

RESEARCH TITLE

**Objects Endowed with Meaning, Cultures View Through Metaphor:
An Observation of Chinese-Arabic Cultural Similarities and
Differences Reflected in Figurative Language in *Teahouse***

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Abstract

As one of the most expressive rhetoric phenomena with the longest history, figurative language is more than a literary device but also an embodiment of man's pursuit of cultural roots. Despite their differences in history, society, natural environment as well as religious values and literary traditions, China and the Arab world, both eminent old civilizations of the Orient, do present considerable cultural commensurability and universal values. These common traits and differences are reflected in the use of figurative language. Proceeding from the figurative imageries employed in *Teahouse*, a masterpiece of modern Chinese theatrical art, this article explores into the form and Chinese cultural connotations implied in these imageries, followed by an analysis of the corresponding figurative language in the Arabic version of *Teahouse* translated by Abdel Aziz Hamdi, Egyptian sinologist and translator. The form, artistic expressiveness and cultural implications of examples of figurative language are therefore studied so as to provide new perspectives in cultural similarities and differences between China and the Arab world as reflected in the use of figurative language.

Key Words: Arabic version of *Teahouse*, figurative language, cultural connotation, comparative study, Chinese-Arabic cultural similarities and differences.

I. Introduction

There is an ancient saying in Chinese, “Words that do not manifest literary elegance will not travel far”, which emphasizes the fact that literary value and rhetoric skills are key to the timelessness of language, be it oral or written. Wang Xijie in *The General Theory of Rhetoric* argues that rhetoric is closely related to literature: “Rhetoric is a treasure shared by a nation and by mankind. Literature is the art of language, hence rhetoric that studies the artistic side of languages certainly helps litterateurs in their language skills and their creation of the art of language.”¹

As one of the most common forms of literary devices, figurative language first appeared in the rudiments of literature in ancient times. Critics in later periods summarized the literary devices employed in the Book of Songs, the first collection of poetry in China, into three categories, namely Narrative, Analogy and Association, of which analogy refers to figurative language which visualizes transient and sentimental nuances or abstruse philosophical thinking, portraying what is unknown with what is known. For example, in *The Buxom La*, the heroine’s beauty is portrayed with a combination of similes: “Her delicate fingers tender as grass, Her skin white and smooth as lard, Her neck long and soft as a longicorn’s larva, Her teeth even and white as melon seeds”². And in *Field Mouse*, a metonymy is employed in the following stanzas “Field mouse, field mouse, Keep away from our millet! Three years we have served you, But what do you care about us?”³ to express indignation towards the repulsive nature of exploiters and the social injustice in general. This has provided an abundant treasure of inspirations and artistic techniques in poetry composition for generations to come, while reflecting the aesthetic value of ancient Chinese literature characterized by expressing thoughts through portrayal of objects and conveying profound messages in subtlety and brevity of language.

In *Rites of Zhou: Spring Offices (Chunguan)*, rhetoric devices employed in *The Book of Songs* are summarized into the Six Poetic Devices, i.e. “The Grand Master has taught on the Six Poetic Devices, namely Folk Ballad, Narration, Analogy, Association, Court Hymn and Eulogy”, which are later interpreted as the six techniques in poetry writing. Here “analogy” is generally understood as “figurative speech”; while other believe that it is a synonym of satire. For example, Zheng Xuan in *The Annotations of Mao’s Poems* stated that “Daring not to reproach the wrongdoings of today, a satirical word is voiced instead”, where a satirical analogy is used as an euphemistic alternative when faced with the “unspeakable”. In Liu Xie’s *Dragon-Carving and the Literary Mind* there is a chapter dedicated to Comparison and Affective Image, i.e. Pi-hsing: “What then is pi? It is to describe a thing (wu) in such a way as to attach (fu, “be contiguous”) a concept (yi) to it, to let one’s words sweep forth so as to cleave so some matter (shih). Thus gold and tin refer to illustrious virtue; jade tablets are used as comparisons with an outstanding person; the caterpillar of the moth is likened to the process of education; cicadas describe a lot of noise; washed robes imitate a melancholy in the heart; a mat rolled up is a simile for firmness of intent: in all these cases [the situation] cleaves to the image (hsiang), and everyone has the principle (yi) of pi. Lines like “Robes of hemp like the snow” or “The two trace horses seem to dance” are all pi. King Hsiang of Ch’u trusted slanderers, yet Ch’u Yuan was fiercely loyal [even though banished by the king]. Ch’u Yuan constructed his Li Sao along the lines of the Book of Songs; and in his indirect criticism

¹ Wang Xijie. (1996). *The General Theory of Rhetoric*. 1st edition. Nanjing: Nanjing University Press. p.47.

² *The Book of Songs*. (2001). translated into modern Chinese by Ye Mang, translated into English by Yang Hsien-yi and Gladys Yang. Beijing: Foreign Languages Press. p.91.

³ *The Book of Songs*. (2001). translated into modern Chinese by Ye Mang, translated into English by Yang Hsien-yi and Gladys Yang. Beijing: Foreign Languages Press. p.175.

(feng), he combines both pi and hsing.⁴ Here figurative language in its broad sense is categorized into analogy based on common traits or derived meaning, expression of thoughts or ideas through objects and combination of pi and hsing for indirect criticism.

Despite controversies in the exact definition and its evolution in the context of poetic traditions, it is undeniable that figurative language is a prominent reflection of human imagination and creativity, which encompasses the practice of restoring the relationship between man and nature, between the soul and the external being and between existence and its context.

In modern Chinese, figurative language refers to the rhetoric device employed when two different persons or objects feature certain common traits. Li Qingrong in *A Practical Guide of Modern Chinese Rhetoric* states that “figurative speech is essentially comparison, i.e. using one thing to clarify or explain for another thing which is essentially different yet possess certain similarities. These figures of speech are based on the idea of assimilation in psychology, where unknown experience is triggered by known experience, incomprehensible knowledge is described with something apprehensible and abstract concept is elaborated with something concrete and tangible so that the former becomes easily understood.”⁵ Figurative language in Chinese is usually constructed with three elements: subject (tenor), reference (vehicle) and marker. Depending on whether the subject and marker are present, three most common types of figurative language are identified, namely simile, metaphor metonymy, on which basis other members of the family are termed as megametaphor, abbreviated metaphor, positive metaphor, ironic metaphor, allusive metaphor, expanded metaphor, mutual metaphor, etc.

In comparison, Arabic rhetoric is oriented towards qur’anic hermeneutics and recitation. For Muslims, the Qur’an is the noblest book revealed by Allah, a perfect book of transcendent philosophical, ethic, literary and aesthetic values that is far beyond human wisdom. It is the utmost epitome of Arab-Islamic cultural implications and values as well as the pinnacle of the beauty of Arabic rhetoric. It can be therefore stated that the Qur’an is the source of Arab-Islamic culture and academics.⁶ Although some faqīh are reluctant to expound on the figurative meaning of certain ayat (qur’anic verses), yet the use of similes and parables in Qur’an is an undisputable fact as proven by multiple ayat. For example, “And indeed We have put forth every kind of example in this Qur’an, for mankind. But, man is ever more quarrelsome than anything.” (18:54)⁷ “And these similitudes We put forward for mankind; but none will understand them except those who have knowledge (of Allah and His Signs).” (29:43)⁸ “And indeed We have set forth for mankind, in this Qur’an every kind of parable. But if you (O Muhammad) bring to them any sign or proof (as an evidence for the truth of your Prophethood), the disbelievers are sure to say (to the believers): ‘You follow nothing but falsehood, and magic.’” (30:58)⁹ “Had We sent down this Qur’an on a mountain, you would surely have seen it humbling itself and rent asunder by the fear of Allah. Such are the parables

⁴ Stephen Owen. (1992). *Readings on Chinese Literary Thought*. Cambridge, Massachusetts and London: Harvard University. p.259.

⁵ Li Qingrong. (2020). *A Practical Guide of Modern Chinese Rhetoric*. 3rd Edition. Beijing: Peking University Press. 2020. p.203.

⁶ [Egypt] Ahmad Amin. (2019). *Trilogy Fajr al-Islam, Duha al-Islam, Zuhr al-Islam*. Volume 2. translated into Chinese by Zhu Kai and Shi Xitong. Beijing: The Commercial Press. p.336.

⁷ *Translation of the meanings of THE NOBLE QUR’AN in the English language*. (1419A.H) trans. Muhammad Taqi-ud-Din AL-Hilali, Muhammad Muhsin Khan. Madinah: King Fahd complex for the printing of the holy Qur’an. p.393.

⁸ *Translation of the meanings of THE NOBLE QUR’AN in the English language*. (1419A.H) trans. Muhammad Taqi-ud-Din AL-Hilali, Muhammad Muhsin Khan. Madinah: King Fahd complex for the printing of the holy Qur’an. p.535.

⁹ *Translation of the meanings of THE NOBLE QUR’AN in the English language*. (1419A.H) trans. Muhammad Taqi-ud-Din AL-Hilali, Muhammad Muhsin Khan. Madinah: King Fahd complex for the printing of the holy Qur’an. p.548.

which We put forward to mankind that they may reflect.” (59:21)¹⁰ It is evident that similitudes and parables are used on multiple occasions in Qu’ran to enlighten people and to guide them towards truth and away from error. Those who are erudite and wise shall express gratitude and thankfulness to Allah rather than seeking to extend or distort their meaning at their own discretion.

A widely accepted viewpoint concerning the figurative meanings of certain qur’anic verses is that in Qur’an there are verses intended to be apprehended for their literal meaning and others for their figurative meaning. The abstruse verses which can be potentially interpreted in multiple ways shall not be inquired in depth nor expounded in detail, as in Allah the All-Knowing and All-Wise there is ultimate knowledge and revelation.¹¹

Likewise, the founding of traditional Arabic rhetoric is also closely associated with ‘ilm al-tafsir and ‘ilm al-tawhid. For example, in *The Qur’anic Exegesis* by Abū ‘Ubaid al-Qāsim bin Sallām, literary devices such as figurative language (التشبيه) and metaphor (الكناية) are mentioned, with elaboration of the nature of figurative language as comparing on thing with another where the two things bear certain similarities. In *Message on the Miracles of the Qur’an* (النكت في إعجاز القرآن), Al-Ramani states that the ultimate level of figurative language is the qur’anic verses which are a miracle above any human creation. He then identifies ten categories of rhetoric devices, which include figurative language and metonymy. Abu Bakr Al-Baqillani (أبو بكر الباقلائي), a prominent faqīh towards the end of the Abbasid Dynasty, defines the concept of Nazm al-Qur’an (نظم القرآن) in his *The Miracle of the Qur’an*, distinguishing qur’anic rhetoric from literary devices in secular works. Thirty rhetoric devices are identified in this book, among which are figurative languages of all sorts, including reinforced metaphor (الاستعارة البليغة), artful metaphor (التشبيه الحسن), implicit metaphor (الكناية) (والتعريض), etc.

From a rhetoric perspective in the context of literary traditions, figurative language in the Arabic language is defined as “مشاركة أمر لأمر في معنى بأدوات معلومة...وأركان التشبيه أربعة، مشبه، مشابه، (ويسميان طرفي التشبيه)، ووجه الشبه، وأدوات التشبيه (ملفوظة أو ملحوظة) using specific rhetoric devices to elucidate the common traits or similarities between one person or object with another in order to describe such person or object) in *Pearls of Rhetoric: Sentence Construction, Figurative Speech and Linguistic Embellishments* (جواهر البلاغة—في المعاني والبيان) (والبديع). Figurative language is constructed by four parts, of which subject (المُشَبَّه) and reference (المُشَبَّه به) are known as the two main elements while the other two elements are “similarity” or “ground” (وجه الشبه) which might be explicit or implicit and marker (أداة التشبيه). Such markers include “be like”, “be comparable to”, “as”, etc. For example, “علي كالأسد في الشجاعة” (Ali is as brave as a lion.) Besides, apart from simile (التشبيه المرسل) and metaphor (التشبيه المؤكد), detailed analogy (التشبيه المفصل) and generalized analogy (التشبيه المجمل) are also specified in the Arabic language. It is therefore observed that despite distinct differences in rhetoric origins and linguistic characteristics between the Chinese and Arabic languages, there exist many common traits in terms of definition and construction of figurative language as well as the understanding of its artistic effects.

The above discussion shows that rhetoric is an art of language application; however, it is far more than being purely ornamental and is a reflection of national cultural traits. Shen Xiaolong elaborates this point in his *The Chinese Language and the Chinese Culture* that “Rhetoric is essentially a cultural phenomenon, which is more than being a pure ornamental

¹⁰ Translation of the meanings of THE NOBLE QUR’AN in the English language. (1419A.H) trans. Muhammad Taqi-ud-Din AL-Hilali, Muhammad Muhsin Khan. Madinah: King Fahd complex for the printing of the holy Qur’an. p.752.

¹¹ [Egypt] Ahmad Amin. (2019). *Trilogy Fajr al-Islam. Duha al-Islam, Zuhr al-Islam*. Volume 2. translated into Chinese by Zhu Kai and Shi Xitong. Beijing: The Commercial Press. p.96.

device of words but an act of adaptation to cultural and social contexts in the use of language. Therefore the study of rhetoric in different cultural traditions demonstrates a diversity of wisdom and wittiness of different nations.”¹² His insight into the quintessence of rhetoric shows its cultural relevance, which indicates that tactful rendering of culture in its linguistic, historical and social dimensions does not only inspire self-awareness of a nation in the realistic context of cultural diversity, but also promotes cultural exchange and mutual learning between nations.

Figurative language as rhetoric devices represents not only a linguistic phenomenon but also a vehicle of culture featuring national traits. Such national traits, their evolution and key points in translation are discussed in *Translation Practice from the Cultural Perspective*, pointing out that “With the distinct national characteristics of simile and metaphor, challenges are bound to arise when translating them from one national language into another due to cultural differences...,in the translation of simile and metaphor, the national characteristics, their evolution as well as translation strategies themselves should be considered.”¹³

Lao She, a litterateur and playwright in modern China, is known for his employment of figurative language to the acme of perfection, of which *Teahouse* is an epitome. Lao She states in his *Language and Style* that “figurative language serves to expand and deepen impressions, as the appearance or nature of one thing is revealed by the power of two others, hence becoming more vivid for the reader.”¹⁴ By analyzing its use in *Teahouse* and the artistic effects produced while investigating the strategies of translation or paraphrasing these figurative imageries with Chinese cultural traits, it becomes clear that the choice of vehicle or reference and the linguistic construction of their cultural connotation demonstrate, to an extent, the commonality and heterogeneity in cultural psychology between Chinese and Arabs.

Therefore, based on the study of the Arabic version of *Teahouse*, the reproduction of Chinese figurative language in Arabic linguistic and cultural context shall be explored, hence examining the similarities and differences in figurative imageries in Chinese and Arabic cultures, from which insights into the commonality and specificity of Chinese and Arabic cultural implications shall be drawn and potentials of manifesting and overcoming cultural gaps shall be pursued through translation.

II. Figurative Imagery Associated with Similar Connotation: Common Traits in Chinese and Arabic Cultural Psychology

As a silent record of the evolution of material culture and spiritual civilization of its users, language is compared to the cultural strata of a nation.¹⁵ And the figurative imagery is a reflection of consensus in cultural psychological dimension and a representation of natural ecology and folk customs in collective consciousness. Thus when the figurative imagery triggers identical or similar association between two different cultural contexts, a commonality in national cultural psychology is oftentimes indicated, testifying to the universality of values across cultural barriers.

¹² Shen Xiaolong. (2014). *The Chinese Language and the Chinese Culture*. Shanghai: Fudan University Press. p.377-378.

¹³ Wang Enke, Li Xin, Feng Xia. (2007). *Translation Practice from the Cultural Perspective*. Beijing: National Defense Industry Press. p.145.

¹⁴ Li Dingzhou (ed.). (1986). *Selected Collection of Lao She's Works*. Volume 5. Chengdu: Sichuan Literature and Art Publishing House. p.349.

¹⁵ Li Shuxin. (2003). On Cultural Traits of Figurative Meaning in Chinese. *Inner Mongolia Social Sciences* (Chinese Edition), 24(5), 89.

1. “Beast” (畜生) as a Metaphor of “Lowlife”, Transition from Metaphor to Swear Word

In Arab-Islamic culture, man is the treasured creation of Allah and are made successors upon the Earth, endowed with the most beautiful form as well as reason and freedom of mind and behavior. While the mythological traditions of ancient China culminated with the majestic and legendary creation of human beings by Goddess Nvwa, The dignity of mankind among all beings between the heaven and the earth has been reiterated in multiple classic writing such as “It is the Universe that parents all beings; and it is mankind that is superior to all.” Confucious also stated that “Man is the most dignified among all creatures in the Universe”. And the unity of man and universe has been the ideal pursued in the history of ancient Chinese thinking. Therefore, calling someone a “beast” or an “animal” is considered a bitter insult in both Arab-Islamic and Chinese cultures. This term is used to reproach one who is utterly despicable and unethical. The use and implication of this word in *Teahouse* is analyzed in this example.

(1) 康六 姑娘！顺子！爸爸不是人，是畜生！¹⁶

17!كانغ ليو: يا ابنتي! يا شون ذي! والدك ليس إنساناً، بل حيواناً

SIXTH BORN KANG: My daughter. Shunzi. Your father is not a man, he's a beast!

In this scene, Pockface Liu, a treacherous flesh merchant who makes a living through the shady business of human-trafficking, is used to dealing with “clients” in the teahouse. This conversation with the Sixth Born Kang, whose daughter is to be married off, or sold to Eunuch Pang is an reflection of the fateful mishaps of the poor. Like many of his impoverished countrymen at the time, Sixth Born Kang struggles to feed his family and the only option rather than starving is to sell his daughter. “But what else can I do? If we can't find a place to feed you, you'll starve. And if I can;t get hold of a few taels of silver, the landlord would grind me to death.”¹⁸ The dilemma between starvation of the entire household or sacrificing a daughter represents the cruel reality faced by the lower class in China in the era portrayed in the play. Readers would be grieved at Sixth Born Kang's self-blame and plead for guilt, yet cornered by the crisis of survival, he simply had no choice. He tries to coax his daughter into the marriage (or rather, a “deal”) without enraging her or instigating her resentment. Therefore, “my daughter”, he pleads first to win her sympathy, and degrades himself into an “beast”.

Here, “your father is a beast” is a metaphor, which, as defined by Wu Lique in Rhetoric as “a figure of speech using comparative words (which can be omitted) such as “be”, “become”, etc. to associate the tenor with the vehicle. Its typical construction is ‘A is B’”.¹⁹ In the metaphor “your father is a beast”, the tenor is “your father”, the comparative word “is” and the vehicle is “beast”.

The definition of “beast” (畜生) in Modern Chinese Dictionary is “a general reference to fowl and animals, commonly used as a swear word”.²⁰Originally referring to animal in

¹⁶ 老舍著：《茶馆》，北京：人民文学出版社，2002年，第19页。(Lao She. (2002). *Teahouse*. Beijing: People's Literature Publishing House. p.19.)

¹⁷ لاو شه. "المقهى"، ترجمة عبد العزيز حمدي، القاهرة: المجلس الأعلى للثقافة (المشروع القومي للترجمة)، عام 2002 م، العدد 479، صفحة رقم 174. (Lao She. (2002). *Teahouse*, Cairo: supreme council of culture - the national project for translation. No. 479. p.174.)

¹⁸ 老舍著：《茶馆》，北京：人民文学出版社，2002年，第19页。(Lao She. (2002). *Teahouse*. Beijing: People's Literature Publishing House. p.19.)

¹⁹ Wu Lique. (2012). *Rhetoric*. Shanghai: Fudan University Press. p.76.

²⁰ Department of Lexicography. (2005). Institute of Linguistics. Chinese Academy of Social Sciences. *Modern Chinese Dictionary*. 5th Edition. Beijing: The Commercial Press. p. 205-206.

general terms, the word “beast” has evolved into a common swear word in oral Chinese. In the above example, Sixth Born Kang accuses himself of being a beast to vent his desperation, guilt and exasperation. This metaphor is quite common in Arabic as well. In Concise Arabic Dictionary, the corresponding Arabic word for “畜生” used as a swear word is “حيوان”, which means “كل ذي روح ناطقا كان أو غير ناطق.”²¹, i.e. “any creature with a soul that is capable or incapable of speech”. In other words, the word “حيوان” refers to all living creatures, including human beings, fowls, beasts and plants. In Arabic culture, “حيوان” usually indicates beasts; yet when an Arab uses this word, or the name of a specific animal, to metaphorically call someone, this is an insult that deprecates someone’s status.²²

Peter Newmark in his *Approaches to Translation* has discussed the translation of metaphors, proposing seven possible strategies to translate a metaphor:

1. Reproducing the same image in the TL, 2. Replace the image in the SL with a standard TL image, 3. Translation of metaphor by simile, 4. Translation of metaphor (or simile) by simile plus sense, 5. Conversion of metaphor to sense, 6. Deletion, 7. Same metaphor combined with sense.²³

As the metaphor exists in both Chinese and Arabic cultures with very similar connotation, a literal translation is possible, allowing readers to sympathize with the poor father who was reduced to selling his own daughter in order to survive, as the metaphor implies self-guilt and self-accusation, heart-wrenching regret to part with his daughter and helplessness in his tragic fate.

The metaphor “beast” is used in both Lao She’s 3-act play *Teahouse* and Yu Hua’s novel *To Live*. However, differences are seen in how the translator Aziz rendered the two cases of “beast”. From a syntactical perspective, the sentence is constructed with the structure “not...(but)...”, “Your father is not a man. He’s a beast.” where the contrast is implied with the transition word omitted for the sake of conciseness. And the syntax is rendered as “ليس... بل...” in Arabic. However, in “He loathed to use the night pot beside the bed, and would rather take a dump out in the wild like a beast” in *To Live*.²⁴ the sentence is constructed with “like”, which Aziz rendered as “مثل...” (bear resemblance; like), translating the entire sentence as “حيث لا يحب أن يتغوط في برميل البراز بجوار السرير في الغرفة، بل يطيّب له أن يتبرز في العراء مثل السوائم.”²⁵ Both translations closely follow the linguistic form of the original text. In *Teahouse*, the word is rendered as “حيوان”, a commonly used swear word in Arabic; while in *To Live*, the word is translated as “السوائم”, meaning “free-range animal”, i.e. animal that grazes and defecates in the wilderness. It is understood from the context of *To Live* that Fugui’s father answers the nature’s call in the open air like an animal; hence the metaphor here is based on the indecent behavior that resembles an animal. While in the case of the *Teahouse*, the metaphor is based on the despicable decision of selling one’s own child in order to survive. Aziz’s context-based translation strategies in rendering the metaphor “animal” (畜生) indicates the translator’s understanding of the reference and connotation behind the metaphor.

²¹ Concil of the Arabic Language Society. (1994). *Al-Wajiz Arabic dictionary*. Egypt: Cairo. Ministry of Education. p.182.

²² Muhammad ibn Salih al-Uthaymin. (2002). *Al-Sharh al-Mumti' ala Zad al-Mustaqni'*. Volume.3. Saudi Arabia: Dar Ibn al-Jawzi. p.231.

²³ Newmark, Peter. (2001). *Approaches to Translation*. ShangHai: ShangHai Foreign Language Education Press. p.88-91.

²⁴ 余华：《活着》，北京：北京十月文艺出版社，2017年，第10页。(Yu Hua. (2017). *To Live*. Beijing: Beijing October Arts and Literature Publishing House. p.10.)

²⁵ يو هوا، "على قيد الحياة"، ترجمة عبد العزيز حمدي، الكويت: المجلس الوطني للثقافة والفنون والآداب - إبداعات عالمية، العدد 405، 2015م، صفحة رقم 14. (Yu Hua. (2015). *To Live*. Kuwait: National Culture. Art and Literature Council Press. World Literature Series. No. 405. p.14.)

2. “Stubborn as a Rock”: Cultural Commonality of the Metaphorical Vehicle

An interesting observation of the Chinese lexicon is that the same word “顽”, when used as an adjective (meaning “persistent, stubborn”), is used to describe a rock as difficult to move or crack, and at the same time to describe stubbornness and lack of flexibility or adaptability, such as in Chinese idioms “顽固不化” (incorrigibly obstinate) and “冥顽不灵” (impenetrably thickheaded). Hence the Chinese word for “rock” is semantically associated with “stubbornness”. While using “rock” to illustrate someone who is utterly obstinate, sticks to his/her own way and refuses to take others’ advice is a common phenomenon in Chinese, an almost identical simile (الحجر أنشَف من دماغه) exists in Arabic as well, meaning “as stubborn as a rock”. The following shall serve as an analysis of its meaning in Teahouse, with an observation of how literal translation in this case is an appropriate example of smooth integration of hypotaxis and parataxis.

(2) 王利发 你呀，老大，比石头还顽固！²⁶

وانغ لي فا: أنت مازلت أكثر صلابة من الحجر!²⁷

WANG LIFA: My old boy, you, you are more stubborn than a rock!

In this scene, Wang Dashuan, the oldest son of Wang Lifa, is opposed to his father’s idea of hiring girls to wait on tables in the teahouse. Wang Lifa, on the other hand, calls his son incorrigibly obstinate who refuses to be flexible at all. Therefore the metaphor “stubborn as a rock” describes how the young man is set in his own way and is reluctant to change. In this metaphor, the tenor is Wang Dashuan, or more exactly, Wang Dashuan’s mindset or mind, which is associated with the vehicle “rock”, on the ground that both are extremely hard and inflexible. The ground is the precondition on which a metaphor is logically built: the rock is hard and Wang Dashuan is inflexible to changes and refuses to be persuaded. The ground, or the similarity between the tenor and the vehicle, is therefore stubbornness.

A common trait between Arabic and Chinese cultures as reflected in language is that Arabs use the word “الحجر” (stone; rock) to show stubbornness and reluctance to accept others’ ideas. For example, the idiom in Egyptian vernacular “دماغه ناشفة زي الحجر” literally means “his head is as hard as a rock”. A variant is to use a comparative noun (اسم التفضيل) and a specific kind of rock, as in “دماغه أنشَف من الحجر الصَّوَّان”²⁸ (his head is harder than granite). It should be noted that “granite” is a metaphor for stubbornness and obstinacy in both Chinese and Arabic cultures.

As is stated above, the tenor in the Chinese metaphor “你呀，老大，比石头还顽固！” (My old boy, you, you are more stubborn than a rock) is different from its Arabic translation “دماغه أنشَف من الحجر”, the former being the person, i.e. “you, my old boy” while the latter being the “brain”. The vehicle, however, are the same (rock). In the translation, “الحجر”, the Arabic equivalent of the Chinese word “石头” is adopted, although the metaphorical ground is slightly different. The metaphorical significance “stubborn” in the source language is replaced by the literal significance “صلابة” (hard) in the target language. Here Aziz’s use of the metaphorical ground “صلابة” is a precise rendering of the source text, as the “hard” may describe either “hardness of head”, i.e. willful obstinacy of

²⁶ 老舍著：《茶馆》，北京：人民文学出版社，2002年，第44页。(Lao She. (2002). *Teahouse*. Beijing: People’s Literature Publishing House. p.44.)

²⁷ لاو شه. “المقهى”، ترجمة عبد العزيز حمدي، القاهرة: المجلس الأعلى للثقافة (المشروع القومي للترجمة)، عام 2002 م، العدد 479، صفحة رقم 222. (Lao She. (2002). *Teahouse*, Cairo: supreme council of culture - the national project for translation. No. 479. p.222.)

²⁸ Ibrahim Ahmed Sha’lan. (2003). *Idioms and Colloquialisms in Egypt*. Volume.4. Cairo: Dar al-Afaq al-‘Arabiyyah. 1st edition. p.173.

one's own opinion "صلابة الرأي" (it should be noted that the idiom 'رجل صلب الرأي'²⁹ exists in Egypt as well) or "hardness of rock" (صلابة الحجر). The formal syntax of the source text is retained in the translation, where the tenor "you" in the source text is directly used. This is an example where both hypotaxis and parataxis between the two languages are achieved through translation, which is consistent with the linguistic habits of Arab readers.

III. Cultural Differences in Figurative Language: Appreciation of Cultural Diversity Reflected in the Richness of Associative Meaning

Figurative language, as the projection of collective cultural psychology onto the objects and scenes, is not only associated with the natural environment inhabited by human beings but is also built on the socio-cultural context from which such psychology is produced and on which it depends for sustenance. Elements that constitute such socio-cultural environment are multi-dimensional, encompassing the flow of history and imprints of major historical events, mainstream religious values and ideologies, as well as related customs, convictions, literary canons, aesthetic orientations and cognitive paradigms. Hence it is a universal observation that figurative languages rooted in different socio-cultural contexts are a reflection of national cultural diversity with different associative meanings.

1. Literally "Red" and Metaphorically "Popular": On the Plurality of Meaning of Colors

Research on emotional and cognitive impact of colors is currently in its prime, suggesting new directions for interdisciplinary research in cognitive psychology, cultural psychology and neurology. Although the influence of cultural background on one's emotional response to colors as well as the neurophysiological process itself is still in want of more precise description, yet the plurality of the metaphorical implication of colors arising from heterogeneity of cultural context has already been testified by a multitude of examples. In this case, the metaphorical meaning of the color "red" in its source text does not exist in Arabic, hence the translator has adopted the strategy of explicitation, manifesting the implied meaning at the cost of its morphological dimension.

(3) 刘麻子 庞总管！你也听说过庞总管吧？侍候着太后，红的不得了……。

康 六 刘大爷，把女儿给太监作老婆，我怎么对得起人呢？³⁰

ليو ما ذي: المدير العام بانغ! بالتأكيد أنك سمعت عنه، أليس كذلك؟ ويؤدي خدمات لأم الإمبراطور، وهو رجل ذو باع وشهير...

كانغ ليو: يا سيد ليو، تباع ابنتي لمخصي لتكون زوجة له، فكيف أحافظ على ماء وجهي أمام ابنتي؟³¹

POCKFACE LIU: The Head Eunuch, Pang. Surely you've heard of him. Waits on the Empress Dowager--he's a tremendously popular man...

SIXTH BORN KANG: How could I face my daughter if I sold her to be a eunuch's wife?

Due to the specificity of cultural connotation of color words, differences are observed in their use between Chinese and Arabic cultures, which naturally indicates the interlingual and

²⁹ Ibrahim Ahmed Sha'lan. (2003). *Idioms and Colloquialisms in Egypt*. Volume.4. Cairo: Dar al-Afaq al-'Arabiyyah. 1st edition. p.174.

³⁰ 老舍著:《茶馆》，北京：人民文学出版社，2002年，第10-11页。(Lao She. (2002). *Teahouse*. Beijing: People's Literature Publishing House. p.10-11.)

³¹ لاو شه. "المقهى"، ترجمة عبد العزيز حمدي، القاهرة: المجلس الأعلى للثقافة (المشروع القومي للترجمة)، عام 2002 م، العدد 479، صفحة رقم 157. (Lao She. (2002). *Teahouse*, Cairo: supreme council of culture - the national project for translation. No. 479. p.157.)

intercultural incommensurability, as Lefevere rightfully pointed out: “languages are different, and no amount of translator training is ever likely to reduce that difference.”³²

The Chinese word “红” has a metaphorical meaning, which, according to Modern Chinese, is defined as “when the basic meaning of one word is used to metaphorically compare with another word, the new meaning therefore derived is the metaphorical meaning.”³³ While the basic meaning of “红” is one of the three primary colors of light, its metaphorical or symbolic meaning can vary greatly between different cultures and contexts. The new meaning derived in this case is known as its metaphorical meaning, which can be termed as the meaning fixed through metaphorical use of a word.

Recognized as the national color of China, “red” (红) has a spiritual connotation in the Chinese culture as a symbol of jubilation, fortune, happiness, passion, revolution, etc. As Pa Feng points out in *On the Cultural Significance of Chinese Color Words*, “The red color was exclusively used by the privileged class in the feudal society, giving it the implication of imperial or aristocratic class, which, coupled with the view on colors in ancient China, has endowed ‘red’ with the symbolic meaning of ‘dignity, power, solemnity’. Entitlement to the red color is therefore a symbol of higher social status and success, which explains for its connotation of ‘smooth progress, success, to win people’s favor or to be respected’. While implying ‘jubilation’ and ‘success’, the red color further indicates ‘thriving, prosperity’ due to its resemblance with flame or fire, hence the Chinese idiom ‘brightly red like a fire’ (literally ‘red fire’, 红红火火). Therefore the cultural connotation of red is summarized as ‘thriving, prospering, exuberant, enthusiastic’.”³⁴ Noted for its frequent presence in Chinese literature, “red” is sometimes used as a morpheme associated with feminine beauty, such as “red cheek” (红颜, meaning a young and attractive woman), “red make-up” (红妆, meaning exquisite make-up, or a woman wearing exquisite make-up), etc. While on other occasions, it might imply a thriving business, fame or popularity. As in the case with Pockface Liu’s trying to coax Sixth Born Kang to sell his daughter Kang Shunzi to Eunuch Pang as a wife, Liu bragged that Eunuch Pang was “红的不得了” (a tremendously popular man, literally “tremendously red”), a metaphor of Pang’s fame and status among the officialdom.

The red color, on the other hand, bears rich cultural connotations as well. Such connotations can be positive--an expression of passionate love, life, happiness, valiance and dignity, or negative--an ominous sign of war, violence, death, suffering, anger and challenge. The following are a few examples in Arabic: “الأحمران: وهما الذهب والزعفران، أو اللحم والخمر، أو”³⁵ (literally “two reds”), referring to gold and silver, or gold and saffron, or meat and wine, or bread and meat, “الموت الأحمر”³⁶ (literally “red death”), referring to killing, or cruel or violent death, “ابن الحمراء: ابن الأمة الأعجمية”³⁷ (literally “a red woman’s son”), referring to a foreign slave woman’s son; “الحرية الحمراء” (literally “red freedom”), referring to restoring or winning freedom from imperialist powers through armed struggles. In “... وللحرية الحمراء باب”³⁸ in *Calamity of Damascus* (نكبة دمشق)³⁹, a poem by modern Egyptian poet

³² Lefevere, André. (1992). *Translation, Rewriting and The Manipulation of Literary Fame*. London and New York: Routledge. p.100.

³³ Huang Borong, Liao Xudong. (ed.). (2002). *Modern Chinese*. Beijing: Higher Education Press. p.275.

³⁴ Pan Feng. (2015). *On the Cultural Significance of Chinese Color Words*. Wuhan: Wuhan University Press. p.125.

³⁵ Concil of the Arabic Language Society. (2004). *Al-Mu'jam al-Waseet dictionary*. Egypt: Al-Shouroq international press. p.196.

³⁶ Concil of the Arabic Language Society. (2004). *Al-Mu'jam al-Waseet dictionary*. Egypt: Al-Shouroq international press. p.196.

³⁷ Concil of the Arabic Language Society. (2004). *Al-Mu'jam al-Waseet dictionary*. Egypt: Al-Shouroq international press. p.196.

³⁸ Ahmad Shawqi. (1988). *Al-Shawqiyat*, A Complete Collection of Poems. Vol 2. Beirut: Dar Al-‘Awda. p.77.

Ahmed Chaouki, freedom is depicted as “red freedom”, and the stanza literally translates as “to open the gate of red freedom with bloodied hands”, i.e. “hands red with the blood of martyrs shall surely open the gate to freedom”. In the poem, “الحرية الحمراء” effectively convey the message that it is through struggles, battles and sacrifices that a nation wins her freedom and liberation. Another example of a cultural connotation of red color is “عين حمراء”, literally “red eyes/red-eyed”, a vivid depiction of anger. Interestingly enough, the same metaphor “眼红” in Chinese is an indication of envy or jealousy, as in “眼红别人的成就”, literally “red-eyed at others’ accomplishments”, meaning being jealous or envious of other’s achievements with a subtle sense of coveting.

It is hence observed that although “red” in Arabic contains rich cultural connotation, such connotation is distinct from its implications in the Chinese culture. “红的不得了” (literally “tremendously red”, i.e. tremendously popular). As a culture-loaded word, its translation into Arabic would inevitably involve a certain degree of semantic loss or substitution. In this regard, Wang Ning’s statement is rather apt to the point:

Intercultural communication and exchange is much more complicated than interlingual conversion, as the inherent untranslatability in the original work is highlighted by cultural factors. To overcome the difficulty in reproduction due to untranslatability, the translator must mediate between two or more cultures, sometimes to the extent of inevitable sacrifices so as to identify a few translatable elements and eventually complete the entire translation process.⁴⁰

In the translation process, the translator must be aware of the cultural context of the color words and their possible cultural associations in both source and target languages. The word “red” (红) in Chinese indicates the popularity and fame of Eunuch Pang, yet no such cultural association is produced by the same color in Arabic. Therefore an adjustment in translation becomes necessary by replacing the metaphorical image of “red” with “وهو رجل ذو باع وشهير”, an Arabic idiom indicating fame and popularity.

A semantic analysis of the idiom “ذو باع” adopted by Aziz here is therefor useful. “باع” (bahr) in “ذو باع” is a unit of length, defined in *Al-Mu’jam al-Waseet* as “مسافة ما بين الكفين إذا انبسطت الذراعان يمينا ويسارا”, meaning “the distance between palms (tips of the middle fingers) when stretching out both arms”. Idiomatic expressions derived from “باع” include “فلان طويل” (a bahr in height), i.e. he/she is tall; “طويل الباع في كذا: أي بلغ الغاية”, literally “a bahr’s length in a certain field”, i.e. to be extremely good/to excel at something”.⁴¹

It is noted that “ذو باع” here means “طويل الباع في كذا” (to be good at something/to excel at something/to be capable/powerful/generous, etc.). In Arabic, “ذو باع” is a commendatory word, with which Aziz has not only revealed the cultural connotation of “red” (红) as being popular or famous, but also explained such popularity with the implied “powerful” in the Arabic idiom, hence eliminating the possible ambiguity of the literal meaning of the phrase.

³⁹ “بَكْيَةُ دِمَشْقَ” translated into English as *The Calamity of Damascus*, is a poem by Egyptian poet Ahmed Chaouki, who deeply sympathizes with Syrians in distress. His poem voices steadfast support for their valiant struggles against imperialist powers while urging all Arabs to unite in brotherhood.

⁴⁰ Wang Ning. (2009). *The Culture Turn in Translation Studies*. Beijing: Tsinghua University Press. p.28.

⁴¹ Concil of the Arabic Language Society. (2004). *Al-Mu’jam al-Waseet dictionary*. Egypt: Al-Shouroq international press. p.76.

2. “Different Trades, Mountains Apart”: Folk Wisdom Embodied in Figurative Language

Figurative language represents an act of creativity, the conclusion from keen observation of natural environment and accumulated experience of daily life expressed in an artistic way. Some figurative languages have evolved into idioms or proverbs due to their morphological conciseness and profound connotation, enriching the language with witty yet thought-provoking expressiveness. “A significant trait of daily vernacular lies in its infinite expressiveness with a limited number of symbols, especially poetic language such as metaphor and metonymy where unlimited potentials are seen in enriching the meanings expressed.”⁴² Distinct from the Arab world imprinted with its ancient nomadic traditions, the Chinese culture features a strong emotional attachment to one’s homeland and reluctance to migrate, and “a stable abode” is considered just as important as “a rewarding trade” in maintaining social order. On a personal level, choosing one’s trade lies at the very foundation of one’s livelihood and identity, hence requiring utmost prudence, since in a traditionally Chinese mindset, a trade almost means a lifelong commitment. In the simile “different trades are like mountains apart” (隔行如隔山), the imagery of “mountain” indicates that different trades are worlds apart, which serves as a convincing rationale to dissuade someone from switching to a different career path.

(4) 王利发 你呀，叫我说什么才好呢！

刘麻子 有什么法子呢！隔行如隔山，你老得开茶馆，我老得干我这一行！到什么时候，我也得干我这一行！⁴³

أنت، كم مرة حذرتك! وانغ لي فا:

ليو ما ذي: هل هناك من مخرج! نحن نعيش أسلوبين مختلفين من الحياة، أنت تدبر المقهى منذ زمن

طويل، وأنا أمارس عقد الصفقات الضئيلة! وسأظل أمارس هذه المهنة حتى آخر العمر.⁴⁴

WANG LIFA: You! How on earth should I put it so that you’ll get my message?

POCKFACE LIU: As if I had an option! Different trades are like mountains apart.

You’ll always be running a teahouse, and I’ll stick to my

humble trade! Whatsoever, this is my game until I die!”

Literally, the idiomatic expression “隔行如隔山” means “different trades are like mountains apart”, i.e. each trade has its own traits and can be worlds apart in practice. In fact, its scope of reference is not limited to differences between trades but may also include differences between countries, nations and cultures, just as Zeng Guofan pointed out in *The Ice Mirror (Bing Jian)* that “the worlds are not only set apart by trades, but also by different ethnic groups, countries, genders and life experiences, etc.”⁴⁵ This idiom first appeared in Chapter 12 of *Selected Literature Works of the Late Qing Dynasty: Perspectives from a Cold Eye* by Wang Junqing, “different trades are like worlds set apart by mountains. For us laymen, even if we do observe something, we’d be like the legendary Pigsy in *Journey to the West* who gobbled down a ginseng fruit without knowing its taste.”⁴⁶ In *Life Wisdom in*

⁴² Wang Xiaosheng. (1994). *Languages and Perspectives*. Beijing: China Renmin University Press. p.162.

⁴³ 老舍著：《茶馆》，北京：人民文学出版社，2002年，第34-35页。(Lao She. (2002). *Teahouse*. Beijing: People’s Literature Publishing House. p.34-35.)

⁴⁴ لاو شه. “المقهى”، ترجمة عبد العزيز حمدي، القاهرة: المجلس الأعلى للثقافة (المشروع القومي للترجمة)، عام 2002 م، العدد 479، صفحة رقم 205. (Lao She. (2002). *Teahouse*, Cairo: supreme council of culture - the national project for translation. No. 479. p.205.)

⁴⁵ (Qing Dynasty) Zeng Guofan. (2007). *The Ice Mirror*. Beijing: Central Compilation & Translation Press. p.330.

⁴⁶ (Qing Dynasty) Wang Junqing, (Qing Dynasty) Wang Junqing. (2001). *Perspectives from a Cold Eye*. Chapter 12.

Colloquialisms, “隔行如隔山” is explained as “he who is a layman is ignorant of the ropes of the trade. The expression is used to describe that each trade has its own know-how, which varies greatly as if set apart by mountain. He who wishes to take up another calling must exert tremendous efforts like climbing over a mountain.”⁴⁷

In *Teahouse*, Wang Lifa and Pockface Liu are engaged in entirely different trades as if they belong to two different worlds. After Kang Shunzi’s conflict with Pockface Liu, Wang gives Pockface his marching orders while trying to persuade him out of the shameless business. Pockface Liu, however, insists that he will stick to this trade until his deathbed. Here, the figure of speech in “隔行如隔山” is obviously a simile constructed by subject, simile marker (be/be like/as if, etc.) and reference. In this example, the subject is “行” (trade), the simile marker is “如” (are like) and the reference is “山” (mountain).

On the other hand, the roots of “隔行如隔山” can be traced back to a Chinese folklore, which endows the idiom with abundant Chinese regional and social traits that are unique to China and are absent from the Arabic culture. Therefore, a literal rendering of the simile would be both ineffective and confusing for Arab readers. As pointed out by Katharina Reiss and Hans Vermeer in *Towards a General Theory of Translational Action-Skopos Theory Explained*, “Culture specific and situation specific elements can cause translation problems.”⁴⁸ The conventional view on translation that associates this complex and dynamic act intercultural mediation and communication with a transcoding process is deemed obsolete partially by the figurative language rooted in traditional folk culture, which, due to the peculiarities of cultural reference, ironically results in deviation from the message of the source text.

Therefore, Aziz has abandoned the specific cultural image of “mountain” in the figurative “隔行如隔山” and instead opted to make its reference explicit, i.e. Pockface Liu and Wang Lifa are different in their way of life and means of livelihood, translating the simile “隔行如隔山” into “نحن نعيش أسلوبين مختلفين من الحياة”, i.e. “we are totally different in our ways of life”. In Arabic culture, “نحن نعيش أسلوبين مختلفين من الحياة” refers to different lifestyles, habits and mindsets, or people of different social classes varying greatly in their livelihood. It should be pointed out that although the simile “like mountains apart” or “as if set apart by mountains” is absent in Arabic culture, however, two sets of comparisons--“heaven” (السماء) and “earth” (الأرض), and “day” (النهار) and “night” (الليل)—do form a specific figure of speech that indicates difference between two people (in their lifestyle, mindset, behavior and habit), two trades, two objects, etc. Hence Arabs describe drastic differences as “كالفرق بين السماء والأرض” (like the distance between heaven and earth) or “كالاختلاف بين الليل والنهار” (like the difference between night and day).

Another noteworthy sign of cultural awareness in the Arabic translation is the rendering of “我老得干我这一行” (literally “I’ll stick to my trade”) as “وأنا أمارس عقد الصفقات الضئيلة!” (literally “I’ll stick to this humble trade”). The descriptive adjective “الضئيلة” is added, at the translator’s discretion, to the target text in order to elaborate the nature of Pockface Liu’s trade. The Arabic word “ضئيلة” means insignificant, humble or despicable, which echoes with “نحن نعيش أسلوبين مختلفين من الحياة”, pointing to Pockface’s self-awareness of the despicable nature of his trade and the difference with Wang’s trade: the unethical flesh business as a

Changchun: The Time Literature and Art Press. p.122.

⁴⁷ Shi Yan (ed.). (2011). *Life Wisdom in Colloquialisms*. Beijing: Beijing University of Technology Publishing House. p.42.

⁴⁸ [Germany] Reiss, Katharina. Vermeer Hans. (2014). *Towards a General Theory of Translational Action-Skopos Theory Explained*. Trans. Nord Christiane. London and New York: Routledge Taylor & Francis Group. P.26.

necessary evil at the time, and the business of running a teahouse and struggling for its survival against the vicissitudes of time. The contrast in their trade and lifestyle eventually reflects the cruel reality where the story unfolds, adding to the effectiveness of expression. Obviously, the translator's decision to abandon the figurative imagery of "mountain" is compensated with a richer context in an attempt to reconstruct the vividity and expressiveness in the target language.

IV. Conclusion

Figurative language encompasses rich cultural connotation and reflects cultural traits of a nation behind its language. A comparative study of figurative imageries in *Teahouse* reflects the cultural similarity and heterogeneity between China and the Arab world.

Most common forms of figurative language in Chinese include simile, metaphor and metonymy, of which metaphor is not only one of the most effective rhetoric tools in literature works but also possesses metaphysical significance in a philosophical dimension, i.e. departing from the conceptual architecture of scientism and returning to the world of intuition, art and poetics, which is the origins of human cognitive constructed by mythology and metaphors. It is on such basis that figurative language is increasingly attracting attention in the fields of translation studies and cognitive linguistics. In the translation practice as a means of intercultural communication, on the other hand, the translator must decide between retention (foreignization), substitution (assimilation) or restructuring (explicitation) of the tenor based on the difference or similarity in associative meaning produced between the source culture and the target culture, in an attempt to eventually rebuild the artistic effect and convey the cultural message. This study is therefore an exploration into the commonality and heterogeneity between the Chinese and Arabic cultures in an *ab uno disce omnes* manner through the study of figurative language in *Teahouse* and its Arabic version.

For metaphors, the examples in *Teahouse* demonstrate universal cultural values beyond national borders, which reflect a certain degree of similarity in linguistic cognition and cultural mindset between Chinese and Arabs. Such similarity has secured the preconditions for cross-cultural communication while shedding light on the retrospective study of the cultural exchange history between the two time-cherished Oriental civilizations. Metaphors in the source text of *Teahouse* are associated with very similar cultural implications in the target language, hence the retention of these metaphorical imageries in the Arabic translation meet Peter Newmark's expectations of effective rendering of metaphors. However, the case with simile and metonymy in the same *Teahouse* is strikingly different. Contrast in the course of history, geographical environment, socio-cultural context, customs and habitudes, etc. between the two peoples have constituted the basis for cultural non-commensurability, resulting in more complexities in decision-making process in translation. Due to absence of equivalent cultural context or linguistic representation in the target language, the figurative imageries employed in simile and metonymy in the source text are substituted with a more explicit elaboration of their cultural implications. This proves effective in overcoming the estrangement arising from the cultural gap and conveying the cultural message implied in the imageries.

As a linguistic phenomenon, figurative language does not remain in the literary perspective as a rhetoric device, but, as a reified expression of collective cultural psychology of a nation, is oriented towards a grand poetic homecoming to all creatures in Mother Nature and the timeless flow of history. "From the long-focus lens of historic perspective, this represents nostalgia and reminisce for the primitive mindset in the liberal art education system

in modern civilization, hence is a root-seeking journey in language and mindset.”⁴⁹ The commonality in metaphors across languages points to the collective memories and cultural consensus between nations, and can be even traced back to the coherence derived from natural empathy prior to the naissance of concepts such as style, rhetoric, poetics and literary traditions, etc. Such coherence, according to Zoltán Kövecses, falls into one of the following three categories: coherence across embodiment and metaphors, coherence across social-cultural experience and metaphors, and coherence across cognitive processes and metaphors.⁵⁰ An in-depth exploration into the figurative languages, especially metaphors, in literature works and their translations, will help to elucidate the commensurability and heterogeneity of cultural elements from the perspectives of cognitive linguistics and cultural psychology, hence casting new light on cultural exchange and mutual learning between civilizations.

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