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The Implication of DMIP on the Translation of Deliberate Metaphors in *The Last Quarter of the Moon*

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ABSTRACT

Our paper argues that DMIP is not only a method for identifying potentially deliberate metaphors but also a process of deconstructing a metaphor by tracing back its mapping relations. We employ DMIP to identify the deliberate metaphors in the translation process of *The Last Quarter of the Moon* and compare the identification results to evaluate the changes in the meaning reconstruction of deliberate metaphors in the English target text. We find that the meaning construction and discourse function of deliberate metaphor in the target text is strengthened or weakened due to the increase or decrease of metaphorical expressions. To maintain the equivalent meaning of deliberate metaphor in the target text, the deliberate nature, the number and content of metaphorical expressions, and the conceptual mappings should be kept unchanged. Omitting any of these elements may alter the meaning construction of deliberate metaphor and thus undermine its communicative function in literary translation.

Keywords: DMIP; Deliberate Metaphor; Metaphor Translation; *The Last Quarter of the Moon*

1. Introduction

Conceptual Metaphor Theory (CMT) proposes that metaphor is established based on cross-domain mapping. The cross-domain mapping is needed to understand some metaphors, while others can be understood by lexical disambiguation[1]. Therefore, to explain this dualistic phenomenon, Steen goes further to divide metaphors into deliberate and non-deliberate ones. If a metaphor is deliberate, its

communicative function is (for the sender/speaker) to shift the addressee's attention to another domain and set up some cross-domain mapping[2], while non-deliberate metaphor does not leave the addressee any room to establish such mapping. This way of distinction reflects the essential difference between deliberate metaphors and non-deliberate ones in the communication dimension. Deliberate metaphors also can achieve different discourse functions such as in literature, advertising, journalism, politics, and government communication, which provides a new perspective for metaphor research[2–11].

The identification of deliberate metaphor is another significant part of metaphor research. Scholars propose multiple cues to identify deliberate metaphors[9, 12–16]. The Deliberate Metaphor Identification Procedure (DMIP) was established[17], which can identify the potentially deliberate metaphor in natural language. DMIP further clarifies the definition of deliberate metaphor and promotes the development of Deliberate Metaphor Theory (DMT). Steen affirms the significance of DMIP in his latest work[18].

Even though DMT and DMIP have received wide attention so far, little concern is attached to the translation of deliberate metaphor. Whether deliberate metaphor in the target text carries the same metaphorical meaning and discourse function as the source text is a topic worth discussing. We argue that DMIP is not only a widely acknowledged method for deliberate metaphor identification but also a process of deconstructing deliberate metaphor, which shows the construction of deliberate metaphor, such as its metaphorical expressions and conceptual mappings. DMIP can serve as a method to evaluate the translation effect (i.e., metaphorical meaning and discourse function) of deliberate metaphor by comparing its identification results between the source text and the target text. Literary work is one of the discourse types that has the highest ratio of deliberate metaphor[19] and carries its most typical features. *The Last Quarter of the Moon* (《尘埃落定》) written by Chi Zijian is the most representative work about the life of the Ewenki people in China. Deliberate metaphors are frequently used in *The Last Quarter of the Moon* for more expressive power. This research aims to study whether the components and communicative effects of these deliberate metaphors are equivalently transferred in their English translation. We take *The Last Quarter of the Moon*, the prestigious Mao Dun Literature Prize Winner, as

the data source to analyze the translation effect of deliberate metaphor by utilizing DMIP.

2. The Implication of DMIP for the Translation of Deliberate Metaphors

There are two trends in mainstream metaphor translation studies: one adopts the prescriptive approach of classifying and then proposing multiple translation strategies[20–22], and the other is a descriptive approach of summarizing and analyzing existing metaphor translation[23, 24]. So far, metaphor translation studies mostly focus on strategy summarization, but rarely on translation effect evaluation. The results of deliberate metaphor identification demonstrate the meaning construction process and the communicative function of deliberate metaphor in specific discourse, which can offer guidance for the evaluation of deliberate metaphor translation.

A metaphor is potentially deliberate when the source domain plays a role in the representation of the referential meaning of the utterance[17]. For instance, in the sentence "the political battlefield is strewn with corpses"[17], the words "battlefield" and "corpses" can be identified as potentially deliberate metaphors. Words like these at the linguistic level can be "connected to the explicit comparison between politics and war (at the conceptual level), and therefore set up source domain referents in the meaning of the utterance"[17]. The different linguistic and conceptual meanings in DMIP[17], are similar to the surface text and text base[25]. The establishment of DMIP has made it possible to identify deliberate metaphors more systematically and reliably, instead of merely relying on researchers' intuition. This "step-by-step procedure can yield more objective analyses and results that can be replicated by other researchers"[17]. The specific steps of DMIP proposed are shown in **Figure 1**[17].

DMIP is applicable to identify deliberate metaphors with no obvious signals. It traces the source domain of the metaphorical mapping and evaluates whether the source domain plays a role in the discourse that is being analyzed. Multiple metaphorical scholars have applied and demonstrated deliberate metaphor theory (DMT) and DMIP in English via empirical studies. However, little research is conducted to examine how they can be applied in other languages. Against

this background, Yu and Shao (forthcoming) propose a deliberate metaphor identification method based on the characteristics of deliberate metaphors in Chinese by integrating different identification procedures. It adopts the first explicit and then implicit deliberate metaphor identification steps. It starts with identifying the apparent characteristics of deliberate metaphor, such as the presence of metaphor markers, the expansion of metaphor, and the emergence of metaphor clusters. In deliberate metaphor identification, these are typical symbols of deliberate metaphor, which are generally easier to identify. However, in some cases, the above apparent signs do not appear, and the lexical meaning of an expression is inconsistent with the meaning of the context, or the expression is not in line with common sense, thus DMIP was proposed[17], which can be used to identify the expression and determine whether it is deliberate. The essence of metaphor and its construction process are unfolded by analyzing the mapping relationship, the source domain, the target domain, and the specific metaphorical expressions.

Figure 1. The potentially deliberate metaphor identification procedure (DMIP) coding scheme[17].

The deliberate metaphor identification framework combines the explicit and implicit identification methods and uses a top-down and bottom-up analysis model. The overall analysis steps are the sequence of explicit features followed by implicit ones. The steps are summarized as follows:

1) Determine whether a given text or discourse contains a metaphorical marker, group, or expansion. If it shows the above explicit features, it can be preliminarily judged as a deliberate metaphor and then go to step 3. If not, go to step 2;

2) If the explicit features of deliberate metaphor do not show up, use DMIP to identify the metaphorical expressions (As proposed by DMT, some metaphorical expressions come from non-deliberate metaphors). If the source domain of metaphorical mapping is part of the content of discourse reference, the metaphorical expression can be identified as a potentially deliberate metaphor and go to step 3. If not, mark it as a non-deliberate metaphor;

3) Explain the metaphor mappings, types, meanings, functions of deliberate metaphor, and the number and specific content of metaphorical expressions.
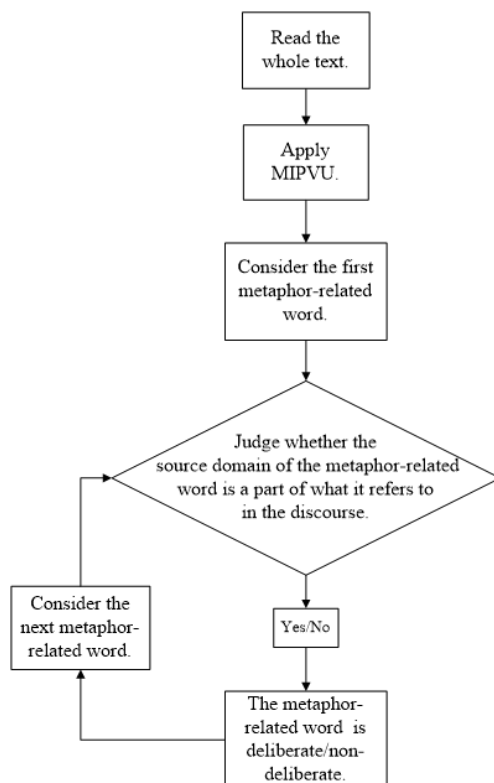
Our paper first uses MIPVU (Metaphor Identification Procedure Vrije University) to identify all the metaphor-related expressions in the Chinese source text of *The Last Quarter of the Moon*. It then employs the proposed identification method[26], which is established based on the characteristics of deliberate metaphors in Chinese. It adopts the first explicit and then implicit identification procedure to manually mark all the deliberate metaphors. This current investigation establishes a bilingual parallel corpus of 430 deliberate metaphors in the Chinese source text and English target text of *The Last Quarter of the Moon*. It analyzes the results of deliberate metaphor identification between the source and target texts by comparing the conceptual mappings, the source domain of metaphor, the target domain of metaphor, and the number of metaphorical expressions at the linguistic level. This paper evaluates the translation effects of deliberate metaphors based on the results of deliberate metaphor identification. Put otherwise, we take the above-mentioned typical features of deliberate metaphor as the criteria to measure the translation effect of deliberate metaphor. Conclusions and implications of the application of DMIP for evaluating the deliberate metaphor translation from Chinese to English are also made and discussed for future research.

3. The Last Quarter of the Moon

The Last Quarter of the Moon is written by Chi Zijian, who has won the Mao Dun Literature Prize, the Lu Xun Literature Prize (three times), the Bing Xin Prose Award, the Zhuang Chongwen Literature Award, the Australian Suspense Sentence Literature Award, and other literary awards. In the form of self-description by the wife of the last chief of the Ewenki nationality, *The Last Quarter of the Moon* presents to the readers the life of the Ewenki people living in harmony with nature on the right bank of the Erguna River. The novel won the Seventh Mao Dun Literature Prize in 2008 and was selected for the 'New China 70 Years 70 Novels Collection'. It is one of the representative works in Chinese contemporary novels.

The Last Quarter of the Moon was translated by American translator Bruce Humes, who has long been committed to bringing more works of Chinese ethnic minorities to the English-speaking world and is important in translating and introducing the diversity of Chinese culture. *The Last Quarter of the Moon* has been translated into English, Italian, Spanish, Dutch, Turkish, and many other languages. At present, studies on the translation of *The Last Quarter of the Moon* mainly focus on its English translation, especially on the cross-cultural transmission and translation of ecological ideas in the work [27], and on the analysis of its English translation from the perspective of national ideology and the nature of ethnic minority genres [28]. However, scholars have not attached attention to the translation of the extraordinary linguistic phenomena in the works.

As the identity of 'the other', Chi Zijian, the author of Han nationality, embodies a certain indirectness and fuzziness in describing the living situation and emotional experience of people in minority areas. The author uses figurative rather than direct language to convey her ideas. Among many linguistic forms, metaphor is especially expressive in conveying indirect and ambiguous emotions. Chi Zijian uses everyday things in the physical environment to describe complex relationships and emotions. She is especially good at using metaphors to convey abstract concepts such as beliefs, ideas, emotions, and views of love. For example, to express Valodya's love for the narrator, she says "我是山，你是水。山能生水，水能養山。山水相連，天地永存。(I am the mountain, and you are the water. Mountains can produce water, and water can nourish mountains. Mountains and rivers are connected, and heaven and earth will last forever)" [29]. In terms of the specific types of metaphor, the author enhances the novelty and the expressive function of metaphor by using novel and extended metaphors, both showing certain deliberateness and metaphoricity. Then, whether the deliberate and metaphorical nature of these novels and extended metaphors are maintained when translated into English is worth discussing.

4. Assessing the Translation Effect of Deliberate Metaphor by Utilizing DMIP

This study uses the components of deliberate metaphor obtained from the deconstruction of the Chinese source text as guidance to check the reconstruction of deliberate metaphors in the English target text one by one. In this way how deliberate metaphor is represented in the English target text can be evaluated so that whether the English target text retains the deliberateness and metaphoricity of the deliberate metaphor in the Chinese source text can be analyzed. Our paper argues that, according to the characteristics of deliberate metaphor, the effect of deliberate metaphor is manifested by the nature of deliberate metaphor (whether it is deliberate or non-deliberate), its mappings, and the quantity and quality of metaphorical expressions. The way to evaluate the translation effect of deliberate metaphor is to compare the identification results and analyze the above components of deliberate metaphors between the source and the target texts. By identifying and manually marking the deliberate metaphors in the source and target texts of *The Last Quarter of the Moon,* the study finds that the deliberateness and metaphoricity of deliberate metaphors can be weakened or strengthened in translation. In Sections 4.1–4.3, examples of the identification and translation of deliberate metaphors in our corpus data are explained and discussed in detail. "ST" refers to the Chinese source text. "TT" refers to the English target text.

4.1. The Weakening of Deliberateness and Metaphoricity

To retain the deliberateness and metaphoricity of deliberate metaphor in translation, the nature of deliberate

metaphor, its mapping, and the number of metaphorical expressions should remain unchanged in the target text. The decrease in the number of mappings or metaphorical expressions may lead to the weakening of its metaphorical meaning construction and communicative function realization in the target text.

Example 1. ST: 等我醒來的時候，拉吉達笑眯眯地看著我，溫存地說，那塊新城場真是不錯，看來你的肚子已經守到一隻小梅花鹿了。*(Literal translation: When I woke up, Rajida looked at me with a smile and said gently, that new alkali field is nice, it looks like you have a baby sika deer in your belly)* [30].

TT: *When I came to I found Lajide grinning broadly at me. 'That new salt lick isn't bad at all,' he said gently. 'Seems your belly is looking after a spotted fawn.'* [29].

The local context of example is after Rajida and the narrator have sex at the new salt lick, the narrator is pregnant. "小梅花鹿" (a spotted fawn) refers to the newly conceived fetus. Metaphorical markers are more straightforward signals of metaphor identification. Common metaphorical markers include 'like', 'similar to', 'so to speak', 'sort of', and 'kind of.' Common metaphorical markers in Chinese include '像' (like), '如' (such as), and '像……一樣' (like...). These signal words are unique ways of identifying deliberate metaphors. In example 1, there is no metaphor marker in the source text and no extension of metaphor. Then, we can analyze the metaphor-related word '小梅花鹿' (a spotted fawn) through DMIP, and judge whether '小梅花鹿' (a spotted fawn) is a deliberate metaphor. The following is a demonstration of the process of identifying '小梅花鹿' (a spotted fawn) in example 1 using DMIP:

The specific identification steps, as shown in **Figure 2** are as follows: 1) read through the source text *of The Last Quarter of the Moon* to understand its general context and the local context of example 1; 2) Use MIPVU developed by Vrije University Amsterdam (Artificial judgment based on dictionary meaning) to judge the source text of Example 1; 3) Consider whether the metaphor-related expression '小梅花鹿' (a spotted fawn) is a deliberate metaphor; 4) '小梅花鹿' (a spotted fawn) comes from a domain different from the topic '肚子' (belly), and '小梅花鹿' (a spotted fawn) is a part of the source domain '狩獵' (hunting) in the cross-domain mapping '受孕是狩獵' (Pregnancy is hunting); 5)

The author compares pregnancy to hunting, forming a deliberate metaphor '受孕是狩獵' (Pregnancy is hunting), in which '守到' (caught) and '小梅花鹿' (a spotted fawn) are all related concepts of the source domain '狩獵' (hunting), and the corresponding concepts of the target domain are '受孕' (pregnancy) and '嬰兒' (baby); 6) Mark '守到' (caught) and '小梅花鹿' (a spotted fawn) as potentially deliberate metaphors. That means Example 1 contains two metaphor-related expressions in a deliberate metaphor. The judgment on metaphoricity, the strength of metaphoricity (here refers to the source domain) is proportional to the number of metaphorical expressions [31]. Therefore, if the metaphoricity is to remain unchanged, the number of metaphorical expressions should remain unchanged in the target text.
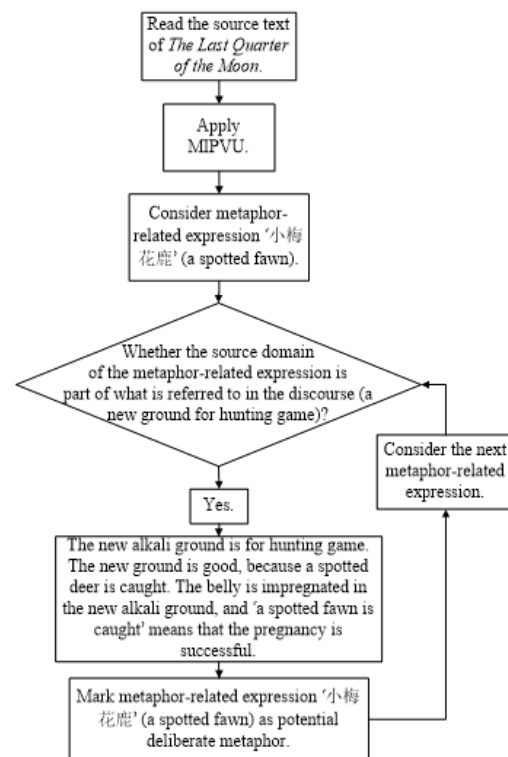
Figure 2. The identification process of '小梅花鹿' (a spotted fawn) in Example 1.

In the Chinese source text, both '守到' (caught) and '小梅花鹿' (a spotted fawn) are two related metaphorical expressions in the source domain. In the target text, there is only one metaphorical expression of the source domain, 'a spotted fawn'. In contrast, the target text lacks the corresponding English word for the source domain metaphorical expression '守到' (caught), and the number of metaphorical expressions in the source domain is reduced from two in the

source text to one in the target text. The source text has one target domain expression, '肚子' (belly), and the target text has two target domain expressions, 'look after' and 'belly', and the number of target domain expressions increases from one to two. In general, the reduction of metaphorical expressions of the source domain in the target text, or the transfer of metaphorical expressions in the source domain to relevant expressions in the target domain, is a weakening translation of deliberate metaphor and may undermine its deliberateness and metaphorical effect.

Example 2. ST: 最後到了一個大轉彎的地方，堪達罕河就好像剛分娩的女人一樣，在它旁側溢出一個橢圓的小湖泊，而它的主流，仍然一門心思地向前。*(Literal translation: At last, at a great turn, the Kandahang River, like a woman who has just given birth, spills over its side into a small oval lake, while its mainstream is still intent on moving forward)* [30].

TT: *At last, we reached a big bend on the Kandahang River that overflowed into a small,* **oval lake to one side**, *while the mainstream rushed single-mindedly ahead* [29].

Among different deliberate metaphor identification clues, the metaphorical marker is a significant symbol of deliberate metaphor. In Example 2, the source text contains a metaphorical marker '像' (like). Example 2 compares '堪達罕河' (Kandahang River) to '剛分娩的女人' (a woman who has just given birth), forming a deliberate metaphor of '堪達罕河是剛分娩的女人' (Kandahang River is a woman who has just given birth). Due to the emphasis on the shape '橢圓的' (oval) in the local context of '在它旁側溢出一個橢圓的小湖泊' (a small lake overflowing with an oval on its side), it can be seen that the metaphor highlights the similarity in shape between '堪達罕河' (Kandahang River) and '剛分娩的女人' (a woman who has just given birth), leaving a solid image and effect in the readers' mental space. In the English target text, the translator removed the metaphorical marker '像' (like) and the metaphorical expression '剛分娩的女人' (a woman who has just given birth); that is, the entire deliberate metaphor is deleted. Reproducing the metaphor framework in the target text is crucial to reproducing metaphor cognition's prominent function [32]. Omitting deliberate metaphors directly weakens the deliberateness and metaphorical effect of the deliberate metaphor in the Chinese source text. The graphic image of the source domain and the

metaphorical mapping are also wiped out in the target text.

Example 3. ST: 儘管瓦羅加那麼溫存地望著我，但是在那個時刻，我還是那麼熱切地想念拉吉達。我驀然明白，在我的生命之燈中，還殘存著拉吉達留下的燈油，他的火苗雖然熄滅了，但能量一直還在。瓦羅加雖然為我注入了新的燈油，並用柔情點燃了它，但他點燃的，其實是一盞燈油半殘的舊燈。*(Literal translation: Despite Valodya's tender look at me, I missed Lajide so much at that moment. I suddenly realized that in* **the lamp** *of my life, there was still* **the oil** *left by Lajide, and although his* **flame** *was* **extinguished, the energy** *was still there. Although Valodya has* **injected** *me with* **new oil** *and* **lit** *it with tenderness, what he has* **lit** *is* **an old lamp with half-lost oil**) [30].

TT: *Although Valodya was gazing at me tenderly, I yearned passionately for Lajide at that moment. I suddenly comprehended that, in* **the lamp** *of my life, there was still* **oil** *left over from Lajide; his* **flame** *had been* **extinguished,** *but his* **energy** *was still there. Even though Valodya* **injected new oil** *and* **lit** *it with tenderness, what he* **lit** *was* **a half-full lamp** [29].

The local topic of the source text in Example 3 is the discussion of two lovers in the narrator's life: the first husband, Lajide, and the second husband, Valodya. The source text of Example 3 compares '生命' (life) to '燈' (lamp) and '愛人的愛' (lover's love) to '燈油' (lamp oil), forming two metaphors of '生命是燈' (Life is a lamp) and '愛是燈油' (Love is lamp oil). The source domains of the two metaphors, '燈' (lamp) and '燈油' (lamp oil), are related and belong to the same context. '愛是燈油' (Love is lamp oil) is the extension of '生命是燈' (Life is a lamp), forming an extended metaphor. There are nine relevant metaphorical expressions in the local context, which are '燈' (lamp), '燈油' (lamp oil), '火苗' (flame), '熄滅' (extinguish), '能量' (energy), '注入' (inject), '新的燈油' (new lamp oil), '點燃' (light, appeared twice), '一盞燈油半殘的舊燈' (an old half-full lamp), forming a metaphorical group. The metaphorical group is a typical sign of deliberate metaphor. Therefore, even if there is no metaphorical marker, we can judge that '生命是燈' (Life is a lamp) and '愛是燈油' (Love is lamp oil) are deliberate metaphors due to the expansion of metaphors and the emergence of metaphor cluster in the example. The two metaphors contain nine metaphorical expressions, and the average metaphorical expression of each is 4.5, which

shows strong deliberateness and metaphoricity.

In the English target text of Example 3, there are nine metaphorical expressions related to '燈' (lamp) and '燈油' (lamp oil), which are 'lamp', 'oil', 'flame', 'extinguish', 'energy', 'injected', 'new oil', 'lit' (occurs twice) and the 'a half-full lamp'. In the target text, the image of the source domain is reproduced, the metaphor is extended, and the frame structure of the metaphor is preserved. However, 'a half-full lamp' does not correspond precisely to '一盞燈油半殘的舊燈' (an old half-full lamp), and the image of 'old' has not been reproduced. In the metaphor of 'Life is a lamp,' the narrator compares her own life to a 'lamp', and the 'old lamp' corresponds to the narrator's 'life that is no longer young'. Therefore, in the target text, the short translation of 'old' leads to the absence of the 'old lamp' image in the metaphor of 'Life is a lamp'; the reduction of the image will lead to the reduction of the metaphorical effect, and the reader will not be able to get the current situation that the narrator's life is no longer young. Example 3 shows that even though the number of metaphorical expressions in the target text remains unchanged, the effect of deliberate metaphor may also change. By analyzing the translation of Example 3, it finds that incomplete translation of metaphorical expressions may also lead to the impairment of deliberateness and metaphorical effect, which may hinder the equivalent translation of deliberate metaphor from Chinese to English.

4.2. The Consistency of Deliberateness and Metaphoricity

Unlike non-deliberate metaphors, the underlying reason for the emergence of deliberate metaphors is that the sender/speaker has a solid intention to produce specific metaphors to express strong emotion, and this initiative is particularly obvious in literary works. To maintain the intention and communicative function of deliberate metaphor in translation, the translator should ensure the following two aspects: 1) reproduce the mapping relationship of the Chinese source text in the English target text; 2) keep the number and intensity of metaphorical expressions in the source domain unchanged. Take the following two cases for example:

Example 4. ST: 如果說我是一棵歷經了風雨卻仍然沒有倒下的老樹的話，我膝下的兒孫們，就是樹上的那些枝椏。不管我多麼老了，那些枝椏卻依然茂盛。安草

兒是這些枝椏中我最愛的一枝。*(Literal translation: **If I am an old tree that has not fallen after weathering the storm**, then my children and grandchildren are just **branches on the tree**. No matter how old I am, **the branches** are still **flourishing**. An' tsaur is **my favorite of these branches**)*[30].

TT: *If I am **an old tree that has lived through the wind and the rain without falling to the earth**, then the children and grandchildren at my knees are **branches on that tree**. No matter how old I am, **those branches continue to flourish**. And **of all those branches**, An' tsaur is **the one I most adore**[29].*

Example 5. ST: 在水中行進時看岸上的樹木，個個都長了腿，在節節後退。好像河流是勇士，樹木是潰敗的士兵。*(Literal translation: When I walk in the water, I look at the trees on the shore, all of them **have long legs**, and they are **retreating**. As rivers are **warriors** and trees are **defeated soldiers**)*[30].

TT: *I watched the trees on the bank as we advanced and it seemed as if each one **had sprouted legs** and was **in steady retreat**. The river was **a courageous warrior** and the trees were **vanquished soldiers**[29].*

The Chinese source text of Example 4 contains two metaphors: '老人是老樹' (Old people are old trees) and '兒孫是枝椏' (Children and grandchildren are branches), and the latter can be regarded as an extension of the former, both of which come from the conceptual metaphor of '人是東西' (People are things). In Example 4, there is no metaphorical marker in the source text, but six metaphorical expressions belong to the same context. The emergence of metaphorical groups and the expansion of metaphors indicate that the metaphors are deliberate. The target text of Example 4 reproduces all metaphorical words of deliberate metaphor, so the deliberateness and metaphoricity of deliberate metaphor in Example 4 are unchanged.

In Example 5, the two metaphorical mappings '河流是勇士' (River is a warrior) and '樹木是士兵' (Tree is a soldier) in the source text are derived from the same conceptual metaphor '東西是人' (Things are people). The source domains in the two metaphors can be integrated into the same context, '戰場' (battlefield), in which the river is the warrior and the tree is the defeated soldier. Different from the previous cases, in the source text of Example 5, the extended content of metaphor '岸上的樹木，個個長了腿，在節節

後退’ (The trees on the shore, all of them have long legs and are retreating step by step) appears before the metaphorical marker and the source and target domains of metaphor. This way of metaphor expansion does not change the nature of the deliberate metaphor. In the target text of Example 5, two metaphors and their extended content are translated. The difference is that the position of the metaphorical marker is transferred from that before the source domain to that before the extended content of the metaphor. However, the image of the source domain and the extended content of the metaphor are not changed. Thus, the deliberateness and metaphoricity of the metaphor remain the same.

4.3. The Strengthening of Deliberateness and Metaphoricity

Adding metaphorical expressions to the source domain or increasing the number of deliberate metaphors in the English target text indicates that the translator recognizes the mapping relationship of deliberate metaphors in the Chinese source text and intends to foreground its effect in the target text. The addition of deliberate metaphor to the target text is similar to a proposal that the non-metaphorical expression of the source text is transformed into metaphor in the target text (no metaphor translated into metaphor), and the addition of metaphor in the target text without any metaphorical inducement in the source text (zero to metaphor)[21].

Example 6. ST: 那種美真的能讓一個女人心驚肉跳。達瑪拉的臉紅了，她一遍遍地對我說，你的額格都阿瑪一定是長著一雙神手啊，他怎麼能做出這麼漂亮的裙子呢!我覺得母親那時就是一隻奔跑著的翹著大尾巴的灰鼠，尼都薩滿是個好獵手，那條羽毛裙子是他專為母親而設下的“恰日克”夾子。*(Literal translation: That kind of beauty can make a woman shudder. Tamara's face turned red, and she said to me over and over again, your Egdi'ama must have a pair of divine hands, how can he make such a beautiful dress? I think my mother was **a running squirrel with a big tail upturned**, and the Egdi'ama was **a good hunter**, and **the feathered dress** was a '**charka**' **laid** for her)* [30].

TT: *That sort of beauty can make a woman's heart flutter and her flesh tingle. Tamara's face reddened. 'Your Egdi'ama has a pair of magical hands. How could he ever have fashioned such a beautiful skirt?' Mother*

*was **a squirrel racing about with its bushy tail held high**. Nidu the Shaman was **a master hunter**, and that feather skirt was **the charka** he laid to **snare** her* [29].

In **Example 6,** the Chinese source text contains three metaphorical mappings: ‘母親是灰鼠’ (Mother is a squirrel), ‘尼都薩滿是獵手’ (Nidu the Shaman is a hunter) and ‘羽毛裙子是“恰日克”夾子’ (Feather skirt is a charka), and the three metaphors form a metaphorical group, showing deliberate metaphorical characteristics. The relationship of ‘mother’, ‘Nidu the Shaman’, and ‘feather skirt’ is integrated into the relationship of ‘squirrel’, ‘hunter’, and ‘charka.’ Hunters use the charka traps to hunt rats; Nidu the Shaman uses a feathered skirt to capture the narrator's mother. There are four metaphorical expressions in the source text, which are ‘一隻奔跑著的翹著大尾巴的灰鼠’ (a running squirrel with a big tail upturned), ‘好獵手’ (a good hunter), ‘設下’ (laid) and ‘“恰日克”夾子’ (the charka).

The English target text retains the three metaphorical mappings of the source text. It contains five metaphorical expressions: ‘a squirrel racing about with its bushy tail held high’, ‘a master hunter’, ‘the charka’, ‘laid’, and ‘snare’. The target text adds the metaphorical expression ‘snare’. According to the Oxford Advanced English-Chinese Dictionary (4th Ed.), the verb ‘snare’ means ‘to catch (something) in a net or trap’, so ‘snare’ can be used as a source-domain related metaphorical expression in the metaphor ‘羽毛裙子是“恰日克”夾子’ (Feather skirt is a charka). The number of the source-domain metaphorical expressions in the target text increases from four to five. In Example 6, the increase of metaphorical expressions of the source domain in the target text enhances the deliberateness and metaphoricity of deliberate metaphor and strengthens its effect.

Example 7. ST: 當我被歡樂浸透，軟綿綿地躺在瓦羅加的懷抱中的時候，我覺得瓦羅加就是我的山，是一座挺拔的山；而我自己輕飄得就像一片雲，一片永遠飄在他身下的雲。*(Literal translation: When I was soaked with joy and lay soft in the arms of Valodya, I felt that Valodya was my **mountain, a tall mountain**; And I was as **light** as **a cloud**, a cloud forever **floating beneath him**)* [30].

TT: *When my joy was complete and I lay **cotton-like** in his embrace, I felt Valodya was my **mountain,** ascending **straight as a tower**; and I was as **ethereal** as **a cloud, a cloud floating beneath his body** for eternity* [29].

The metaphorical mappings contained in the source text of Example 7 are '男人是山' (Man is a mountain) and '女人是雲' (Woman is a cloud), both of which derive from the conceptual metaphors of '人是東西' (People are things). The integration of the two metaphors forms a metaphorical group, which shows a certain deliberateness. Man is tall and straight like a mountain, and woman is light like a cloud. The cloud floats under the mountain, and the woman lies in the arms of the man. The target text reproduces the source domain images and the integration relationship of the two metaphors. At the same time, '軟' (soft) is translated as 'cotton-like' in the target text, and a new deliberate metaphor, 'Woman is cotton', is added. The new deliberate metaphor uses the metaphorical marker 'like' and the metaphorical expression 'cotton' in the target text. '一座挺拔的山' (a straight mountain) is translated as 'mountain straight as a tower', and a new deliberate metaphor, 'Mountain is a tower', is added. The target text uses the metaphorical marker 'as' and the metaphorical expression 'tower'. In Example 7, the target text not only retains the two deliberate metaphors '男人是山' (Man is a mountain) and '女人是雲' (Woman is cloud) in the source text but also adds two deliberate metaphors of 'Woman is cotton' and 'Mountain is a tower.' The increase in the number of deliberate metaphors enhances the overall deliberateness and metaphoricity of the metaphorical group of the source text in Example 7, which is a translation method that strengthens the metaphorical effect of a deliberate metaphor in the English target text.

5. Conclusions

This current investigation employs DMIP (Deliberate Metaphor Identification Procedure) to further elaborate the meaning construction of deliberate metaphor in the Chinese-English translation process. Results of deliberate metaphor identification clarify the source domain, the target domain, metaphorical mappings, metaphorical extension, deliberateness, and metaphoricity of the deliberate metaphor, which helps understand the nature of deliberate metaphor in Chinese literary source texts.

Through the analysis of specific cases in *The Last Quarter of the Moon,* we found that Bruce Humes adopts the strategies of equal translation, de-metaphorization, weakening, strengthening, and adding metaphors when translating deliberate metaphors from Chinese into English. The translator strengthens the metaphorical effect in the process of transmitting the meaning and function of deliberate metaphors by adding metaphorical expressions of the source domain, adding metaphorical markers, and increasing the number of deliberate metaphors. In this way, the deliberateness and metaphoricity of deliberate metaphors are enhanced in the English target text. The strategies of de-metaphorization and weakening may distort the metaphorical nature of deliberate metaphor, undermine its literary effect, and violate the sender's/speaker's intention.

We argue that DMIP not only helps to identify the deliberate metaphors in the Chinese source text, analyze its nature, and sort out the structure of deliberate metaphor but also guides the evaluation of its metaphorical representations in the English target text. To evaluate the translation effect of deliberate metaphors, the following aspects between the source text and the target text should be compared: 1) its deliberate nature, 2) the mapping of deliberate metaphor, and 3) the number and content of metaphorical expressions. In translation, the nature and components of deliberate metaphor in the source text are key elements to be considered to ensure the reconstruction of its metaphorical meaning and function in the target text. In the future, we hope to continue our study by employing DMIP to compare different translations of deliberate metaphors from both qualitative and quantitative perspectives.

Author Contributions

The first author contributed to the conception and design of the study, performed the analysis and interpretation of data, and wrote the first draft. The corresponding author and first author contributed to the analysis and interpretation of data, and the revisions of the drafts. The first and corresponding author approved the publication of this article.

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The authors declare no conflict of interest.

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