

A Study on the Translation Strategies for Emotional Metaphors in Nicholas Williams' English Translation of the *Chu Ci*

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Abstract:

Based on the framework of conceptual metaphor theory, this paper explores the translation strategies for emotional metaphors in Nicholas Williams' English translation of the *Chu ci*. Through the analysis of specific cases in the translation, it has been found that Williams mainly adopts four translation strategies: conversion, retention, augmentation, and deletion of metaphors. These strategies, which help convey the emotional connotations of the original text, are also influenced by cultural differences and cognitive patterns. With them, the translator strengthens emotional expressions or replaces cultural images to balance faithfulness to the original text and the reception of the target readers. The research indicates that the translation of emotional metaphors not only involves language conversion but also requires handling cultural specificity issues. This paper provides a theoretical reference for the emotional transmission in the translation of classical literature and points out the necessity of further exploring the translation of cultural metaphors.

Keywords:

Conceptual Metaphor Theory, *Chu Ci*, Emotional Metaphors, Cultural Differences, Translation Strategies

1. Introduction

Nicholas Williams, whose Chinese name is Wei Ning, is an associate professor at Arizona State University. His main research field is ancient Chinese poetry, and he has gained widespread attention in the academic circle for his translation and research on the *Chu ci*. In 2022, Nicholas Williams, published *Elegies of Chu: An Anthology of Early Chinese Poetry*, which is currently the latest English translation of the *Chu ci* abroad. In many places of his translation, based on sufficient textual evidence and parallel passages, he can choose one of the factual interpretations. This article takes the English translation of the *Chu ci* by Nicholas Williams as the basis to explore the translation strategies of emotional metaphors in his translation.

2. Research Methodology

This section mainly presents the research questions of this article, the data collection and analysis methods, as well as the theoretical basis for its application.

2.1. Research Questions

This thesis mainly addresses the following three questions:

- (1) What translation strategies are adopted in Nicholas Williams' translation in order to reconstruct metaphorical meanings for emotional metaphors in the *Chu ci*?
- (2) What are the advantages and disadvantages of Nicholas Williams' translation about the metaphors?
- (3) What are the implications of the research findings for the translation and dissemination of metaphors in literary classics?

To address these three issues, authors analyzed the handling methods of emotional metaphors in Williams' translation through text analysis. Authors compared the differences between the source text and the target text based on translation theories, summarized its strategic characteristics, evaluated its cultural adaptability and literary merits and demerits, and compared it with the translation of another translator. Authors then summarized the advantages and disadvantages of Williams' emotional metaphors and their impact on future research on emotional metaphors.

2.2. Data Collection and Analysis

This paper intends to base on the theory of conceptual metaphor and adopt a combination of quantitative and qualitative methods. It selects Nicholas Williams' translation as the corpus and, in combination with the original text, analyzes the emotional metaphors in Nicholas Williams' English translation of the *Chu ci* and explores the mechanism of action and translation strategies of these metaphors.

The specific steps of data collection in this paper are divided into the following three steps:

First, Wmatrix, a corpus-based text analysis tool, is used for in-depth text mining. This tool can screen and automatically label high-frequency emotional semantic domains, statistically analyze the distribution of emotional words in the translation, and conduct multi-dimensional cross-validation and co-occurrence analysis of emotional cultural words. With this tool, we are able to conduct a lexical screening of the emotional metaphors in Williams' translation of *Chu ci*, and categorize the most frequently occurring emotional types.

Second, MIPVU (Metaphor Identification Procedure VIP), a metaphor identification method, is used to manually analyze metaphorical identification words, determine the basic and contextual meanings of the words, determine whether there is a difference between the basic and contextual meanings of the words, and examine whether there is a similarity relationship between the referents of the basic and contextual meanings of the words. If so, then the word is a metaphor.

Third, case analysis is conducted on the selected translations containing emotional metaphors and their translation treatments of retention, deletion, augmentation and conversion. Finally, by comparing with the same translation examples of another translator, the advantages and disadvantages of Nicholas Williams' metaphor

handling are discussed, as well as the implications for the translation and dissemination of metaphors in literary classics.

2.3. Theoretical Basis

Since the 1970s, with the rise of theories such as cognitive psychology, the study of metaphor has begun to shift towards the cognitive level. In 1980, George Lakoff and Mark Johnson proposed the conceptual metaphor theory in the published book *Metaphors We Live By*, marking the official birth of the cognitive metaphor theory. From the 1980s to the 1990s, the theory of metaphor was further developed and deepened.

Metaphor has three elements. The familiar concrete thing is called the source domain, the abstract concept is called the target domain, and the process from the source domain to the target domain is called mapping. For example, in the saying “Time is money.”, “time” is metaphorically compared to “money”, emphasizing its preciousness and finiteness. This mapping process is unidirectional, from the source domain to the target domain. The features, structures and concepts in the source domain are used to understand and describe the target domain. With the continuous development of metaphor theory, some scholars began to explore in the empirical study of metaphors of at the same time, and this is the current trend of metaphor study. Some experts and scholars have combined metaphor with fields such as philosophy, translation, medicine and education, opening up innovative applications of metaphor theory. Especially, some scholars have widely applied it to the English translation research of various ancient Chinese books such as *The Book of Songs*, *Treatise on Ferbible Diseases*, *Laozi* and so on. Therefore, it is also feasible to apply the theory of conceptual metaphor to the study of the English translation of *Chu ci*.

As a masterpiece of Chinese classical literature, the *Chu ci* contains rich Chinese culture. The rich emotions contained in its words are not only an important topic for communication between Chinese and Western scholars but also a hot topic in translation theory and practice. However, the research on metaphor in the *Chu ci* is still not abundant, and the research on specific classifications of metaphor is basically in a blank state. Therefore, the study of emotional metaphor translation in the *Chu ci* is of great significance for the cross-cultural communication of Chinese classic culture.

Emotional metaphor is a cognitive way of metaphorization of emotions, referring to metaphorical concepts related to people’s basic emotions, such as joy, anger, sorrow, and happiness. Abstract emotions are largely expressed through metaphors based on human perception. Expressing emotional concepts through metaphors is essentially a cognitive process of metaphorizing emotions [11].

Hungarian scientist Zoltán Kövecses is one of the most accomplished and influential scholars in the field of emotional language research. Since the late 1980s, he has been conducting research on emotional expressions in English based on cognitive linguistics. He believes that emotions are ubiquitous language concepts, usually described metaphorically and serving as a mirror of the universal metaphorical thinking mode. On the one hand, repeated bodily experiences give rise to emotional metaphors and social practices influenced by physiological processes and people’s encounters with the physical world, which is the driving force behind the development of emotional metaphors [6]. This means that in addition to providing the physiological basis for the universality of emotional metaphors in certain aspects, different cultural backgrounds may also lead to differences in emotional metaphors.

Therefore, emotional metaphors can serve as a useful tool for observing the differences in thinking patterns between different cultures and the resulting differences in language representations. From the perspective of emotional metaphors, the cognitive patterns of literature and their translation are of great significance, as doing so can highlight the similarities and differences between two different languages as well as the translator's cognitive preferences, allowing us to more intuitively understand the underlying process of language representation from one aspect to another.

Over the past few decades, emotional metaphors have received increasing attention from numerous scholars from overseas. They have studied a wide range of basic emotions, such as love, happiness and anger, through comparison or description, and explored the metaphorical representations of many emotions in various cultures. The numerous successes achieved in the field of emotional metaphors by overseas scholars have aroused great interest in the Chinese academic community. The theoretical research on emotional metaphors, comparative studies of emotional metaphors, translation studies of emotional metaphors, and text analysis studies of emotional metaphors have all received significant attention from the domestic academic community.

The study of emotional metaphor translation is an interdisciplinary field that combines cognitive linguistics, translation studies, and cross-cultural research. It mainly explores how to convey the cognitive structure and cultural connotations of emotional concept metaphors across different languages and cultures. The study of emotional metaphor translation is often based on theories such as the theory of conceptual metaphor, and mainly focuses on the translation of emotional metaphors in emotional corpora, novels, ancient literary works, and poems. It analyzes the commonalities and individual differences of emotional metaphors between two or more languages, and explores issues such as the cognitive mechanisms and translation strategies of emotional metaphors in texts. Among the various journals containing the topic "emotional metaphor" retrieved from CNKI, the papers that include both "emotional metaphor" and "translation" as search terms account for approximately 12%, and only 65 papers have been published. The study of emotional metaphor translation is relatively rare, but it shows an upward trend overall [10].

3. Case Study

Through the corpus analysis tool Wmatrix, the top five emotional types that appeared frequently in the full text of *Chu ci* were: sadness, anger, worry, fear, and happiness. The translation strategies used in *Chu ci* can be roughly divided into four types: conversion, retention, augmentation, and deletion.

3.1. Conversion of Metaphors

"Conversion" is a core strategy in translation theory for dealing with metaphors, especially when there are cultural or cognitive differences between the source language and the target language. Its core meaning is to give up the original referent of the source language metaphor, and through transformation, substitution or explanation, reconstructing equivalent expressions in the target language.

Example 1:

Source Text:	心摇悦而日幸兮，然怊怅而无冀。(Lin, 2009: 196)
Target Text:	My heart was stirred to delight enjoying ever-greater favour-but now I am steeped in melancholy and despair. (Williams, 2022: 20)

The source text in example 1 is from the “Nine Phrases”. “摇悦” (*yao yue*, heart stirred to delight) uses the swaying of grass and trees to symbolize the fluctuation of one’s mood, and also implies that the emperor’s favor is as unstable as the grass and trees in the wind. “日幸” (*ri xing*, each day a wish for grace) indicates that Song Yu hopes for the emperor’s occasional pity every day. The contrast between “摇悦” and “日幸” and the following lines “怊怅” (*chao chang*, sad and sorrowful) and “无冀” (*wu ji*, hopeless) directly reflects Song Yu’s experience of gaining power and then falling out of favor in the court, which is more trivial than Qu yuan’s “shattering of political ideals”. The character “冀” (*ji*, hope) also refers to the northern Central Plains. Here, the meaning is double entendre, symbolizing the loss of a spiritual home. The translator translated “无冀” as “despair”, which is a more intense expression of emotion. By transforming “无冀” in the source text into “despair”, this transformation makes the expression of emotion more direct and intense. However, when translating, the double meaning of the character “冀” was not reflected.

Example 2:

Source Text:	高余冠之岌岌兮，长余佩之陆离。(Lin, 2009:12)
Target Text:	High stands my crown, soaring up precipitously – broad sweep my pendants, intricately arrayed; (Williams, 2022:6)

The source text in example 2 is from the “Li sao”. During the time of Qu Yuan, the Chu State was accompanied by the culture of witchcraft rituals. “高冠” (*gao guan*, high crown) was a magical tool for witches to communicate with the deity and earth, symbolizing the authority for human and divine communication. In the poem, by elevating the sacredness of the clothing, it metaphorically expresses Qu Yuan’s declaration of spiritual transcendence. And through the increasingly long lengths of the pendants, it metaphorically conveys a spirit of freedom from constraints and the joy of self-affirmation. In the translation of “高余冠之岌岌兮” (*gao yu guan zhi ji ji xi*, I’m going to make the hat on my head taller and taller), Williams made a dynamic processing, translating it as “soaring up”, which transformed this metaphor from a simple visual description into a spiritual uplifted posture, more in line with the action-oriented expression in Western poetry. “陆离” (*lu li*, long and magnificent) was translated as “intricately arrayed”, weakening the exaggeration of the accessory lengths and transforming it into the order beauty of decoration.

3.2. Retention of Metaphors

Retention is one of the core strategies for dealing with metaphors in translation. Its fundamental principle is to completely preserve the original imagery and structure of the source language metaphor in the target language, and achieve cultural transmission through literal translation or minor adjustments.

Example 3:

Source Text:	悲莫悲兮生别离，乐莫乐兮新相知。(Lin, 2009:55)
Target Text:	No grief is more grievous than – a parting in life; No joy more joyous than – new acquaintance. (Williams, 2022: 30)

The source text in example 3 is from the “Lesser Controller of Destinies” in the “Nine Songs”. Its core metaphor is the dialectical relationship between the emotional resonance and the continuation of life between humans and deities. “生别离” (*sheng bie li*, a parting in life) not only refers to physical separation, but also metaphorically represents the eternal parting, the failure of ideals, and the rupture of faith. “新相知” (*xin xiang zhi*, a new acquaintance) not only refers to new friends, but also metaphorically represents the initial connection between the ritualists and the deity, the initial encounter between a wise monarch and a virtuous minister, and the rebirth and awakening of life. The entire sentence uses the extreme contrast of “sadness” and “joy” to reflect the profound thinking of people in the Warring States period about “life and death” and “separation and reunion”. Williams retained the contrast structure, translating “生离别” as “a parting in life”, which basically conveys and retains the literal meaning. However, it lacks the extreme grief expressed by the classic imagery of “生离死别” (*sheng li si bie*, parting in life and parting in death) in Chinese literature, which refers to being forced to part but still being alive together, or the situation that there is no possibility of reuniting again after death. And sometimes, the sadness caused by “parting in life” is often greater than that brought about by “parting in death”. “新相知” is translated as “a new acquaintance”, only retaining the basic meaning, but the emotional depth is not well conveyed. In the source text, “相知” refers to the understanding at the soul level, integrating the three major propositions of sacrificial rites, politics, and life into the word “相知”, while “acquaintance” only indicates people who are known.

Example 4:

Source Text:	乘骐骥以驰骋兮，来吾道夫先路！(Lin, 2009: 2)
Target Text:	Charging forth unfettered upon a sterling steed, come, I’ ll lead the way on the journey ahead. (Williams, 2022: 3)

The source text in example 4 comes from the “Li sao” by Qu Yuan. Qu Yuan used “骐骥” (*qi ji*, sterling steed) to symbolize virtuous talents or the power of ideals, and “先路” (*xian lu*, the path ahead) to represent the pioneering path of political reform. The translator retained the core meaning of “骐骥” with the word “sterling”, but there is a suspicion of weakening its mythological color. The phrase “驰骋” (*chi cheng*, gallop) was translated as “charging forth unfettered”, and the word “unfettered” was used to supplement the heroic momentum of the metaphor in the original sentence. The phrase “道夫先路” was translated as “lead the way on the journey ahead”, which retained the metaphor in the source text, but did not convey the reformative meaning of the word “先路”. Through the depiction of the galloping image of the steed in the poem, it conveys the lofty joy of the poet in realizing his ideals, preserving the original vigorous spirit and idealistic happiness.

3.3. Augmentation of Metaphors

Augmentation is a creative compensatory strategy in metaphor translation, which refers to adding metaphors that do not exist in the target language to the translation, or enhancing the expressiveness of the existing metaphors, in order to make up for the semantic or aesthetic losses in cross-cultural communication.

Example 5:

Source Text:	荃不查余之中情兮，反信讒而齎怒。(Lin, 2009: 5)
Target Text:	Lord Calamus does not perceive my inwardmost feelings- but instead believes the slander, and flares up with fury. (Williams, 2022: 4)

The source text in example 5 comes from the “Li Sao” by Qu Yuan. Qu Yuan used “荃” (*quan*, fragrant herbs) to refer to the king, suggesting that the monarch should embody the ideal of being noble and pure like a fragrant herb. However, the ideal and reality formed a sharp contrast, and the contrast between the phrases “中情” (*zhong qing*, inner true feelings) and “齎怒” (*ji nu*, sudden fury) intensified the sorrow and loneliness, expressing Qu Yuan’s disappointment in the king and his insistence on his own value. The translator chose to add the metaphorical expressions in the source text, “flares up” and “fury”, both of which are intensifications of the “齎怒” emotion, increasing the intensity of the metaphor and comparing the anger to the explosion of flames, to convey the emotional intensity of the source text. This strategy helps to maintain the style and emotional color of the source text, and also makes the translation more vivid and vivid.

Example 6:

Source Text:	雷填填兮雨冥冥，猿啾啾兮狖夜鸣。(Lin, 2009: 68)
Target Text:	The thunder thrashes and clashes – down the rain rushes and gushes. Gibbons howl and wail – and call out again in the night.(Williams, 2022: 33)

The source text in example 6 is from the “Nine Songs-Spectre of the Mountains”. It uses the terrifying sound of thunder and the cries of the rainbird to predict the tragic ending of the mountain spectre’s waiting for her lover but ultimately being denied. “填填” (*tian tian*, a phonetic word, a low and continuous sound) intensifies the sense of heaviness in the sound, metaphorically representing the oppressive and irresistible natural forces. “冥冥” (*ming ming*, a state of darkness and depth that is not visible) not only describes the darkness caused by the heavy rain that obscures the view, but also metaphorically represents the unpredictability of fate and the confusion in the heart. In the source text, “填填” is merely a phonetic word, but the translator translated it as “thrashes and clashes”, adding a metaphor of violent attack, intensifying the impact of the fear emotion, and compensating for the loss of the artistic conception caused by cultural barriers. The translator transformed “冥冥” into “rushes and gushes”, adopting a strategy of metaphor conversion, converting a hazy and dim state into the concrete manifestation of natural forces, that is, the dynamic impact of the torrential rain, which is more in line with the cognitive habits of English readers of “storm”. However, converting the implicit metaphor in Chinese into a more straightforward “natural violence” metaphor might lose some Chinese philosophical depth.

3.4. Deletion of Metaphors

Deletion is the most radical strategy in metaphor translation, which means completely eliminating the metaphorical expressions in the source text and merely conveying its literal or logical meaning in the target language.

Example 7:

Source Text:	言与行其可迹兮，情与貌其不变。(Lin, 2009: 102)
Target Text:	Both words and deeds may be put into practice, but my convictions and countenance I will not alter. (Williams, 2022: 51)

The source text in example 7 comes from the “Nine Avowals - Rueful Remonstrance”. In the sentence, the phrase “迹” (*ji*, traces or footprints) symbolizes that the poet’s words and deeds can be examined and traced, and can contrast with the hypocrisy of the court’s slanderers. The phrases “情” (*qing*, emotions) and “貌” (*mao*, external manifestations) emphasize that Qu Yuan was consistent in both inner and outer aspects with loyalty and steadfastness, and implicitly criticizes the hypocrisy of the world. However, the translator abstracted “迹” as “put into practice”, highlighting the practicality of words and deeds, but losing the “traceability” in the source metaphor, making the meaning of the translation lean towards “practice”, while the source text emphasized “being testable and traceable”. “不变” (*bu bian*, not alter) not only refers to the constancy of convictions and countenance, but also represents an unyielding anger that refuses to yield, with the anger directed at the slanderers and the disappointment towards the monarch, elevating the anger into a moral struggle.

Example 8:

Source Text:	雄虺九首，倏忽焉在？ (Lin, 2009: 77)
Target Text:	The fierce hamadryad of nine heads, where does it go so swiftly and suddenly? (Williams, 2022: 39)

The source text in example 8 comes from the “Heavenly Questions”. In the source text, the phrase “雄虺九首” (*xiong hui jiu shou*, a fierce male nine-headed snake) is translated as “hamadryad”, which is a type of wood nymph or tree spirit that is intrinsically linked to a specific tree in Greek mythology. In Chu culture, the nine-headed snake symbolizes evil, tyrants or political threats. This might allude to political rivals or a chaotic political situation. The image “nine-headed snake” is omitted in the target text, deviating from the Chinese cultural imagery. The intention might be to avoid the negative associations brought by the direct translation of “snake”. The translator deleted and replaced the key metaphor due to cultural differences, making the reading smoother for the target readers. However, readers cannot further familiarize themselves with Chinese culture. One possible way to improve the translation is to add annotations. This sentence is not only a mythological question, but also Qu Yuan’s concern for the fate of Chu State.

4. Discussion and Implications

Xu Yuanchong was a renowned translator in China, and his translation of *Chu ci* is one of the most representative versions around the world. Authors have listed the translations in Xu Yuanchong’s version that correspond to the eight translation examples mentioned in the case study, and compared them with Williams’ translation for analysis. This is done to discuss the advantages and disadvantages of Williams’ metaphorical handling, as well as to explore the implications for the translation and dissemination of metaphors in literary classics.

Example 1: 心摇悦而日幸兮， 然怊悵而无冀。 (Lin, 2009: 196)	My heart was stirred to delight enjoying ever-greater favour- but now I am steeped in melancholy and despair. (Williams, 2022: 20)
	Distraught, my heart still hopes for the best, oh! Disappointed, I cannot rest. (Xu, 2009: 243)
Example 2: 高余冠之岌岌兮， 长余佩之陆离。 (Lin, 2009: 12)	High stands my crown, soaring up precipitously – broad sweep my pendants, intricately arrayed; (Williams, 2022: 6)
	I raise my headdress towering high, oh! And lengthen pendants sparkling long. (Xu, 2009: 15)
Example 3:	No grief is more grievous than – a parting in life; No joy more joyous than – new acquaintance. (Williams, 2022: 30)

悲莫悲兮生别离， 乐莫乐兮新相知。 (Lin, 2009: 55)	None is so sad, oh! as those who part; Nor so happy, oh! as new sweetheart.(Xu, 2009: 61)
Example 4: 乘骐骥以驰骋兮， 来吾道夫先路！ (Lin, 2009: 2)	Charging forth unfettered upon a sterling steed, come, I'll lead the way on the journey ahead. (Williams, 2022: 3)
	Ride your fine steed, gallop along, oh! I'll go before you lest you stray.(Xu, 2009:5)
Example 5: 荃不查余之中情兮 ，反信谗而齟怒。 (Lin, 2009: 5)	Lord Calamus does not perceive my inwardmost feelings- but instead believes the slander, and flares up with fury. (Williams, 2022: 4)
	To my loyalty you're unkind, oh! You heed slander and burst in fire.(Xu, 2009:7)
Example 6: 雷填填兮雨冥冥， 猿啾啾兮狖夜鸣。 (Lin, 2009: 68)	The thunder thrashes and clashes – down the rain rushes and gushes. Gibbons howl and wail – and call out again in the night.(Williams, 2022: 33)
	Thunder rumbles, oh! rain blurs the eye; At night apes wail, oh! and monkeys cry.(Xu, 2009:71)
Example 7: 言与行其可迹兮， 情与貌其不变。 (Lin, 2009: 102)	Both words and deeds may be put into practice, but my convictions and countenance I will not alter. (Williams, 2022: 51)
	My word can find in deeds its trace, oh! I've changed nor feeling nor face.(Xu, 2009:123)
Example 8: 雄虺九首， 儵忽焉在？(Lin, 2009: 77)	The fierce hamadryad of nine heads, where does it go so swiftly and suddenly?(Williams, 2022: 39)
	Where's the nine-headed Snake Moving without a break? (Xu, 2009:85)

By comparing and analyzing with Xu Yuanchong's translations, it can be seen that Williams' core strategies and advantages in metaphor translation mainly lie in three aspects. First, his translation achieved an accurate transplantation of cultural specific elements. For instance, in example 4, “骐骥” was translated as “sterling steed”, which clearly indicated the noble attribute. This translation is closer to the mythological color of Chu culture compared to Xu's translation of “fine steed”. Secondly, he tends to make the political metaphors more explicit. In Example 1, “日幸” is translated as “ever-greater favour”, which directly relates to the relationship between the monarch and the subjects. However, Xu's translation “hope for the best” weakens the political nature. Thirdly, he makes an attempt at a balanced approach based on “academicity”. In example 8, he translated “雄虺” as “hamadryad”, providing a cross-cultural approximate term, but this disrupts the Chu cultural context. This is the cultural cost of academic analogy. Xu's translation “Nine-headed Snake” is more general, but it does not contain any cultural specificity.

However, Williams' translation also has three limitations. First, compared with Xu's translation, it is particularly noticeable that his translation has weakened the phonetic aspect. Williams is skilled at using dashes to break up sentences and disrupt the rhythm of the character “兮”(xi, a frequently used intonation word in the *Chu ci*. Its main functions include regulating the rhythm, expressing emotions, and enhancing the expressiveness of the language), while Xu's translation compensates for this by using “oh” and rhyming techniques. Second, the simplification of philosophical imagery. In Example 6, the philosophical concept of the “冥冥” that implies the dynamic process of the Daoists symbolizing the return of the universe to its original state was weakened. Third, the metaphor becomes one-dimensional. In Example 4, “来吾道夫先路” is translated as “lead the way on the journey”, universalizing it into a

life journey. Xu's translation "go before you lest you stray" retains the responsibility of guiding.

In conclusion, to promote the development of metaphorical translation of literary classics, we can adopt a hierarchical translation strategy. For natural imagery metaphors, we can use the method of sound and rhythm simulation, and literal translation of imagery". For culturally specific metaphors, we can use the method of literal translation and supplementary explanations. Secondly, while replacing metaphors to achieve the equivalence of emotional intensity, the translator should also strive to achieve form correspondence. Finally, when dealing with the translation of metaphors, one should pay attention to cultural accuracy and the logical consistency of the metaphor system, taking into account the cognitive framework of the target language readers and the symbolic system of the source text. This is to avoid cultural loss caused by excessive domestication, and also to be cautious of the possible literary dilution brought about by academic translation.

5. Conclusions

Based on various imagery such as those of animals and plants, physical entities, and natural phenomena, a large number of emotional metaphors contained in *Chu ci* can be reflected. From the perspective of emotional metaphor translation, Williams' translation, while being faithful to the original text, adopts different metaphor translation strategies and to the greatest extent restores the style of the original. However, in terms of the metaphor itself, it is influenced by cultural differences, cognitive differences, and the psychological differences of the translator, so it will show certain cultural specificity of China and the West in the translation. How to translate the rich emotional metaphors in ancient Chinese classics still deserves further exploration and reflection.

Conflicts of Interest

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