

A Study on Translation of Metaphors in Poems of Mao Zedong on the Basis of Conceptual Blending Theory

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Abstract—Conceptual blending theory plays a fundamental role in the meaning construction of natural language. It also has great cognitive effects on metaphor translation. This thesis applies the theory to analyze the translation of metaphors in poems of Mao Zedong, and aims at investigating the metaphor translation strategies in three selected English versions, which takes the 30 metaphors as research data.

Keywords—conceptual blending theory; metaphor; translation strategy; poems of Mao Zedong

I. INTRODUCTION

Conceptual blending provides an approach to translation studies. It is dynamic, supple, and active in the moment of thinking. Translating is a mental process of embodied mind. Therefore, this thesis chooses conceptual blending theory and its network as the theoretical backbone to expound metaphorical expression hidden in the source text to prove its forceful explanatory power.

II. STUDIES ON METAPHOR IN COGNITIVE LINGUISTICS

The metaphor system plays an important role in both lexicon and grammar of language. Even poetic metaphor is an extension of the conventional metaphor system. The poetic metaphor is generated by the same rules of mapping. Conceptual blending theory is the further development in cognitive linguistics. Projection connects frames to specific situations, to related frames, and to conventional scenes.

A noteworthy advance of conceptual blending theory (CBT) is that it allows analysis a way of describing examples in which the metaphorical image cannot be a straightforward projection of source onto target. In sometime, multiple metaphorical expressions are combined within a single complex conceptualization. The CBT framework can make it straightforward to record ways. Another theoretical advantage of conceptual blending theory is that it is conceived as a description of online processing. Integration or blending is a dynamic process.

III. THE NETWORK MODEL OF CONCEPTUAL BLENDING THEORY

Central to conceptual blending theory is the network of it. The constitutive processes of conceptual blending theory summarized by Evan and Green (Evan & Green, 2006, p.410) as follows:

- Matching, and counterpart connections
- Construction of generic space
- Blending
- Selective projection
- Emergent meaning (Composition, Completion and Elaboration)

In the network, there are two input spaces respectively, input space 1 and input space 2. The input spaces are similar to target and source domain in conceptual metaphor theory. And, at the same time, the two spaces are also called reference space and representation space. There is a partial cross-space mapping between the input spaces. And the cross-mapping connects counterparts in the input spaces. Generic space which maps onto each of the inputs contains what the inputs have in common. The projection from the inputs to the blend is typically partial. And the blend space arises by selective projection from the inputs.

A. The Essence of Metaphor Translation

The task for a translator with metaphorical consciousness is that, through metaphorical thinking, the translator should find out the appropriate expression in the target language to convey the information in the source language. That is, the implied meaning of a metaphor involves diverse relationships between the tenor and the vehicle, such as the character, culture, association and sense. Especially, the vehicle in a metaphor possesses a strong feature on language and culture. So, all the elements make the translation fulfill cognitive purpose.

B. Blending Thinking in Poems

In both Chinese and English poetry, poets express their emotions with the element always 'the feeling and setting blended' or 'a scene which recalls mixed memories'. The poems embody the idea of the poets in the target domain, and the objective correlative is reflected in the source domain. The conceptual blending thinking reflected in the process of poets focus their feelings with 'setting' and 'object'. Emergent meaning comes into being when 'emotion' and 'setting' taking place in blending thinking.

IV. METAPHORS TRANSLATION EMBODIED IN THE THREE VERSIONS OF POEMS OF MAO ZEDONG

There are mainly three versions focused by this thesis, namely, Xu Yuanchong's version, Gu Zhengkun's version and Commercial Press' version. The source text of conceptual 'blending' constructed by the author is hardly to know. So, the understanding of the meaning of the source text needs to 'unpacking' through blending built by the translator, and makes mental construction once again. Then the translator expresses the idea into the target text. ("Table I")

TABLE I. THE PERCENTAGE OF EACH METAPHOR TRANSLATION STRATEGY IN POMES OF MAO ZEDONG

TS	Preserve vehicle				Replace vehicle	Delete vehicle
	literal translation	literal translation with a footnote	metaphor translated into simile	close metaphor translation	conversion metaphor into sense	
Xu's	51 (68.9%)	2 (2.7%)	7 (9.4%)	4 (5.4%)	5 (6.7%)	5 (6.7%)
Gu's	36 (48.6%)	18 (24.3%)	9 (12.2%)	5 (6.7%)	5 (6.7%)	1 (1.4%)
CV	47 (63.5%)	0 (0%)	6 (8.1%)	7 (12.1%)	11 (14.8%)	3 (4.1%)

A. "Fishermen's Pride Against the Second Encirclement"

In April 1931, Chiang Kai-shek concentrated a large numbering 200,000 troops in his second "Encirclement" campaign against the Red-Army-occupied area and used the strategy of "consolidating at every step", that is, building a bastion at each step. The Red Army led by Mao Zedong, numbering over 30,000 men, lay in ambush in White Cloud Mountain near Ji'an Country. The Red Army attacked the Futian sector first, and then the Red Army swept across to the east, attacking the other forces in succession. The Red Army marched from the River Gan to Wuyi Mountains from

May 16 to 30, fought four battles and smashed the second "Encirclement" campaign. "云欲立", as a vehicle, its metaphorical meaning is that both the angry clouds and the angry Red Army men share a bitter hatred of the enemy. "枯木朽株" is an allusion to Sima Xiangru's (司马相如) "Remonstrance with Hunting" ("上书谏猎"). This metaphor implies that corrupt and evil enemies mass their forces for an attack. "枪林" refers to rifles in large quantity. "横扫千军" is a tenor, and "卷席" is a vehicle in this metaphor. The metaphorical meaning of it is that the Red Army annihilates the enemy efficiently.

TABLE II. TRANSLATION OF "AGAINST THE SECOND ENCIRCLEMENT" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
1	白云山头云欲立	Atop the White Cloud Mountain the clouds seem to rear	On top of White Cloud Mountain, clouds mount a thunderhead	The very clouds foam atop White Cloud Mountain
2	枯木朽株齐努力	Withered trees and rotten wood try hard to come near	Withered trees and rotten stumps all fight, in spirits high	Withered trees and rotten stumps join in the fray
3	枪林逼	A forest of rifles appear	a forest of rifles presses nearby	A forest of rifles presses
4	横扫千军如卷席	A thousand foes are swept away as a mat clean	Like rolling back a mat we sweep off the armies we see	Rolling back the enemy as we would a mat

Xu's version ("Table II"), the image 'the clouds seem to rear' is equivalent to Chinese "云欲立" in meaning. The vehicle is preserved and the strategy used in translation is literal translation. In case 2, "枯木朽株" is translated as

'Withered trees and rotten wood'. The vehicle is preserved as well, and the metaphor is translated in literal meaning. Case 3, "枪林" as a vehicle exists in this metaphor. The translation strategy used here is a close metaphor translation. In case 4,

the vehicle "卷席" is preserved and it is translated in a close metaphor.

Gu's version, 'clouds mount a thunderhead' is translated in the way of converting the metaphor into sense to Chinese "云欲立". The vehicle is replaced during translation. In case 2, the vehicle "枯木朽株" has no change in translated version. The strategy used in case 2 is literal translation as well. "枪林" is reproduced as 'a forest of rifles' in target language, which shows the strategy is that a close metaphor translation. "卷席" is translated as 'like rolling back a mat'. This translation approach can be regarded as a metaphor translated into simile. The vehicle is preserved.

Commercial version, 'the very clouds foam atop' is a metaphor fully converted into sense to Chinese "云欲立". The vehicle is changed compared with the source text during translation. "枯木朽株" is preserved during translation, and a literal translation is used in this case. "枪林逼" is translated as a close metaphor translation in this version. "卷席" is a close metaphor translation in target text, and the vehicle is preserved.

B. "Huichang Tune: Pure Serene Music"

TABLE III. TRANSLATION OF "HUICHANG TUNE: PURE SERENE MUSIC" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
5	东方欲晓	Dawn tinges the eastern skies	The day will soon break in the east	Soon dawn will break in the east
6	踏遍青山人未老	We have trodden green mountains without growing old	Having traversed all the hills I am not old in the least	Crossing these blue hills adds nothing to one's years
7	风景这边独好	What scenery unique here we behold	Only you find the scenery here plays the fairest part.	The landscape here is beyond compare

From the time 1931 to 1934, Wang Ming assumed leadership in the Chinese Communist Party. Wang promoted within the Party a "Left" opportunist line characterized by doctrinarism, which did great damage to the revolution. Wang and his followers adopted a policy of "merciless blows" towards those comrades who disagreed with them. Mao Zedong himself actually was at one time squeezed out of the leadership position in the Red Army. Failed to thwart the enemy's fifth "encirclement and suppression" campaign, the Red Army began the long March. At the daybreak of July 23, Mao and his men ascended the Huichang Mountain where Mao wrote the above poem. This poem reflects no matter how harsh the circumstances, any true revolutionary is always fully confident that he will win.

As everyone knows that the sun rises in the east, the poet Mao uses this image to indicate that right and truth are invincible and eternal. The vehicle "东方欲晓" in case 5, its metaphorical meaning is that the truth will become known to all. In case 6, "踏遍青山" refers to the Red Army fight in many places for a long time. "人未老" means the Red Army including the poet himself keep revolutionary spirit fresh always. "风景", the metaphorical meaning is that the prospects of the Chinese revolution are brightening. "这边" means the fine propositions and the correct course.

Xu's version ("Table III"), in case 5, the vehicle "东方欲晓" is preserved and translated as 'dawn tinges the eastern skies'. The word 'tinge' used to describe the starting point of the presence of the sun. The strategy shows here that it is in literal translation. In case 6, Xu doesn't change the vehicle in the target text through translation. The strategy used is literal translation as well. In case 7, the vehicle "风景这边" is preserved in the process of translation, and Xu still remains the translation method of literal translation.

In Gu's version, this translator chooses literal translation as his translation strategy in each of these three cases. In every case, the vehicle is preserved. The same strategy used by the two translators show that they would like to present the objective demonstration to let readers make fully imagination.

The view previously proposed may further be supported by the Commercial Press' version. In case 5, 6 and 7, the vehicles are preserved, and these three lines of verses are translated into literal meaning.

C. "Washing Stream Reply to Mr. Liu Yazhi"

TABLE IV. TRANSLATION OF "WASHING STREAM REPLY TO MR. LIU YAZI" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
8	长夜难明赤县天	Dawn came late to Crimson Land drowned in long, long night	The long night long enshrouded the sky over the Red State	The night was long and dawn came slow to the Crimson Land
9	百年魔怪舞翩跹	Demons and monsters danced for ages in great delight	For a century devils and monsters danced in an ugly gait	For a century demons and monsters whirled in a wild dance
10	一唱雄鸡天下白	At the cock's clarion call the world sees broad daylight	At a crow of the cock the dark world is suddenly exposed to light	Now the cock has crowed and all under heaven is bright

"赤县" means 'China', whose name was first used in "Historical Records". The metaphorical meaning of "长夜难明", the vehicle, is that old China is under dark oppression for a long time hardly to see a bright future. "魔怪" refers to reactionary regime, such as imperialists and feudalists, unconscionable behavior. The whole line of case 9 means the reactionary people rampaged about in China for centuries. These two lines of verses talked about the scene of old China by the poet. Then the last case in this poem, the tenth, demonstrates justice triumphs over evil and the light dispels the darkness finally.

Xu translates case 8 and case 9 ("Table IV") in the strategies of literal translation with a footnote. Both the two vehicles, respectively are "长夜难明" and "魔怪" in these two lines, have been preserved. Case 10, "一唱雄鸡天下白" is translated in literal meaning, and the vehicle is preserved.

Gu's version, he also uses different translation strategies in this poem. In case 8, the vehicle, "长夜难明" is translated in a close metaphor translation. During the process of translation the vehicle is preserved. In case 9, Gu also uses literal translation with a footnote as his translation strategy. The vehicle is preserved as well. Case 10, the vehicle "一唱雄鸡天下白" is preserved and a literal translation is as the translation strategy.

Commercial version, the translation strategy in these cases, nothing has been changed. All vehicles in each case have been preserved. Literal translation applied for all cases.

D. "Lv Shi: The People's Liberation Army Captures Nanjing"

The civil war breaks out soon after Anti-Japanese because the Chinese Communist Party and Kuomintang try to make peace talks but in vain. Nanjing is the capital and

political centre of Kuomintang government, was captured by the People's Liberation Army. The event of People's Liberation Army captures Nanjing is one of landmarks in the path of international proletarian revolution. At the news of the victory, Mao Zedong, wild with joy, rushed off the poem to encourage the soldiers and civilians on the front.

All the verses presented here clearly identify the change of war situation. The People's Liberation Army (PLA) captures Nanjing where situates so dangerous and influential. "虎踞龙盘" especially conveys the meaning that PLA is in the good protection of Nanjing in order that the enemy has no any chance to capture it back. "钟山风雨起苍黄" as a vehicle depicts the surprising turn of event, which makes people hard to predict. 'The PLA's attack' is just like 'headlong storm', and the PLA is unpredictable and overwhelming. "不可沽名学霸王" is an allusion used in the poem. "霸王" as a vehicle in this line, refers to Xiang Yu, a leader of nobles in the Qin Dynasty. After the Qin Dynasty was overthrown, Xiang Yu is the strongest of the rebel leaders, for a vain name of playing fair; he loses a decisive opportunity to kill Liu Bang, a potential competitor of Xiang Yu, and killed himself in 206 B.C.. This expression is Chinese specific. Without further explanation of its connotation in the process of translation, it will be difficult for the target readers to understand. Mao uses allusion to held forth his view that it is necessary to expel the enemy completely. From the current political situation, the Communist Party is in the position of the historical figure Xiang Yu does, so the historical lessons should not revive. The case 14, also in an allusion form, "人间正道是沧桑" as a vehicle metaphorically points out PLA following the laws of society and propels the society forward.

TABLE V. TRANSLATION OF "THE PEOPLE'S LIERATION ARMY CAPTURES NANJING" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
11	钟山风雨起苍黄	Over the Purple Mountains sweeps a storm headlong	Over the Bell Mountain a tremendous storm sweeps headlong	Over Chungshan swept a storm, headlong
12	虎踞龙盘今胜昔	The tiger girt with Dragon outshines days gone by	Once a den of tiger and dragon, now a victorious town	The City, a tiger crouching, a dragon curling, outshines its ancient glories
13	不可沽名学霸王	Do not fish like the Herculean King for renown	Ape not King Xiang for a fame of mercy in a lucky hour	And not ape Hsiang Yu the conqueror seeking idle fame
14	人间正道是沧桑	The world goes on with changes in the fields and oceans	The change of seas into lands is Man's world's true way	But Man's world is mutable, seas become mulberry fields

Case 11 and case 12 ("Table V"), by preserving vehicles in these cases, what the translation strategy Xu used is translating the vehicles in literal meaning. Case 13, Xu tends to convey the connotations for the cultural image "霸王" so he translates it as "Herculean King". The strategy used is to convert the metaphor into sense. And the cultural image of "霸王" is replaced. The vehicle, "钟山风雨" has been preserved

during translation. Purple Mountains is just the geographical feature of that area. And the name of the mountain becomes the pronoun of Nanjing. "虎踞龙盘", 'the tiger girt with Dragon' translated in literal meaning by Xu. The vehicle is fully preserved. The impression of tiger and dragon are full of power and impressive in size or extent. Its metaphorical meaning describes the meandering Purple Mountains and the

steep Stone City respectively as a dragon and a tiger. In case 14, "人间正道是沧桑", although the metaphorical meaning of this metaphor is conveyed, the vehicle itself has been deleted in the process of translation. That is, a metaphor converted into sense.

Although Gu uses different diction of "钟山"—'the Bell Mountain', it plays the same function in translation to preserving the vehicle. "风雨" is also preserved in translation. The strategy used here is that translates the vehicle in literal meaning with a footnote. Case 12, the vehicle is replaced and its translation strategy used in this line is the vehicle converted into sense. Case 13, "霸王", the vehicle is preserved and it is translated in literal meaning. The connotation of "霸王" is translated directly. Case 14, this is also an allusion. The vehicle "人间正道是沧桑" is translated in literal meaning and the vehicle is preserved.

Commercial version, the vehicle in case 11 is preserved and a literal translation is as the translation strategy used in this line. "虎踞龙盘" is translated as 'a tiger crouching, a dragon curling' in case 12, the vehicle is also preserved and the strategy used in this metaphor is that the line of verse translated into literal meaning. The case 13, "霸王" is translated as 'Hsiang Yu the conqueror'. This translated version also pays attention to the translation of connotation

of this word and translates it in literal meaning. The vehicle is preserved as well. Case 14, the vehicle is replaced during the process of translation. The strategy applied in this line of verse is the metaphor translated into sense.

E. "Jue Ju: The Immortal's Cave"

"劲松", as a vehicle, stands for great resolution and fortitude of human being. It not only describes the scenery of immortal cave, but also expresses the spirit of revolutionary. 'Sturdy pine' believed to be the embodiment of the Chinese Communist Party. "乱云" is a vehicle in the case 16. In a particular stage, from 1959 to 1961, China's national economy suffered heavy setbacks and meanwhile ideological polemics between the Chinese Communist Party and the Soviet Communist Party were bitterly engaged. Therefore, the Chinese Communist Party is in the mire at that moment. Although facing the stern reality, the performance and expression of the Chinese Communist Party looks so clam and ease.

In Xu's version, the vehicle "劲松" is preserved and the strategy used in this case is that the vehicle is translated in literal meaning — 'a sturdy pine'. In case 16, the translator Xu deals with the vehicle "乱云" with the translation strategy used the like of the case 15, the method of literal translation.

TABLE VI. TRANSLATION OF "THE IMMORTAL'S CAVE" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
15	暮色苍茫看劲松	A sturdy pine, as viewed in twilight dim and low	Standing in the dusky evening these pines sturdy keep	Amid the growing shades of dusk stand sturdy pines
16	乱云飞渡仍从容	Remains at ease while riotous clouds come and go	So calm and quiet, withstanding billowy clouds that past sweep	Riotous clouds sweep past, swift and tranquil

Gu's version, the vehicle in case 15 ("Table VI") has been preserved as well. The strategy used in case 15 is literal translation. Case 16, "乱云", as a vehicle, is preserved in translation process, and the translation strategy of a literal translation with a footnote is applied by the translator.

Commercial version, the vehicle 'sturdy pines' is translated in literal meaning and the vehicle has no change in translation from the source text to the target text. In case 16, the similar strategy is applied as well as the vehicle is preserved.

F. "Lv Shi Reply to Comrade Guo Moruo"

The first two cases 17 and 18 ("Table VII") metaphorically mean that since the introduction of the movement of international proletarian revolution, many

kinds of reactionary forces sneak in people's revolutionary camp. In the process of starting revolutionary movement, the reactionary forces reveal their inward nature, stirring up troubles constantly. "一从" and "便有" serve to illustrate the necessity of cause and effect between the two verses. Case 19 and case 20 point out those capitulationists and revisionists are not 'the monk' (Tangseng), but is the white skeleton. The monk is one who needs to be educated and won over, while the capitulationists and revisionists should be punished mercilessly. The metaphorical meaning of case 21 and case 22 show that the erroneous trends of thought to anti-Marxism-Leninism still exists, the Communist Party inflicts a fatal blow on the enemy and continues to impel the movement of proletarian revolution. The last two cases of 23 and 24 are demonstrator of Marxism-Leninism as a potent weapon used to destroy the like of revisionists.

TABLE VII. TRANSLATION OF "LV SHI REPLY TO COMRADE GUO MORUO" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
17	一从大地起风雷	With the rise of the wind-and-thunder storm on earth	Ever since a thunder and storm crashes the earth with might	A thunderstorm burst over the earth
18	便有精生白骨堆	Out of white skeletons a Spirit had its birth	An evil demon has been born of a heap of bones white	So a devil rose from a heap of white bones
19	僧是愚氓犹可训	The Monk might learn a lesson, though a foolish master	The monk though simple-headed is not an uneducated moke	The deluded monk was not beyond the light
20	妖为鬼域必成灾	The Spirit, being evil, surely brings disaster	The demon so evil and malignant must disasters provoke	But the malignant demon must wreak havoc
21	金猴奋起千钧棒	The Monkey swung his fabulous wand for a sweep	Once the Golden Monkey wields his cudgel of ten thousand jin	The Golden Monkey wrathfully swung his massive cudgel
22	玉宇澄清万里埃	The jade-like dome was cleared of all dust wide and deep	The fair and boundless sky is soon cleared of dust and din	And the jade-like firmament was cleared of dust
23	今日欢呼孙大圣	We hail the ever-victorious Monkey King today	We hail Sun Dasheng, the Wonder-worker, today	Today, a miasmal mist once more rising
24	只缘妖雾又重来	For the mist-veiled Spirit is again on his way	Because the evil mist rises again on the way	We hail Sun Wu-kung, the wonder-worker

In Xu's version, the vehicle "风雷" is preserved by the translation strategy of literal translation. "精", the vehicle is deleted and fully converted into sense in translation. The vehicle, "僧" through translation has been preserved, and it is applied a literal translation as strategy. The vehicle, "妖" is deleted, and it is employed the strategy of a metaphor conserved in sense translation. The vehicles "金猴" and "玉宇" use literal translation in order to preserve the vehicles. "孙大圣" as a vehicle, the literal translation used during translation in case 23 and the vehicle is preserved as well. The vehicle, "妖雾" is replaced in translation. Xu translates this metaphor into sense.

In Gu's version, case 17 is used literal translation to preserve the vehicle "风雷". In case 18, the metaphor converted into sense during translation which is used to explain the meaning of vehicle. The vehicle in it is replaced. In case 19 and 20, 21 and 22, as well as 23 all vehicles are preserved in literal translation. The vehicle in case 24 is preserved by the translation strategy of a literal translation with a footnote.

In Commercial version, case 17, the vehicle, "风雷" is translated as 'thunderstorm'. Case 21, "金猴" is translated as 'Golden Monkey'. And the case 22, "玉宇" is translated as 'the jade-like' firmament. The strategy used in all the three lines of verses is literal translation. The vehicles are preserved. Case 19, 20 and 24 are all translated into sense under the condition of replacing the vehicles. The vehicles in case 18 and case 23 are deleted and their translation strategy used in them is converting the metaphor into sense.

G. "Qilv: Winter Clouds"

The day on which Mao Zedong wrote the poem — "Winter Clouds" was the birthday of Mao at the age of 69. This poem expresses intense militancy and revolutionary significance. In cases of 25 and 26 ("Table VIII"), the metaphors 'the political picture' are produced. These two cases imply the political situation in the world at the time was depressingly unfavorable to the Chinese Communist Party. Mao thought most of the so-called Marxist Parties in various countries had degenerated into revisionists. "雪压冬云" is an inversion of "冬云压雪" in form. "雪" and "万花" are the vehicles in these two lines of verses. The snow is very heavy and the clouds bear down to the ground, which stresses on the word "press". The metaphor in this line involves not the mapping of concepts but rather the mapping of images. Only heroes can drive leopards and tigers away. All imperialism and reactionaries are paper tiger. Case 27 and 28 imply that the Chinese Communist Party spurn at the difficulties and dare to struggle. The vehicles between the lines respectively are "英雄", "虎豹" and "豪杰", "熊罴". The last two lines in this poem show that in the face of difficulties and powerful enemies, the true revolutionaries display great tenacity and their beliefs become more confirmed. Anything could not withstand the severe winter which will soon rot off. Exception plum blossom, other kinds of flowers all faded in the cold, let alone disgusting flies. 'Flies' in the case 30 mean opportunists who sneaked into the communist ranks. "梅花" and "苍蝇" are the vehicles in the lines. The implied meanings of the vehicles replace tenors in the poem.

TABLE VIII. TRANSLATION OF "QILV WINTER CLOUDS" IN THE THREE VERSIONS

		Xu's	Gu's	Commercial Press'
25	雪压冬云白絮飞	Like cotton fluff fly winter clouds hard pressed by snow	Catkin-like snow whirls while winter clouds hang low	Winter clouds snow-laden, cotton fluff flying
26	万花纷谢一时稀	All flowers fallen now, for a time few still blow	All of a sudden so many flowers fade or die in woe	None or few the unfallen flowers
27	独有英雄驱虎豹	Only heroes can hunt tigers and leopards down	Only heroes can drive leopards and tigers away	Only heroes can quell tigers and leopards
28	更无豪杰怕熊黑	No brave man will be scared by wild bears black or brown	No brave men would fear wild bears today	And wild bears never daunt the brave
29	梅花欢喜漫天雪	Even mume blossoms welcome a skyful of snow	Plum blossoms like whirling snow scattered in the sky	Plum blossoms welcome the whirling snow
30	冻死苍蝇未足奇	No wonder flies are frozen to death down below	While flies seasonally freeze and tragically die	Small wonder flies freeze and perish

Xu's version, he translates vehicle "雪" into simile in case 25, which preserves the vehicle. 'All flowers' is the literal translation to "万花" in case 26. And the vehicle is also preserved. Vehicles in case 27 and case 28 are also translated into literal meaning. The last two cases of 29 and 30 are translated the vehicles into literal meaning as well.

Gu's version, simile as a translation strategy used to translate the vehicle "雪" in case 25. "万花" is translated as 'many flowers' with an explanation, which implies the meaning refers to Marxist Parties. Literal translation with a footnote is the strategy used in case 26. The rest of the cases are applied the like of strategy in case 26.

Commercial version, in case 25, the vehicle "雪" is preserved and it is translated into 'cotton fluff'. The translation strategy used is to convert the vehicle into a close metaphor. Case 26, the line of verse is translated into sense, so the vehicle is replaced. Case 28, the vehicle is preserved and the strategy used in this case is literal translation. The last three vehicles in each case are translated into literal meaning.

V. CONCLUSION

Poems of Mao Zedong are rich in metaphor. This thesis takes three selected English versions as research data to analyze the metaphors in it. To explore metaphor translation strategies in Mao's poems within the theoretical framework of conceptual blending theory, this thesis provides the following points as concluded in this study showed as follows:

Firstly, the conceptual blending theory is used for analysis of metaphors. Through sample analysis, the four-space model reveals the cognitive process in metaphor translation. Secondly, by preserving vehicle, replacing vehicle and deleting vehicle in a metaphor, five different translation strategies are found out from the different translated versions. They respectively are literal translation, literal translation with a footnote, close metaphor translation, conversion of metaphor into sense and metaphor translated

into simile. Each strategy used in each version is discussed with a table illustrating the percentage of each metaphor translation in Poems of Mao Zedong. After the analysis of these data, several phenomena can be found: firstly, after the observation on the strategies used in three different versions, the data show that most of the metaphors are translated literally, and in most cases, the vehicles in the metaphors are always preserved. Secondly, when the translators deal with allusion images from unique Chinese history, they usually apply the strategy of conversion the metaphor into sense. That is, the translators would like to convey the connotations to the target text readers; so, the method of conversion metaphor into sense can meet this demand. During the process of translating these allusions, it is hard to preserve the vehicles, so the vehicles are replaced always. Thirdly, the present thesis which investigates metaphor translation of Mao's poems through three different versions testifies the conceptual blending theory's explanatory power in cognitive linguistics and adds Chinese data in the metaphor study.

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