



# A Case Study of English Translation of Tang Poetry under Sensory Image Schema

Zhenzhen Luo

Tiangong University, Tianjin, China

Email: 1459496606@qq.com

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## Abstract

Sensory image schema is a kind of unique image schema abstracted from human sensory experience and related life experience stored in the brain. Synaesthesia is a language phenomenon formed by projecting the sensory image schema of a certain sensory domain onto other sensory experiences. Based on the image schema theory of cognitive linguistics, the sensory image schema can be used to explain the cause and process of synaesthesia. Synaesthesia is a widespread phenomenon in Tang poetry. The appropriate treatment of this synaesthesia is closely related to the overall quality and aesthetic reproduction of the English translation of Tang poetry. Through the analysis of Tang poetry translation, there are three translation strategies of Tang poetry synaesthesia: reproduction, deletion and active addition. Reproduction, deletion and active addition are all different means for translators to achieve aesthetic reproduction.

## Subject Areas

Cognitive Linguistics, Translation

## Keywords

Sensory Image Schema, Synaesthesia, English Translation of Tang Poetry, Metaphor

## 1. Introduction

### 1.1. Conceptual Metaphor Theory

There are two theories about metaphor, namely, linguistic theory and cognitive theory. In the past, metaphor was generally viewed from the perspective of rhetoric. With the rise of cognitive linguistics, metaphor, as an important cognitive model, was gradually accepted by people. Metaphors are everywhere. As George

Lakoff and Mark Johnson said in *Metaphors We Live By*, “metaphors are everywhere in daily life, whether in language or in thought and action. The conceptual system on which our thoughts and actions are based is itself based on metaphor [1].” Conceptual metaphor theory is one of the important theoretical achievements of cognitive linguistics. The theory originated from Lakoff and Johnson’s co-author *Metaphors We Live By*. This theory holds that metaphor is a systematic mapping from a specific conceptual domain to an abstract conceptual domain. Metaphor is a problem at the level of thinking, not at the level of language expression. Metaphor is a way of thinking and a means of cognition. Therefore, Lakoff calls it conceptual metaphor [2]. Lakoff uses mapping between source domain and target domain and image schemes to explain metaphor. He believes that the essence of metaphor is to “understand and experience the current thing through a thing [1]”. Metaphor is a mapping from a familiar and easy to understand source domain to a less familiar and difficult to understand target domain.

## 1.2. Synaesthesia Metaphor

Synaesthesia, derived from Greek, is interpreted as “sensory fusion”. Qian Zhongshu put forward in his article “Synaesthesia” published in literary review in 1962 that “color seems to have temperature, sound seems to have image, cold and warm seems to have weight, and smell seems to have constitution [3]”, he believed that “Synaesthesia” is a language phenomenon in which people’s senses can communicate with each other, and the fields of various functions of the body are not divided. In short, synaesthesia is the mutual communication and transference between the five senses (vision, hearing, smell, taste and touch) of the five human sensory organs (eyes, ears, nose, tongue and body), which has been considered as a rhetorical device in traditional rhetoric. Since the publication of Lakoff and Johnson’s *Metaphors We Live By* in 1980, people have gradually realized that from a cognitive perspective, synaesthesia is not only a simple conceptualized language phenomenon, a rhetorical device, but also a special cognitive phenomenon, a cognitive model for human thinking and action, and a special metaphor. As a special conceptual metaphor, synaesthesia metaphor refers to the mapping from the cognitive domain of one sensory category to the cognitive domain of another sensory category, that is, some features in the senses are mapped from one sensory (called source domain) to another sensory (called target domain) [4]. Lakoff and Johnson have pointed out that metaphor usually maps from a familiar and easy to understand source domain to a less familiar and difficult to understand target domain. Synaesthesia is a kind of metaphor, and the same principle applies to it. In synaesthesia, such as touch, temperature, taste and smell belong to lower senses, while hearing and vision belong to higher senses. The concepts composed of lower senses (touch and taste) such as “cold” and “sweet” are easy to understand, while the concepts composed of higher senses (hearing and vision) such as “ear-piercing” and “bright” are relatively dif-

difficult to understand. Just as in conceptual metaphor, the reason why we often use body and material experience to express some abstract concepts is that body and material experience have a very direct relationship with us. Similarly, in synaesthesia, we use the concepts in the lower senses to express some concepts in the higher senses. The reason is that the lower the sensory level, the more direct the relationship between the observer and the observed object. In language expression, we usually turn touch into taste or hearing, such as sharp tastes; soft sound, etc. We seldom turn taste into touch, but usually turn taste into smell or hearing, such as sound smiles; sweet sound, etc. Therefore, from the perspective of people's cognitive psychology, there are differences in the conceptual structure of the six senses. The conceptual structure of the lower senses is more direct, which can be regarded as the basic conceptual structure with strong accessibility. In addition, the concepts in synaesthesia are mapped from those with strong accessibility to those with weak accessibility, which is also convenient for readers to better understand and grasp the concepts expressed in synaesthesia.

### 1.3. Image Schema in Cognitive Linguistics

Human beings' understanding of the external world is based on their own physical experience in multidimensional space. Through the analogy of concrete experience, we measure and observe the world, and express the abstract concepts associated with it. The so-called "take all bodies near, take all things far." After people repeatedly perceive some related things, an abstract cognitive model of such things will be formed in the brain. Lakoff calls this cognitive structure based on the cognition of the basic relationship between things kinesthetic image schema or image schema for short [5]. As "an organizational structure connecting abstract relations and concrete images in human experience and understanding, image schema is a recurrent organizational form of knowledge and a basic structure for understanding and recognizing more complex concepts. Human experience and knowledge are based on these basic structures and relations [6]". There are a large number of image schemata in people's experience, such as part whole schemata, connection schemata, center edge schemata, starting point path goal schemata, top bottom figure schemata, front back schemata, linear schemata, effort schemata, etc. [1]. People always unconsciously use the existing schemata in the brain to recognize those new, complex and abstract things or phenomena. For example, "person" and "table" are two unrelated things. The "part-whole" schema connects them. Through metaphorical mapping, words expressing human parts are applied to "table", forming expressions such as "table feet, table legs, table top, table back". Taking the container schema based on the "inside-out" relationship as an example, the room is regarded as a container, and people walk into the room & walk out of the room, thus forming the IN-OUT schema. When this specific concept is mapped to the abstract cognitive domain, it becomes an abstract metaphorical concept, such as "he gives up his care out of love for his family", where love can be regarded as a container, the

specific physical space concept is projected into the psychological space and rises to the emotional state.

#### 1.4. Source of Corpus and Research Status

Poetry and metaphor are inextricably linked. China is the land of poetry. Tang Dynasty is the heyday of Chinese poetry, which represents the highest achievement of classical poetry. Tang poetry has the characteristics of harmonious rhythms and distinct rhythms. It is often used in metaphor, satire, synaesthesia and other rhetoric. It is a combination of thoughts and feelings, artistic images, phonological rhythms, styles and verve. The use of a large number of synaesthesia sentences in Tang poetry is a difficult problem in translation. Since the early 19th century, foreign scholars such as Witter Bynner, Innes Herdan, Peter Harris, Geoffrey waters, etc., who loved ancient Chinese literature, began the process of translating Tang poetry into English, and Tang poetry gradually entered the English world. Synaesthesia can be found everywhere in Tang poetry works. From a rhetorical point of view, synaesthesia lies in enhancing poetic sentiment and endowing people with aesthetic artistic conception through readers' Association. In the process of translating Tang poetry into English, how to deal with these synaesthesia is a problem worthy of our deep thinking. Its significance lies in the fact that the appropriate treatment of this synaesthesia is closely related to the overall quality and aesthetic reproduction of the English translation of Tang poetry.

Domestic scholars have accumulated rich achievements in the research of synaesthesia expression in Tang poetry, mainly in two aspects: first, classify synaesthesia in poetry according to the projection direction of sensory perception domain. Liu Daoshun discusses the application of synaesthesia in Li He's poems, and points out that there are four basic forms in Li He's Poems: writing visual sense with listening sense, writing listening sense with visual sense, the intersection of visual sense and touch, and writing visual sense with taste [7]. Peng Yunkang made a corpus statistics on synaesthesia in modern Chinese, and found that synaesthesia is the most common method in poetry genre [8]. Lei Shujuan analyzed synaesthesia in pre-Qin, Wei Jin, southern and Northern Dynasties, Tang poetry and Song poetry respectively on the basis of diachronic investigation, and pointed out that the Tang Dynasty was a period when synaesthesia rhetoric was widely used; second, the mechanism behind synaesthesia is analyzed from various angles [9]. Rao Fanli classified synaesthesia in Li He's poems of Tang Dynasty from the perspective of psychological mechanism [10]. Different from the traditional perspective of literary appreciation, Luo Yili, based on the theory of conceptual integration, analyzes the specific forms of synaesthesia metaphor in 300 Tang poems [11].

This paper, based on the English translation of 300 Tang poems, explores the English translation of Tang poems from the perspective of sensory image schema. Firstly, it expounds the theory of sensory image schema and points out the

role of sensory image schema in Tang poetry. Secondly, based on the English translation strategies of Tang poetry summarized by Hu Jun [12], this paper makes an in-depth study from the perspective of sensory image schema. Here, it is mainly divided into three translation strategies, namely, reproduction, deletion and active addition. Finally, we will explore which translation strategy is more worth adopting from these three aspects. It provides some theoretical basis for the English translation of Tang poetry.

## 2. The Application of Sensory Image Schema in Tang Poetry

### 2.1. Sensory Image Schema and Synaesthesia

People are the subject of perceptual activities. We always perceive the world around us through our bodies. The human body and its movement in space are the basis for the formation of image schema. The specific sensory experience is connected with the relevant life experience, and the sensory image schema is formed through abstraction. Synaesthesia is formed when people project the sensory image schema of one sensory domain to another. The internal structure of synaesthesia is essentially the mapping between the image schemes of each sensory domain. The psychological basis for the formation of synaesthesia is the same inner experience or feeling when different senses perceive objective things. The expression of these experiences and feelings depends on the sensory image schema. For example, “cold” is originally an experience related to temperature in the sense of touch, but after long-term perception, people have formed a series of experiences related to cold, such as “冷冰冰 (chilly), 冷漠 (unconcerned), 缺乏热情 (lack of enthusiasm), 寒心 (be bitterly disappointed), 扫兴 (have one’s spirit dampened), 无情 (ruthless), 冷淡 (treat coldly)”. These experiences together form the sensory image schema of “cold”. When this schema is projected to other sensory experiences, synaesthesia is formed: “cold words (冷言冷语) and cold reply (冷淡的回答)” are projected to auditory experiences; Projected onto the visual experience are “cold color (冷色)”. The use of these synaesthesia phrases has mobilized different sensory feelings and enhanced the language appeal.

### 2.2. Application of Sensory Image Schema in Tang Poetry

大弦嘈嘈如急雨，小弦切切如私语；嘈嘈切切错杂弹，大珠小珠落玉盘；间关莺语花底滑，幽咽泉流冰下难。冰泉冷涩弦凝绝，凝绝不通声暂歇。别有幽愁暗恨生，此时无声胜有声。银瓶乍破水浆迸，铁骑突出刀枪鸣。曲终收拨当心画，四弦一声如裂帛。(白居易《琵琶行》)

“The high notes wail like pelting rain, the low notes whisper like soft confidences; wailing and whispering interweave like pearls large and small cascading on a plate of jade; like a warbling oriole gliding below the blossom, like a mountain brook purling down a bank; Till the brook turns to ice, the strings seem about snap, about to snap, and for one instant all is still. Only an undertone of quiet grief is more poignant in the silence than any sound. Then a silver bottle is

smashed, out gushes the water, armoured riders charge, their swords and lances clang! When the tune ends, she draws her pick full across and the four strings give a sound like the tearing of silk.”

Here, the sound of sudden rain, whispers, the sound of falling pearls on a jade plate, the sound of warblers, the sound of swallowing springs, the sound of silver bottles breaking, the sound of swords and guns hitting each other, and the sound of splitting silk are compared with the sound of Pipa, which is based on sound. Therefore, various images will also be aroused in the sound of sudden rain, whispers, the sound of falling pearls, the sound of warblers, the sound of swallowing springs, the sound of silver bottles breaking, the sound of swords and guns hitting each other, and the sound of splitting silk. Images such as “rain, whispers, pearls falling on a jade plate until swords and guns hit each other and split silk”, that is, in the sound like sound, they will also arouse the sound like form, that is, hearing leads to vision. The auditory sensory image schema is projected to the visual senses, so that the silent things are endowed with sound fluctuations. Based on a kind of Psychological Association, that is, the auditory sensory image schema, that is, the image schema of “sword and gun strike and split silk” abstracted from the words and phrases that express “sudden rain, whispering, and pearls falling on the jade plate”. Another example is “a warbling oriole gliding below the blossom”, “a mountain brook purling down a bank”, “gliding” and “cold and astringent” are tactile, that is, hearing passes through tactile sense. “Spring flows down the beach” and “you (幽)” means feeling, that is, hearing is connected with feeling.

### 3. Translation Strategies of Synaesthesia in the Sensory Image Schema of Tang Poetry

Based on different research perspectives, the academic interpretation of the meaning of synaesthesia is also very different. However, from the perspective of rhetorical devices, the most commonly accepted synaesthesia refers to the sensory shift between the five senses of vision, hearing, touch, smell and taste, which is expressed in daily or literary language expression.

Hu Jun (2020) [12] selected 300 Tang poems, a collection of Tang Poetry Classics, as the source language corpus. First, he counted a total of 42 poems containing synaesthesia, and then combined them with different English versions of famous Chinese and foreign translators. After analysis, he found that synaesthesia translation strategies can be divided into three basic types: Synaesthesia reappearance, synaesthesia deletion and active synaesthesia addition. Then, synaesthesia reappearance can be divided into synaesthesia isomorphism and synaesthesia heterogeneity (Table 1).

Tang poetry has the characteristics of harmonious rhythms and distinct rhythms. It is often used in metaphor, satire, synaesthesia and other rhetoric. It is a combination of thoughts and feelings, artistic images, phonological rhythms, styles and verve. Therefore, the use of a large number of synaesthesia sentences in Tang poetry is a major problem in translation. In both Chinese and Western

**Table 1.** Proportion of three basic types of synaesthesia translation in each translation.

Translator/ Translation type	Proportion of three basic types of synaesthesia translation in each translation		
	Reproduction	Deletion	Addition
Giles	88%	12%	0
Bynner	72%	24%	4%
许渊冲	62%	32%	6%
杨宪益	92%	8%	0
唐一鹤	90%	10%	0

cultures, images of visual beauty are used to express examples of auditory beauty. The synaesthesia poems written by the English poet Simmons after listening to Chopin's music and the *Listening to Ying shi Playing the Piano* by the poet Han Yu of the Tang Dynasty are examples. However, synaesthesia association is not based on the similarity between simple semantic features, but on the similarity between sensory domains. This is the reason why the synaesthesia between Chinese and Western cultures has something in common. However, due to the differences in language, culture, thinking, experience and experience, sometimes there is specificity. For example, “酸”, “甜” and “苦” in Chinese and “sour”, “sweet” and “bitter” in English are the corresponding words in the taste domain, and their synaesthesia associations are different. The synaesthesia from taste domain to visual domain is quite different. “苦言” and “bitter words” are both taste that means hearing, and synaesthesia association is different. The former refers to “offensive words”, while the latter refers to “resentful words”. Therefore, we should pay special attention to this point in the process of translating Tang poetry into English. Next, it will analyze the English translation of Tang poetry from the perspective of sensory image schema from three translation strategies: reproduction, deletion and addition.

### 3.1. Reproduction

The reproduction of synaesthesia in sensory image schema means that the synaesthesia expression in the original text also exists in the translation, which includes synaesthesia isomorphism and synaesthesia isomerism. Specifically, it is manifested in two levels: completely preserving the original synaesthesia projection path and transforming the original projection path.

First, synaesthesia isomorphism in sensory image schema means that the same synaesthesia expression structure is constructed in parallel with the original in the translation, and the source domain and target domain of synaesthesia expression in the translation and the original are the same. Most of the translations reproduce the synaesthesia expression of the original text, and completely retain the projection path of the original synaesthesia, in order to pursue the same cognitive style and aesthetic feeling as the original text. For example:

- (1) 原文：远上寒山石径斜，白云深处有人家。(杜牧《山行》)

译文: The rocky path sloped far up the chilly mountains; There stood some cottages where white clouds had risen. (唐一鹤, 译)

(2) 原文: 烟笼寒水月笼沙, 夜泊秦淮近酒家。(杜牧《泊秦淮》)

译文: Cold water veiled in mist and shores steeped in moon light, I moor on River Qinhuai near wine shops at night. (许渊冲, 译)

“Cold mountain” and “cold water” in the above example are synaesthesia expressions, the source domain is tactile (cold), and the destination domain is visual image (mountain and water). All translators without exception reproduce the synaesthesia of the original poem, and this reproduction is a complete isomorphism, which is not only reflected in the consistency of the source domain and the destination domain with the original poem, but also the elements of the synaesthesia structure follow the expression of the original poem, such as word formation components, language order, etc. “Cold” is originally an experience related to temperature in the sense of touch, but after long-term perception, people have formed a series of experiences related to cold, such as “chilly, unconcerned, lack of enthusiasm, be bitterly disappointed, have one’s spirit dampened, ruthless, treat coldly”. These experiences together form the sensory image schema of “cold”. When this schema is projected to other sensory experiences, synaesthesia is formed: cold words are projected to auditory experiences, and cold colors are projected to visual experiences. The sensory image schema of “cold” in the above example projects to the visual experience “cold mountain” and “cold water”. The translator also adopted the translation strategy of isomorphic reproduction, directly translating “cold mountains” and “cold water” into “the chilly mountains” and “cold water”.

Second, synaesthesia heterogeneity in sensory image schema means that the synaesthesia expression in the translation is different from that in the original, mainly because the translator has transformed the original source domain and the target domain in the synaesthesia of the original poem to obtain similar synaesthesia effect.

(3) 原文: 戍客望边邑, 思归多苦颜。(李白《关山月》)

译文 1: So the soldiers gaze back at the frontier regions; all with the longing to return home written in the gaunt lines of their faces. (杨宪益, 译)

译文 2: Guard watchful the scene of borderland; Thinking of home, with wistful eyes. (许渊冲, 译)

“Bitterness” is an experience related to bitterness in the sense of taste, but after long-term perception, a series of experiences related to “bitterness” have been formed, such as “愁苦 (distress), 苦涩 (bitter and astringent), 痛苦 (painful), 苦学 (study hard), 苦海 (abyss of misery)”. These experiences together form the sensory image schema of “bitterness”. The “bitter face” in the original poem is a synaesthesia expression that describes the visual feeling from the taste feeling. It is to throw the “bitter” in the taste domain into the “face” in the visual domain. The author uses it to express the homesickness and sadness of the garrison officers and men. Translated by Yang Xianyi as “written in the gaunt lines of their faces”, it forms a synaesthesia expression of visual projection to psycho-



logical feeling. Homesickness is a psychological feeling, and the face is a vision. It turns the intangible homesickness into a tangible thing, which seems to fill the faces of officers and men. However, Xu Yuanchong's translation deleted the synaesthesia expression of "bitter face" in the original poem and generalized it into wistful eyes. The loss of synaesthesia here caused the aesthetic effect of the translation to be inferior to that of Yang Xianyi's version.

### 3.2. Deletion

The deletion of synaesthesia in sensory image schema, also known as the absence of synaesthesia, means that the translator abandons the synaesthesia expression in the original text, which is embodied in the deletion and modification of the original text.

First, deletion means that the translator chooses to translate the original content freely, completely abandoning the synaesthesia expression in the sensory image schema in the original text.

Secondly, deletion refers to the fact that the translator often deletes the synaesthesia expression in the sensory image schema in the original text, and then makes up for it in other places in the poem, or adds synaesthesia, metaphor, or personification.

(4) 原文：荷风送香气，竹露滴清响。(孟浩然《夏日南亭怀辛大》)

译文 1: The lotus wafts its scent away and around, the dew from bamboo leaves drip with tinkling sound. (许渊冲, 译)

译文 2: loaded with lotus-scent the breeze sweeps by, Clear dripping drops from tall bamboos I hear. (Herbert A. Giles 译)

译文 3: The wind brings me odours of lotuses, and bamboo leaves trip with a music of dew. (Witter Bynner 译)

The word "清 (clear)" in the "clear sound of bamboo dew drops" is interpreted as "water is clean and transparent, and the word "clear" in Xinhua dictionary is interpreted as "water or other liquids and gases are pure and transparent, and there is nothing mixed, which is opposite to "turbidity". It can be seen that "清 (clear)" is a visual sense word. "清 (clear)" is an experience related to clarity in vision, but after long-term perception, it has formed a series of experiences related to "清 (clear)", such as "clear water, poverty, crispness and fragrance", which together form the sensory image schema of "清 (clear)". The "clear sound" in the poem is from the vision as the source domain to the hearing as the target domain. Xu Yuanchong's translation translated "清响" freely, choosing the auditory word "tinkling" to modify the sound directly, without reflecting the synaesthesia expressed in the sensory image schema in the target language, which is the deletion of the synaesthesia of the original text. In translation 2, Giles, the translator, reproduces the synaesthesia in the original poem, translates it as "clear dripping", and still adopts the synaesthesia projection path of the original poem. Although the translator Bynner did not reproduce the synaesthesia in the original poem, his initiative to add a music of dew also made the translation have a certain flavor. The literariness has not been reduced by

half due to the lack of synaesthesia, which belongs to the other compensation of rhetorical cognition.

### 3.3. Active Addition

Active addition means that the synaesthesia expression in the sensory image schema does not appear in the original text, but the translator takes the initiative to add synaesthesia expression in the translation. This translation method is not common in the English translation of Tang poetry, but it improves the beauty of the translation in a certain sense.

(5) 原文：无人信高洁，谁为表予心？(骆宾王《狱中咏蝉》)

译文 1: None would believe their songs are pure and bright, who could express my feeling deep in word? (许渊冲, 译)

译文 2: Nobody in the world trusts my noble and unsullied nature, who is there to vindicate my innocence? (杨宪益、戴乃迭, 译)

In the above example, the original text does not have synaesthesia in the sensory image schema. In the Xu's version, there are synaesthesia expressions in their songs are pure and bright and my feeling deep in word, which is an active addition of the translator. In ancient times, cicadas were regarded as a symbol of nobility and purity because they lived high and drank dew. Therefore, the poet describes himself as a cicada. The sound of cicadas should be in the auditory domain, but in the translation, the translator uses pure, bright to project to their songs. In the English translation of the latter sentence, the word “深 (deep)” has a variety of meanings. Its basic semantic meaning refers to the large visual distance seen. In the translation, the word “深 (deep)” is used to project to the psychological feeling. In the original poem, the poet expresses his feelings by borrowing things, and the translation also closely grasps the central theme of the poem, that is, the sound of cicadas and the poet's psychological activities. However, Yang Xianyi's corresponding translation “trusts my noble and unsullied nature” directly points out the modified object of “noble” and naturally there is no synaesthesia. Li Bai's “*An All-consuming Love: Part One*” contains the sentence “络纬秋啼金井阑，微霜凄凄簟色寒。” Xu Yuanchong's translation is “In autumn crickets wail beside the golden rail; the first forest, although light, invades the bed's delight.” “The first forest alternate light” is also a synaesthesia expression actively added by the translator. “Light” has the feature of polysemy in English, and its basic meaning is light in weight. In the Xu's version of the translation, it is a projection from touch to vision. The reader also seems to feel the desolation brought by the thin frost. The lightness of the frost echoes with the slight sadness in the author's heart. The active addition of synaesthesia here is in line with the times.

## 4. Conclusion

### 4.1. Summary

Synaesthesia is not only a simple rhetorical device, but also a powerful tool for

human beings to understand the world. From the perspective of image schema, synaesthesia is formed by projecting the sensory image schema based on abstract sensory experience and psychological association to other sensory experiences. Tang poetry represents the highest achievement of classical poetry. Its artistic charm has conquered the readers of all ages and has been handed down from generation to generation for a long time. It is a combination of thoughts and feelings, artistic conception and image, phonological rhythm, style and verve. However, these characteristics are also difficulties in English translation. The use of a large number of synaesthesia sentences in Tang poetry increases the difficulty of English translation, so it is necessary to explore the translation methods of synaesthesia sentences.

The different translation strategies of synaesthesia in Tang poetry are to reproduce, delete and actively add synaesthesia to the original poetry. Reproduction is the main means to reproduce the synaesthetic beauty of the original poem, which is also the translation strategy most translators prefer. Deletion and active addition according to local conditions are also translation strategies worth adopting. The adoption of deletion strategy reflects that in the process of aesthetic reproduction, the translator, as the aesthetic subject, is constrained by the aesthetic object, that is, the limitation of the translatability of the source language. Therefore, translators should consider carefully when using deletion strategy, but this does not mean that deletion strategy should never be used. Similarly, the same is true of the translation strategies that are actively added. We should be clear that there is no stereotyped way of aesthetic reproduction. On the premise of understanding the artistic beauty of the source language, we should give full play to our subjective initiative as the aesthetic subject and deal with translation strategies expediently, so as to maximize the aesthetic reproduction of the source language.

The communication among different languages and cultures is more and more. People begin to know more about the unfamiliar aspects of another language. Moreover, human beings' cognition is the same, though they use different languages to express their ideas, thus, we still can avoid misunderstanding and convey meaning through our struggle. With the knowledge about metaphors in different languages, the translation of Tang poems will be further improved. Hopefully, the cognitive approach to metaphor translation and the different translation strategies discussed in this thesis can give some suggestions for translation of Tang poems, and shed some light on the introduction of Chinese culture to people from all over the world.

#### **4.2. Limitation and Recommendations for Further Research**

Compared with previous study, the thesis is a tentative study on a cognitive process of metaphor translation based on the perspective of sensory image schema on synaesthesia theory. Its purpose is to function as a new start for further study and may offer some help to solve some problems in the metaphor translation of the 300 Tang Poems.

From the perspective of cognitive linguistics, this paper discusses the translation strategies of 300 Tang poems from three aspects: the reproduction, deletion and addition of sensory image schemes. Other aspects, such as rhyming elements, aesthetics, etc., will not be considered in this paper.

In addition, the distinction of sensory image schema metaphors in this paper is based on the author's personal judgment, so we expect to have a better distinction method. In addition, the study of English translation of other classical Chinese poems needs to be further deepened in order to help the study of sensory image schema metaphor in Chinese language and culture.

### Conflicts of Interest

The author declares no conflicts of interest.

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