only get the thematic message that is a conventional interpretation of the ethical instructions of the gods. This method of translation meets the expectations of those who are seeking the gods' advice. However, as Mandarin and Chinese culture are receiving increasing attention under the impact of globalization, there might be an increasing variety of international audiences who read *qianshi* translation on the web. The audiences include those who are curious about *qianshi*, those who want to appreciate the aesthetic effect of metaphors, and those who hope to learn about Chinese culture from the socio-historical origins of idiomatic expressions. The lack of stylistic and functional variations in the official version of translation might not satisfy the linguistic and cultural interests of the non-religious audiences. To boost the interest of a wider web audience, we can modify the present translations of idioms and metaphors in *qianshi*.

### ***Current Idiom Translations and Revision Suggestions***

To revise non-translated idioms through omission, four methods are suggested by consulting Baker's (1992) strategies used to translate idioms and cultural references. The methods include: (a) paraphrase and transliteration, (b) idiom of

similar meaning but dissimilar form, (c) transliteration and inserted explanation, (d) paraphrase and footnote. Regarding the revision of the current translations of metaphors, we may consult Newmark's (1988) and AI-Hasnaw's (2007) strategies, including (a) literal translation and footnote, and (b) an idiom of similar meaning but dissimilar form. The six revision methods are illustrated using examples as follows. A stands for the current translation, and B, the revision. RA refers to religious audiences who read *qianshi* to get the instructions of the gods, and NRA, non-religious audiences who read *qianshi* to appreciate its literary aesthetics or/and learn the pronunciation of idioms and Chinese culture.

### *Non-Translated Idioms and Their Revisions With Paraphrase and Transliteration*

Example one shows that two idioms *xiren* 細人 (lit. narrow-minded people) and *koushe* 口舌 (lit. verbal arguments) are omitted in the translation, so their thematic messages cannot be clearly conveyed. Revisions are suggested as shown in Table 1.

**Table 1**

*Non-Translated Idioms of Xiren and Koushe and Their Revisions*

Source Text		Translation	Field	Tenor	Mode
莫近細人增口舌 [Mo jin xiren zeng koushe] (No. 43)	A	None	None	None	Omission
	B	You should avoid arguing ( <i>koushe</i> ) with unreasonable people ( <i>xiren</i> ).	Social relationship	RA & NRA	Paraphrase and transliteration

Due to the omission of idioms, their implicit social-relationship theme cannot be effectively conveyed. The revisions use the strategy of paraphrase to render *xiren* and *koushe* as “unreasonable people” and “arguing,” so the meanings of the two idioms can be clearly presented. However, they do not preserve the original idiomatic forms.

To compensate for the loss, two transliterations——*xiren* and *koushe*——are added, helping some audiences to learn the pronunciation of the two Chinese idioms. Examined from the field perspective, the revisions help transfer the theme of social relationship clearly——“You should avoid arguing (*koushe*) with unreasonable people (*xiren*).” From the perspective of mode, use of literal translation and transliteration together shows stylistic variation, not only presenting the original meaning clearly but also replicating the original idiomatic form. Examined from the perspective of tenor, the revised translation could meet more audiences’ needs——either to learn Chinese idioms or to understand the instructions of the gods.

***The Non-Translated Idiom and Its Revision With an Idiom of Similar Meaning but Dissimilar Form***

In Example 2, the idiom *sunren zisun* 損人自損 (lit. harm others to harm self) is also omitted in the translation, resulting in the failed conveyance of the thematic implication. Thus, a revision is suggested as in Table 2.

**Table 2**

*Non-Translated Idiom of Sunren Zisun and Its Revision*

Source Text		Translation	Field	Tenor	Mode
損人自損豈非癡 [Sunren zisun qifei chi] (No. 62)	A	None	None	None	Omission
	B	It is silly to harm other people and so <u>do yourself an injury.</u>	Conduct	RA & NRA	Use of an equivalent idiom in English

The revision (version B) is “It is silly to harm other people and so do yourself an injury,” containing an idiom of similar meaning but dissimilar form. The idiomatic match in English, “do yourself an injury,” calls people’s attention to the consequence of harming other people and clearly conveys the conduct-related thematic meaning to



audiences when examined from the perspective of field. Meanwhile, the use of the idiomatic counterpart in English helps re-produce the original idiomatic effect, so international audiences may appreciate the idiomatic aesthetics. The functional diversity meets different groups of audiences' expectations when examined from the perspective of tenor.

### ***The Non-Translated Idiom and Its Revision With Transliteration and Inserted Explanation***

Like the two examples above, the idiom *gurou* is omitted in the translation. Its thematic implication of kinship is lost and needs to be revised as follows in Table 3.

**Table 3**

*Non-Translated Idiom of Gurou and Its Revision*

Source Text		Translation	Field	Tenor	Mode
骨肉緣何有異心 [Gurou yuanhe you yixin] (No. 37)	A	None	None	None	Omission
	B	Why the kinsfolk (gurou) do not reach a consensus	Family	RA & NRA	Paraphrase and a transliteration

Due to the omission of the idiom *gurou* 骨肉 (lit. bone and flesh), the translation (version A) fails to convey its thematic meaning. To revise this, the idiom is paraphrased as “kinsfolk” to convey its semantic meaning clearly. Additionally, to allow some audiences to learn how to say the Chinese idiom, a transliteration *gurou* is added. The revision concurs with the functional theory of register as it communicates the thematic message clearly using a paraphrase and retains the original idiomatic feature using the transliteration. Thus, the revision meets the needs of those who seek fortune-telling and those who want to learn Chinese idioms and culture.

### *The Paraphrased Idiom and Its Revision With an Idiom of Similar Meaning but Dissimilar Form*

Without using omission, some idioms are paraphrased in the text of *Matsu Qianshi*. In this example, the idiom *delong wangshu* 得隴望蜀 (lit. looking to Shu while getting Long) is paraphrased as “Do not covet what you do not have.” Although the paraphrased idiom can communicate the thematic message clearly, it fails to retain the idiomatic trait. This way of translation reduces its function to convey the moral message. To allow international audiences to appreciate or learn its idiomatic form, a revision is suggested as follows in Table 4.

**Table 4**

*The Paraphrased Idiom of Delong Wangsu and Its Revision*

Source Text		Translation	Field	Tenor	Mode
勸君得隴莫望蜀 [Quan jun de-long mo wangshu.] (No. 24)	A	Do not covet what you do not have.	Conduct	RA	Paraphrasing
	B	You are advised not to be as greedy as a wolf.	Conduct	RA & NRA	Use of an equivalent idiom in English

Although the conceptual translation of “Do not overt what you do not have” conveys its thematic meaning clearly from the perspective of field, it limits its function to the delivery of a moral message. To improve the situation, an idiomatic match in English——“You are advised not to be as greedy as a wolf” can be used. Not only does the revision communicate the original concept clearly, but it reproduces the original idiomatic form with an idiomatic equivalent in English. The revision makes the audience able to appreciate the idiomatic beauty and learn the idiom without misunderstanding the thematic message. The revision supports the importance of catering to varied needs of audiences from the perspective of tenor.

In a similar manner, when the idiom *ren you qiansuan tian yisuan* 人有千算 天一算 in No. 66 of *Matsu Qianshi* translation is paraphrased as “Good will be repaid with good, and bad repaid with bad,” it only conveys the thematic message but disallows the audience to learn the original idiomatic form. To compensate for the loss, an idiomatic match in English—“Man proposes but God disposes” can be used so that its communication function can be diversified.

***The Paraphrased Idiom and Its Revision With Literal Translation, an Inserted Explanation and a Footnote***

If an idiom is an historical allusion, its conversion to sense through paraphrase could ruin its cultural value, leading to a huge loss for the audience’s cultural education. The idiom *saiweng shima* 塞翁失馬 (lit. Mr. Sai lost a horse) is an example and can be revised using a hybrid strategy as suggested in Table 5.

**Table 5**

*The Paraphrased Idiom of Saiweng Shima and Its Revision*

Source Texts		Translations	Field	Tenor	Mode
塞翁失馬未為寄 [Saiweng shima wei wei ji] (No. 80)	A	Everything happens for a reason, and it might be a blessing in disguise.	Career	RA	Paraphrasing
	B	Mr. Sai lost a horse, but the loss was not certain. Note: In a Chinese legend, Mr. Sai lost a horse, but some days later, the horse brought back another horse.	Career	RA & NRA	Using a counterpart idiom and adding a footnote

The above example shows that the idiom *saiweng shima* is paraphrased as “Everything happens for a reason.” The conceptualized translation does not preserve the original idiomatic property. The author’s suggestion is the replication of the original idiomatic form using the literal rendering “Mr. Sai lost a horse.” However, to increase the audience’s comprehension, an explanation that “the loss was not certain” can be added. Meanwhile, a footnote can be supplemented to allow the audience to learn the allusion in Chinese culture. The revision using a hybrid strategy meets the register-based function to enrich its linguistic style by presenting the thematic, moral message clearly for religious audiences, and replicating the idiomatic form and supplementing allusion-relevant background information for non-religious audiences.

The above five examples justify that the overwhelming use of omission and paraphrase in the current translations of idioms in *Matsu Qianshi* leads to the inadequate conveyance of thematic messages and the failure to fulfill the functions of cultural and linguistic education or aesthetic appreciation. Such omission is perceived as an unwise action (Adelnia & Dastjerdi, 2011). Since linguistic presentations are stylistically inadequate and cannot meet diverse types of communication situations, revisions are proposed using Baker’s (1992) and Jin’s (2003) various strategies, including literal rendering, use of loan words plus explanations, replacement with idiomatic counterparts (cultural substitution), and compensation with inserted explanations and footnotes. The revisions use diversified strategies of translation and give diverse ways of presentation to meet diverse communication situations, so they concur with the register-based communication theory. They are also supported by Firth’s (1975) argument that an appropriate style of language should be used to meet the type of speech function. When the online *qianshi*’s audiences are diversified, its reading purpose has expanded and its linguistic style should also be diversified. This suggests that

language use should vary when its context and function change (Hatim & Munday, 2019). Revising the current translations of idioms in *qianshi* is needed as they are accessed by diverse groups of audiences on the Internet.

### ***Current Metaphor Translation and Revision Suggestions***

This subsection illustrates how the current translations of metaphors in *Matsu Qianshi* also fail to present diverse linguistic styles and cannot achieve multiple functions from the register perspective. Non-translated metaphors through omission can be revised using a hybrid strategy that combines Newmark's (1988) strategy of reproducing the same image in the TL plus adding its sense and AI-Hasnawl's (2007) footnote recommendation. As to the conversion-to-sense metaphors, their revisions can use two methods: (a) Newmark's (1988) strategy of reproducing the same image in the TL plus its sense, and (b) Newmark's (1988) strategy of translating the metaphor as simile plus its sense, coupled with AI-Hasnawl's (2007) footnote.

### ***The Non-Translated Metaphor and Its Revision With Literal Translation, an Inserted Explanation and a Footnote***

The example below shows that the metaphor *chixian qian* 赤線牽 (lit. tie with a red ribbon) is omitted in the translation. It cannot communicate the metaphorical meaning clearly and needs to be revised.

The revision uses the strategy of reproducing the original image plus the sense, so the literal translation “are bound to each other with a red ribbon” is suggested. To transport its thematic meaning more clearly, an explanation of “marriage” is supplemented. Furthermore, a footnote that illustrates the socio-historical allusion of the metaphor is added because non-Chinese audiences may not know about the Chinese cultural practice—to connect a married couple with a red ribbon in the traditional Chinese wedding ceremony. The use of a hybrid

strategy in the revision allows international audiences to understand the thematic meaning of the metaphor, appreciate the original image and learn Chinese culture. The revision is consistent with the register-based communication theory that linguistic presentation should consider its diversified audiences' needs and optimize its communication effect.

**Table 6***The Non-Translated Metaphor of Chixian Qian and Its Revision*

Source Text		Translation	Field	Tenor	Mode
今日相逢赤線牽 [Jinri xiangfeng chixian qian] (No. 3)	A	None	None	None	Omission
	B	You meet today and are bound to each other with a red ribbon (marriage) Note: In the traditional Chinese wedding ceremony, the marital couple need to hold a red ribbon.	Marriage	RA & NRA	Replication of the original image using literal translation, along with an inserted explanation and an added note

*The Conversion-To-Sense Metaphor and Its Revision With Literal Translation and Explanation*

The current translations of some metaphors use the strategy of converting to sense to convey the thematic meanings clearly. However, these translations cannot reproduce the original images of metaphors vividly. To improve the translation, revision is suggested as in the example of Table 7.

**Table 7***The Conversion-To-Sense Metaphor of Yishu Mei and Its Revision*

Source Text		Translation	Field	Tenor	Mode
汝是懸崖一樹梅 [Ru shi xuanyai yishu mei] (No. 18)	A	Persevere and be patient.	Conduct	RA	Being converted to sense
	B	You are like a <u>plum tree showing perseverance</u> by growing on a cliff.	Conduct	RA & NRA	Translating with a smile plus sense

The above example indicates that the metaphor, *yishu mei* 一樹梅 (lit. a plum tree), is converted to sense——“persevere and be patient.” This translation completely damages the original metaphorical form. To compensate for the loss, the revision uses a simile——“like a plum tree growing on a cliff.” However, the plum tree has its cultural association with “perseverance” in the Chinese community, but it does not have this connotation in Western cultures. To enhance foreign audiences’ reading comprehension, “showing perseverance” is added to the literal translation. The revision expects to clearly deliver the metaphorical theme of human conduct, and meet the needs of diverse groups of audiences who might seek moral advice, may appreciate metaphorical beauty or desire to learn about Chinese culture.

*The Conversion-To-Sense Metaphor and Its Revision With a Hybrid Strategy*

In addition to the above example, the conversion-to-sense metaphor can be revised using a hybrid strategy that presents the translation of the metaphor as a simile plus its sense and provides a footnote. The example below in Table 8 is one case.

**Table 8***The Conversion-To-Sense Metaphor of Sancun Su Zhang She and Its Revision*

Source Text		Translation	Field	Tenor	Mode
憑將三寸蘇張舌 [Ping jiang sancun su zhang she] (No. 83)	A	Apply your abilities to best effect	Career	RA	Being converted to sense
	B	You can use your <u>three-inch-long tongue (special skills) like Su Qin and Zhang Yi.</u> Note: In Chinese legend, Su Qin and Zhang Yi, famous politicians, were very articulated because each had a long tongue.	Career	RA & NRA	Replication of the original image using a simile plus its sense, and adding a note

In the above example, the metaphor *sancun Su Zhang she* 三寸蘇張舌 (lit. Su and Zhang; each has a three-inch tongue) has a historical allusion and embodies rich cultural significance. Its translation of “apply your ability” has reduced it to the general sense without any reference to two famous politicians in Chinese history. The translation fails to reproduce the original metaphorical image. The revision can be made by using a simile “use the three-inch-tongue like Su Qin 蘇秦 and Zhang Yi 張儀” to create the symbolic effect. Meanwhile, an added explanation, “special skills,” is used to help the audience understand the thematic implication. Finally, a footnote is supplemented to explain the historical allusion. Strategic diversity in the linguistic presentation helps the translation meet the expectations of diverse groups of audiences and optimizes its communication effect when examined from the register perspective.

The above examples show that the metaphors are either omitted or converted to sense in their current online translations. The simplified translations cannot



answer to Jin's (2003) and Zhou's (1995) argument that omission and paraphrase are two inappropriate strategies to handle the translation of Chinese cultural metaphors. Such translations conceal original linguistic features and downplay the importance of the original cultural significance. To improve the situation, revisions are suggested using Newmark's (1988) various strategies, including literal translation, inserted explanation, and footnotes. The revisions show various ways of linguistic presentation so that the translations accommodate different audiences in different communication situations (Hatim & Mason, 1990). The revised metaphor translations are supported by the register theory.

### **A Suggested Set of *Qianshi* Translation**

Although the above revisions meet diverse types of communication situations, we still worry that inserted explanations and footnotes might disrupt the natural flow of the ideas and affect the audiences' reading. Not all audiences who want to learn Chinese culture love the added notes, not to mention those who are not particularly interested in culture. Thus, to modify the entire piece of *qianshi* translation, the author proposes an alternative style of translation in place of the current one. The innovative set juxtaposes two versions—both detailed and concise translations, presented in the form of a twin translation. In other words, contrary to the current official translation on the web, the suggested translation set offers a combination of versions A and B, serving as a two-in-one solution to address a wider international audience. Table 9 shows the difference between the current online *qianshi* translation of No. 66 and its proposed set of juxtaposed translations.

Linguistic variation of the suggested translation set is created because versions A and B together use a variety of strategies, including the use of idiomatic counterparts (“Man proposes but God disposes” and “you do yourself an injury”), literal translation

(“Your tricky thoughts have increased over time”), use of a simile plus sense (“thunder-and-lightening-like eyes are frightening”), paraphrase (“You will be punished by God”) and conversion to sense (“God can easily see through your tricks”).

**Table 9***A Suggested Set of Translations and Its Current Online Translation*

Source Text	Translation
陰謀詭計日益精 [Yinmou gui ji ri yi jing]	<u>The Juxtaposed Set</u> <u>Version A</u>
神目如電雷霆驚 [Shenmu ru dian leiting jing]	Your tricky thoughts have increased over time. The <u>thunder-and-lightening-like</u> eyes of the gods are frightening.
人有千算天一算 [Ren you qiansuan tian yisuan]	You know that <u>man proposes but God disposes</u> . You should be aware that <u>you are doing yourself an injury</u> .
自作自受最分明 [Zizuozishou zui fenming]	<u>Version B</u> You become increasingly tricky. The gods can easily <u>see through your tricks</u> . <u>You propose plans, but the gods have their own plans</u> . <u>You will be punished by the gods</u> .
	<u>The Current Online Version</u> Crisis awareness is a must for you. Take precautions against the occurrence of sudden emergencies.

The presentational styles of the suggested set are informative and so increase the communication effect of the translations. It can meet the expectations of different groups of audiences. Those who want to learn Chinese culture from idioms and metaphors or appreciate their literary beauty and special linguistic expression can read version A. Those who want to get the thematic messages clearly or try to guess the implicit moral advice given by the gods can read version B. The diverse linguistic presentations using different translation strategies create the favorable conditions to meet pluralistic communication situations. In contrast, the current online translation version shows only three sentences using free translation that totally eradicates idiomatic features and the metaphorical force.

This way of presentation is stylistically weak and functionally inadequate.

Stylistic inadequacy is disadvantageous. Explored from the perspective of tenor, the audiences who expect to learn Chinese culture cannot be attracted by the oversimplified style of the current translated version that contains only two sentences. The juxtaposed translation set is expected to suit the interest of diverse audiences who will understand the thematic message quickly by reading the concise version or appreciate the literary form of idioms and metaphors and learn about Chinese culture by reading the detailed version. When examined from the perspective of field in terms of the clear and full conveyance of thematic messages, the juxtaposed translation set surpasses the current essay-like translations because it does not leave crucial information unrendered. When explored from the perspective of mode, the juxtaposed translation set shows a more diversified form of linguistic presentation. The detailed version is rendered with idiomatic equivalents, and the concise translation is handled with adequate contextual information, so both contribute to the rich style of linguistic presentation and meet diverse communication situations. The register-based analysis justifies the advantage of effective communication by means of the juxtaposed translation set. Table 10 shows how another translation example, No. 86 of *Matsu Qianshi*, can be revised.

The above example shows that the current translated version has only two sentences, reducing the entire verse to a warning. At the contextual level, the situation causing a human being's life crisis is not described in the translation. The contextual information is incomplete, so the thematic implication is not clearly conveyed. Furthermore, the two metaphors, "green dragon" and "white tiger," are omitted, so the translation fails to create any metaphorical effect. The linguistic presentation, limited to the use of the persuasive, instructive language, only meets the need of religious people who seek the guidance of the gods. The translation does not meet the register-based communicative function.

**Table 10***A Suggested Translation Set and Its Current Online Translation*

Source Text	Translation
生長江河慣御船 [Shengzhang jianghe guan yuchuan] 誰知翻覆有多端 [Shui zhi fanfu you duoduan] 青龍若遇當無恙 [Qinglong ruo yu dang wuyang] 白虎相冲心膽寒 [Baihu xiangchong xin danhan]	<p><u>The Juxtaposed Set</u></p> <p><u>Version A</u> Your home near the river makes you skilled in sailing. However, a boat could be capsized at any time. You will be safe when encountering a <u>green dragon</u>.<sup>1</sup> You will be scared when encountering a <u>white tiger</u>.<sup>2</sup></p> <p>Note 1: In Chinese culture, “green dragon” represents good luck, health, and strength. Note 2: In Chinese culture, “white tiger” is a symbol of misfortune and disaster.</p> <p><u>Version B</u> Your family has helped you develop a specialized skill Despite it, you still need to overcome some difficulties You can be successful using this skill if you are lucky You might fail using this skill if <u>your life is to be unlucky</u>.</p> <p><u>The Current Online Version</u> Crisis awareness is a must for you. Take precautions against the occurrence of sudden emergencies.</p>

In contrast, the juxtaposed set of translation with versions A and B together gives not only the literal translation of the situation in detail but presents the thematic implication of humans’ unpredictable destiny clearly—“to succeed with good luck and to fail with bad luck in human life.” Additionally, the thematic meanings are explicated with two footnotes that explain the folk belief in Chinese culture—humans can be safe when meeting a green dragon (a symbol of good luck) and will be in danger when meeting a white tiger (a symbol of bad luck). No matter if versions A and B are combined or separated, their thematic information is presented more clearly than the current online version. The juxtaposed set meets the register-specific function when examined from the perspective of field.

Regarding the translation of the two animal metaphors, version A uses two methods. One is the literal translation that reproduces the original metaphorical

forms to create the aesthetic effect of the rhetorical language, and the other is the compensatory explanation of the socio-cultural meanings of the two metaphors with the expository language to facilitate the audience's learning of Chinese culture. In a different manner, version B paraphrases the two metaphors and adapts all verse lines while retaining the original form of a verse. Through adaptation, the communicative translation allows the thematic message to be presented using an explicit and understandable way—"Good destiny brings one a success and bad destiny, a failure." When versions A and B are combined, the set shows its varied ways of presentation using diverse translation strategies, including literal rendering, paraphrase, compensation, and communicative translation. The linguistic variation—the wordy style of version A and the concise style of version B—contributes to the stylistic richness. Thus, when examined from the perspective of mode, the juxtaposed set of *qianshi* translations presents the rich linguistic styles to suit diverse communication situations.

When explored from the tenor perspective, the current translated version only satisfies the religious groups' quest for the advice of the gods as life guidance. By contrast, the proposed mode meets the needs of diverse types of audiences who, as mentioned earlier, might want to learn Mandarin language and Chinese culture, want to appreciate the literary aesthetics of *qianshi* or want to acquire the instructions of the gods. The juxtaposed translation set allows web audiences to make a flexible choice when reading *qianshi*—to choose the more concise version to get the core message or choose the detailed version to acquire some linguistic and cultural knowledge. The audiences can also make a cross-reference between two parallel versions to enjoy a comparative reading.

At this point, we may reach a conclusion that the juxtaposed translation set meets the register function—to adequately convey the thematic message (field) to the audiences who can freely utilize the two versions of translation to meet their

different needs (tenor) when diverse translation strategies have been used to present the rich linguistic style (mode). The suggested set of translation attends to “who is communicating with whom, what is being communicated and how this is communicated” (Hatim & Munday, 2019, p. 76).

## Conclusion

Idioms are of culturally immeasurable importance, and metaphors are of rhetorically emotive value in *qianshi* translation. However, the current online *qianshi* translation overlooks the literary and cultural values of idioms and metaphors. Additionally, each verse is handled as a piece of advisory statement that may be used only as the moral instructions of the gods. To recover the lost idiomatic and metaphorical value, this paper, taking *Matsu Qianshi* translation as a case study, has recommended some revisions. Since some audiences might not be pleased with footnotes and explanations in the detailed translation, a concise version is included in the proposed mode of translation. The present paper suggests the need to innovate the conventional way of *qianshi* translation when its access location and target audiences have made a change to a new socio-cultural context. Some research significance is brought into light as follows.

1. *Qianshi* translation in print has been provided at Taiwan’s temples for decades. Its new location on the web requires a new way of linguistic presentation to expand its functions and reach a wider web audience.
2. No research of *qianshi* translation has been conducted from the register perspective; this paper thus opens up a new direction.
3. The register-based analysis unveils the flaws of stylistic, thematic and audience limitations in the current translations of metaphors and idioms in *Matsu Qianshi*, so revisions are suggested.

4. A new set composed of detailed and concise translation versions can replace the existing oversimplified *qianshi* translation. Thus, web audiences will be able to access flexible choices in their reading.

In conclusion, this paper underscores the importance of presenting the stylistic variation using various translation strategies to render idioms and metaphors in *qianshi* so the translation can suit the needs of diverse groups of international audiences. It challenges the static, fixed form of *qianshi* translation, adds a dynamic dimension, and enriches the original religious purpose with cultural, literary, and educational functions. It also calls for keeping *qianshi* translation on the web constantly evolving to allow international audiences to read the translation as a literary text, a cultural text or a religious text, whatever they want it to be. The suggested set of parallel versions looks to a future reform in *qianshi* translation as the beginning step toward a more communicative translation.

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## Appendix A

### 32 Idioms, Their Official Translations, and the Author's Revisions

#### Appendix A

Idioms ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
<u>五倫無愧感神明</u> (No. 2)	...after what seems like an extended holding pattern.	Omission	Five types of human relations ( <u>wulun</u> )*are smooth and touch the gods. Note: They mean monarch-subject, parents-children, sister-brother, wife-husband, and friend-friend relationships.
<u>黃金台上逢知己</u> (No. 5)	Do not decide and act alone.	Omission	You may meet some bosom friends ( <u>zhiji</u> ) on a golden stage.
<u>總憑一點好心田</u> (No. 9)	If you <u>stay good</u> in heart,...	Paraphrase	You need to <u>be benevolent</u> about everything.
<u>泰極否來汝不知</u> (No. 10)	...with <u>good becoming bad</u> .	Paraphrase	You do not know that <u>after a calm comes a storm</u> .
<u>天不絕人人絕天</u> (No. 15)	...so that you can make a fresh start.	Omission	The gods tell us <u>when one door shuts, another opens</u> , but you yourself ruin your life.
<u>不到蓬萊只等閒</u> (No. 20)	...look forward to an all-bright future.	Omission	You may not become a famous person if you cannot reach <u>Penglai*</u> . Note: "Penglai" means the residence of the gods, suggesting a high goal.
<u>勸君得隴莫望蜀</u> (No. 24)	Do not <u>covet what you do not have</u> .	Paraphrase	You are advised not to <u>be as greedy as a wolf*</u> . Note: The Chinese idiom literally means when one gets Long-you but look to West-shu.

(continued)

## Appendix A (continued)

Idioms ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
<u>公子王孫</u> 作主人 (No. 27)	You should be just and respect the law in all matters.	Omission	You may get help from <u>prominent people</u> .
<u>甜言巧語</u> 似開懷 (No. 33)	You need to beware of the small people who surround you with <u>fawning and coaxing</u> .	Paraphrase	A <u>honey tongue</u> certainly pleases your heart.
<u>酒色財氣</u> 宜早戒 (No. 33)	...be straight of mind, and heed earnest. advice...	Omission	You should put a stop to <u>drinking and pursuing women</u> .
人生 <u>定業</u> 固無訛 (No. 34)	What you ask for is already assured...	Omission	Your encounters in daily life are determined by your <u>karma (dingye)</u> . Note: "Karma", a Buddhist term, means a force produced by a person's actions that can influence one's future life.
<u>骨肉緣</u> 何有異心 (No. 37)	You are currently beset by ill fortune.	Omission	Why the kinfolk ( <u>gurou</u> ) do not reach a consensus.
莫近 <u>細人</u> 增口舌 (No. 43)	You should cultivate your moral character...	Omission	You should avoid arguing with <u>unreasonable people (xiren)</u> .
莫近 <u>細人</u> 增口舌 (No. 43)	...you will be able to avoid incurring and provoking calamity.	Paraphrase	You should avoid <u>arguing (koushe)</u> with unreasonable people.
<u>貴人</u> 相見便相親 (No. 49)	...to make more of your life...	Omission	You will meet a <u>good person (guiren)</u> and feel close to him.
生平冷淡 <u>知音</u> 少 (No. 57)	Your luck is at a medium level.	Omission	You are an ordinary person, and do not have many <u>faithful friends (zhiyin)</u> .
凡事須循 <u>天理</u> 去 (No. 58)	...not to act against <u>your conscience</u> .	Paraphrase	You should act following the <u>instruction of the gods (tianli)</u> .

(continued)

## Appendix A (continued)

Idioms ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
看汝飛星上九天 (No. 61)	...can you <u>keep good fortune to last</u> .	Paraphrase	You can fly through the starry sky and reach Jiutian* safely. Note: "Jiutian" means heaven and so suggests a high-ranking official position.
損人自損豈非癡 (No. 62)	...you ought <u>not to use guile to handle any matter, or else it will have an impact on your future prospects</u> .	Paraphrase	It is silly to <u>harm other people and so do yourself an injury</u> .
褻瀆三光造孽多 (No. 65)	...thoroughly reflect on yourself...	Omission	You do not respect the <u>gods (sanguang)</u> and do many bad things.
自作自受最分明 (No. 66)	...reverse a decline in your fortune.	Omission	It is obvious that <u>as you make your bed so you must lie on it</u> .
從此五風兼十雨 (No. 69)	You should grasp <u>this opportunity</u> ...	Paraphrase	Rain and wind (wufeng shiyu) come in the right way under the gods' command.
同舟共濟勝周親 (No. 74)	...to cultivate your temperament...	Omission	<u>You support each other in hard times</u> and your friendship surpasses your kinship.
安如磐石自夷猶 (No. 76)	...do good deeds to accumulate merit...	Omission	You worry about it although the boat is <u>as safe as a rock</u> .
別開生面與君看 (No. 77)	...turn bad luck into good fortune.	Paraphrase	You can <u>start a new life</u> after you overcome all difficulties.
塞翁失馬未為寄 (No. 80)	Everything happens for a reason, and it <u>might be a blessing in disguise</u> .	Paraphrase	<u>Mr. Sai lost a horse, but it might be a blessing in disguise</u> . Note: According to Chinese legend, Mr. Sai lost a horse, but some day later, the horse brought back another horse.
唾手功成獨讓君 (No. 83)	...apply your abilities to best effect, and your day of triumph will come.	Paraphrase	You can <u>win something with hands down</u> and make a success.

(continued)

## Appendix A (continued)

Idioms ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
<u>長舌之言</u> 不可聽 (No. 87)	...other people's <u>groundless allegations</u> .	Paraphrase	You cannot listen to the words from those who are fond of <u>gossip</u> .
上天感應憑 <u>方寸</u> (No. 89)	...be attentive to all people...	Omission	The gods respond to a prayer's requests based on one's sincere <u>heart (fangcun)</u> .
<u>養家糊口</u> 足盤餐 (No. 90)	Do not have unrealistic ideas...	Omission	You bring home the <u>bacon</u> to feed your family.
勸君 <u>三覆</u> 細尋思 (No. 92)	<u>Consider very carefully</u> ...	Paraphrase	You should <u>think twice (sanshi)</u> .
昔日漁父入 <u>桃源</u> (No. 94)	You had a great opportunity...	Omission	Once a fisherman accidentally ran into the <u>Peach Blossom Spring (taoyuan)*</u> . Note: "taoyuan" is a symbol of paradise on earth.

## Appendix B

### 29 Metaphors, Their Official Translations and the Author's Revisions

#### Appendix B

Metaphors/ ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
今日相逢赤線牽 (No. 3)	Everything is ready to fall into your hands.	Omission	Both of you are connected through a red ribbon in a marriage.
汝是懸崖一樹梅 (No. 18)	Persevere and be patient.	Conversion to sense	You are a gentleman like a plum tree growing on a cliff.
結子滿枝調鼎來 (No. 18)	...eventually be able to turn bad luck into good fortune.	Conversion to sense	Fruits grow and you are asked to be a high-ranking official.
渭川頭白一漁翁 (No. 19)	Bide your time, bear with everything at the beginning.	Omission	Like Jiang Taigong, you are still working hard even though you are aging.
即把紫鞭鞭紫馬 (No. 26)	When all of the conditions are in place, you can go ahead with a free hand,...	Omission	You can use the good tools, including a purple whip and a purple horse, to achieve your objective.
春風看徧上林花 (No. 42)	All of your plans can progress smoothly and safely.	Omission	You enjoy viewing flowers at a royal-family garden.
孤蹤漂泊等浮萍 (No. 46)	You need to self-reflect...	Omission	You are losing your direction in life.
直待雪消紅日上 (No. 48)	You should...await the opportune time when your luck will naturally turn.	Conversion to sense	You can be lucky until snow melts and the sun rises.
取坎填離成大業 (No. 50)	You...as that alone is your path to success.	Omission	You take water to fight fire and make a success.
寶鏡塵埋久未磨 (No. 52)	Jump at opportunity when it presents itself to you.	Omission	A mirror (a symbol of one's talent) is not cleaned and gets dusty over time.

(continued)

## Appendix B (continued)

Metaphors/ ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
千倉米粟積如山 (No. 55)	If capable, you should do good and accumulate merit.	Omission	Your warehouse has accumulated much millet and rice (a symbol of riches).
試看龍虎與風雲 (No. 59)	You should strive to cultivate yourself, and get ready for what lies ahead.	Conversion to sense	You can be successful when dragons and tigers meet and spark a storm.
看汝飛星上九天 (No. 61)	You...as only thus can you keep good fortune to last.	Conversion to sense	You can fly through the starry sky and reach the heaven.
鏡裡看花總是虛 (No. 64)	You are advised to keep in mind that happiness consists in contentment.	Omission	Like the flowers you see in the mirror, you can never touch them.
神目如電雷霆驚 (No. 66)	Whether your fortune is good or bad depends on your own conduct and deeds.	Omission	With his thunder-like eyes, God can easily see your tricks.
人有千算天一算 (No. 66)	Good will be repaid with good, and bad repaid with bad.	Conversion to sense	Man proposes but God disposes.
閉門靜守度秋春 (No. 72)	...wait for the right time to arrive.	Omission	You need to spend spring and autumn (a symbol of the whole year) examining your misconduct.
財積如山人共羨 (No. 78)	Everything should go well for you.	Conversion to sense	You stockpiled riches are like a hill, envied by people.
海若咸懷效順心 (No. 79)	You must, in particular, show gratitude for favor, treat people with sincerity, and not have your head turned by success.	Conversion to sense	You can get everyone's support if your heart is as wide as the sea.
季子歸來意氣驕 (No. 81)	Do not put on airs and look down on others because of a momentary triumph.	Conversion to sense	Su Qin returned home with pride and glory due to his success. Note: Su was an eloquent politician and was designated as the prime minister of six states during the Warring States Period in Chinese history. He was arrogant and so dies a hard death.

(continued)



## Appendix B (continued)

Metaphors/ ( <i>Qianshi</i> No.)	Official Translations/OT	Strategies Used in OT	The Author's Revisions
一似朝潮與暮潮 (No. 81)	...lest later on the law of karma causes you to reap as you have sown.	Omission	Like sea tides, they come in the morning and leave in the evening.
吳頭越尾好從容 (No. 82)	Do not be impetuous, but wait until your fortune takes a turn.	Omission	No matter where you go, you are carefree and safe.
憑將三寸蘇張舌 (No. 83)	Though there may be hardship at the outset, you just need to surmount the difficulties.	Omission	Like Su Qin and Zhang Yi (talented politicians in ancient China), you are articulate and eloquent.
青蚨盈萬積如邱 (No. 84)	You have plenty of money.	Conversion to sense	Your qingfus (a symbol of money) are piled up like a small hill.
鴛鴦兩下遂溪流 (No. 85)	...nothing is working out well.	Conversion to sense	Two mandarin ducks (a symbol of a couple) are seen leaving each other in the stream.
青龍若遇當無恙 (No. 86)	Crisis awareness is a must for you.	Omission	You will be safe when meeting a green dragon (a symbol of good luck).
白虎相冲心膽寒 (No. 86)	Take precautions against the occurrence of sudden emergencies.	Conversion to sense	You will be scared when encountering a white tiger (a symbol of misfortune).
須學留侯進履時 (No. 92)	Do not act impetuously.	Conversion to sense	You should follow Zhang Liang's way by handling things patiently. Note: Zhang Liang was a good and humble person in ancient China. He picked up an old man's shoes and helped the man wear the shoes three times. Finally, the old man gifted him with a military book.
簷前忽聽鵲聲喧 (No. 99)	Your benefactor is out there waiting for you.	Conversion to sense	You suddenly hear the voice of magpies (a symbol of good luck) in front of your home.

