Original Paper

The Translation of Body-part Rhetoric in *Romeo and Juliet:*

Take the Example of Facial Terms

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Abstract

In Shakespeare's Romeo and Juliet, numerous references to the human body are intertwined with a rich array of rhetorical devices including personification, simile, metaphor, metonymy, and synecdoche. Metaphorical rhetoric is a hallmark of Shakespearean language, often used to depict sensory experiences, symbolize objects and emotions, and flesh out characters. However, due to cognitive disparities between Western and Chinese cultures, the same rhetorical themes may be expressed with different objects across cultures. As a result, translators must employ various strategies to bridge these gaps. This study aims to examine the cognitive differences underlying body-related rhetoric, particularly facial descriptions, in five different translations of Romeo and Juliet spanning different periods. The goal is to analyze the translation techniques and methodologies employed by translators to address these cultural disparities.

Keywords

Romeo and Julie, body-part rhetoric, cognitive difference, translation strategy

1. Introduction

Romeo and Juliet, renowned for its exploration of romantic love within a tragic narrative, depicts the ill-fated romance of its main characters. Shakespeare employs a lot of rhetorical devices, including personification, simile, metaphor, metonymy, synecdoche, and synesthesia, to vividly convey emotions and thoughts within the thematic and contextual framework of the play. Instances like a piercing cry, warm applause, and an icy voice demonstrate synesthetic expressions, transcending sensory boundaries to evoke auditory sensations from tactile experiences. Similarly, phrases like the envious moon and death's white flag imbue inanimate objects with human characteristics, enriching the narrative with metaphorical depth.

The play employs a myriad of rhetorical techniques, instrumental in character development and evoking reader engagement through atmospheric creation. This article delves into the portrayal of body-part terms,

particularly facial descriptions, elucidating their pivotal role in character depiction. Five notable translations of Romeo and Juliet are scrutinized, with a focus on the rhetorical strategies employed. Emphasis is placed on versions crafted by esteemed writers and translators such as Zhu Shenghao, Cao Yu, Liang Shiqiu, Fang Ping, and Fu Guangming.

2. Cognitive Similarities and Differences behind the Rhetoric

In *Romeo and Juliet*, simile, metaphor, and personification are frequently employed, often with facial terms as rhetorical subjects. These terms encompass features such as the face, eyes, lips, and more. The rhetorical objects associated with these facial terms may vary between Western and Chinese cultures, reflecting cognitive disparities between the two. (Lu, 2003) The human body, including its organs, serves as a fundamental source domain for metaphorical expression. The original and extended meanings of body-part terms are derived from their intrinsic properties, anatomical location, functional attributes, and resemblances to other objects, facilitating the creation of relationships, comparisons, and analogies. (Feng, 2008)

For example, in Shakespeare's sonnets, the poet metaphorically equates the "brow" to a "field" based on their shared flat and wide shape. Similarly, he likens "eyes" to "windows" due to their common function of observing the external world, gathering information, and conveying emotions. Windows, like eyes, serve as tools for perceiving and transmitting information. Furthermore, Shakespeare establishes a connection between the eyes and the sun, highlighting their shared spherical shape and central significance, both within the human body and in the sky. (Xie & Lang, 2018)

Body-part metaphorization encompasses three main types: the human body serving as the source domain and non-human entities as the target domain, vice versa, and the human body acting as both the source and target domain. These distinctions manifest differently between Chinese and English, exhibiting complete equivalence, partial equivalence, or no equivalence.

For instance, certain English terms like "eyeball," "footnote," "heartstring," and "old hand" have direct equivalents in Chinese, such as "眼球," "脚注," "心弦," and "老手" respectively, demonstrating complete correspondence. However, not all English body-part rhetoric aligns seamlessly with Chinese counterparts. For instance, "headphones" is translated as "耳机" rather than the literal "头机," illustrating partial equivalence. Similarly, "wristwatch" in English is expressed as "手表" in Chinese, indicating partial correspondence.

Moreover, English and Chinese exhibit notable asymmetries in body-part metaphorization. Some body-part terms exist in one language but lack equivalents in the other, leading to translation challenges. For instance, Chinese terms like "山腰" (mountain waist), "帽舌" (hat tongue), and "银耳" (silver ear) lack direct English counterparts. Conversely, English phrases like "a handful of," and "pull one's leg" have no direct equivalents in Chinese, creating a vacuum in translation for these expressions.

The similarities between Chinese and English body-part metaphorization stem from shared cognitive and psychological features. However, the differences arise from their distinct geographical locations and

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cultural backgrounds, leading to variations in cognition. China is a mountainous country, so mountain as the target domain is very common such as "山头"、"山嘴"、"山口"、"山腹"、"山腰"、"山脉"、"山脚". While England is an island country, so ocean as the target domain is generally used such as "tongue of land", "finger of land", "neck of the sea" and "arm of the sea". Chinses and English pay attention to the different points of the object in terms of shape, function, and nature. For example, we say "手机" in Chinese based on where we put it. English will focus on the shape called cellular phone ("蜂窝状电话") or the portable characteristics called the mobile phone ("移动电话") but English will not stress its location. Moreover, Chinese metaphorization reflects societal norms and cultural values, intertwining with social and cultural factors. This reflects in the language's usage, reflecting people's lifestyles and ethical behaviors. (Li, 2002)

3. Translation Methods of Metaphor

As metaphor is very important, many scholars study metaphor translation from different perspectives. Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor. Several main procedures are listed for translating metaphor.

(1) Reproducing the same image in the TL

(2) Replacing the image in the SL with a standard TL image

(3) Translation of metaphor by simile

(4) Translation of metaphor (or simile) by simile plus sense

(5) Conversion of metaphor to sense

(6) Deletion

(7) Same metaphor combined with sense (Newmark, 2001)

According to these strategies, Newmark's study is just based on a traditional understanding of metaphor as a figure of speech and he just uses another expression to substitute the traditional one. What's more, his methods can't show the process of how the version comes into being.

Three C-E metaphor translation principles are pointed outby comparing the culture relevance and loss of English and Chinese metaphors as well as by analyzing the difficulties in C-E or E-C metaphor translation.

(1) Maintaining metaphor's features

(2) Integrating the relevant cultural implication of a Chinese metaphor with that of its English version

(3) Making up any loss of a cultural vehicle in translation according to its context. (Liu, 2008)

Indeed, metaphor serves not only as a linguistic device but also as a means of conceptualizing and understanding the world around us. Consequently, scholars approach metaphor translation from diverse perspectives. Some focus on the formal aspects of metaphor as a figure of speech, analyzing its structure and linguistic features. Meanwhile, others view metaphor as a cognitive process, emphasizing its role in shaping thought patterns and conceptual frameworks.

Scholars who examine metaphor from a linguistic standpoint delve into the intricacies of its translation, considering factors such as cultural context, linguistic nuances, and rhetorical devices. They analyze how metaphors are constructed in the source language and explore strategies for effectively rendering them into the target language while preserving their intended meaning and impact.

4. Translation examples in *Romeo and Juliet*

4.1 Human Body to Human Body—No Equivalence

Example 1:

Source text:

My lips, two blushing pilgrims, ready stand

to smooth that rough touch with a tender kiss

曹禺

我的嘴唇是一对进香的朋友，

正红着脸等候，

等候着吻手，

把我的鲁莽赶走。

方平

我两片嘴唇，是信徒，带愧又含羞，

想借轻柔的一吻，去抚平那粗鲁。

朱生豪

这两片嘴唇，含羞的信徒，

愿意用一吻乞求你的宥恕。

梁实秋

我的嘴唇，两个赧颜的香客，

已准备好用轻轻一吻，来抚平那粗糙接触的痕迹。

傅光明

让香客含羞的嘴唇赦免温存之罪，

让那轻柔之吻抚平我牵手的鲁莽。

Translator	Translation of Pilgrims
曹禺	进香的朋友

方平	信徒
朱生豪	信徒
梁实秋	香客
傅光明	香客

Figure 1. Translation of Pilgrims

This excerpt captures a dialogue between Romeo and Juliet, employing highly romantic rhetoric to depict Romeo's desire to kiss Juliet. The poet employs a metaphorical imagery likening lips to pilgrims journeying to a sacred destination for religious purposes. The act of kissing, where two lips meet, is equated to two pilgrims joining hands in homage to God. This imaginative metaphor, woven into the fabric of Romeo and Juliet's love story, exemplifies the poet's ability to project human organs onto other parts of the body, imbuing them with characteristics akin to rhetorical subjects.

Given the cultural and contextual nuances of this metaphor, finding exact equivalence in other languages proves challenging. In translating the term "pilgrims," Cao Yu, Liang Shiqiu, and Fu Guangming opt for domestication, replacing it with the Chinese term "香客", which refers to individuals who frequently pay homage to Buddhism. This choice resonates more deeply with Chinese readers, given their familiarity with Buddhist customs. Conversely, Zhu Shenghao and Fang Ping employ foreignization to maintain the essence of Western literature.

In cases where no direct equivalence exists, translators often resort to literal translation or seek alternative terms in the target language to preserve the cultural significance of the original text. This approach aims to mitigate the loss of cultural meaning while ensuring the integrity of the translated work.

4.2 Human Body to Non-human Part—Complete Equivalence

Example 2

Source text:

The brightness of her cheek would shame those stars，

As daylight doth a lamp；her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

朱生豪

她脸上的光辉会掩盖了星星的明亮，正像灯光在朝阳下黯然失色一样；在天上的她的眼睛，会在太空中大放光明，使鸟儿误认为黑夜已经过去而展开它们的歌喉。

方平

她满脸生辉，遮盖了星光——

正像大白天的亮光压倒了灯光，

她那双眼睛，在天穹，大放光彩，
小鸟儿唱起歌来，以为黑夜消逝了……

梁实秋
她脸上的光辉可以使群星惭愧，
恰似白昼使灯光失色一般，
她的眼睛会在天空闪出一片亮光，
鸟儿会以为夜色已阑而开始歌唱。

傅光明
如同朝阳会使灯光失色，她脸颊上的光辉已使耀眼的群星含羞；
她的眼睛把一片天空照得如此明亮，
安睡的鸟儿以为黑夜已过开始歌唱；

Translator	Daylight	Eyes in heaven
朱生豪	朝阳	在天上的她的眼睛
方平	大白天的亮光	眼睛，在天穹
梁实秋	白昼	她的眼睛会在天空
傅光明	朝阳	她的眼睛把一片天空

Figure 2. Translation of Daylight and Eyes in Heaven

This excerpt contains personification, comparison, and simile. It changes the position of Julie's eyes with that of stars. Julie's face is like the sun, and the sunlight will overshadow the stars. In traditional Western culture, eyes are often linked with light. By virtue of eyes, we see the materials of the wider world through a middleman, namely light or sun. From the perspective of cognition, humanity first recognized their organs including eyes. Firstly, they liken it to substantial objects. Secondly, they compare it to abstract things. For example, there is the eye of needle in English and correspondent "针眼" in Chinese and the eye of soul and equivalent "心灵之窗". In literary works, we can easily find rhetorical usage about eyes. There are 138 expressions about eyes in Shakespeare's four greatest tragedies. 31 of them are rhetorical usage and 68 of them have an underlying meaning. The same story goes for Chinese works. In Cao Yu's plays, *Thunderstorm* and *Sunrise* have 199 expressions of eyes. 35 of them have rhetorical usage and 106 of them have an underlying meaning. (Zhang, 2017)

The eyes often serve as rhetorical objects due to their functional, structural, and perceptual similarities. Just as windows allow us to observe the world, eyes function as constant stars, with their blinking resembling the twinkle of stars. In translations where complete equivalence exists, all five translators adopt a literal strategy. When translating "eyes in heaven," they opt for "eyes in the sky," reflecting the

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shared cultural understanding of the metaphorical connection between eyes and stars. While this literal translation may seem incongruous, it aligns with the common cognitive association between the position of eyes in the body and stars in the sky, making it acceptable for Chinese readers.

However, slight discrepancies emerge in the translation of "daylight." In the source text, the brightness of the cheek is likened to sunlight, while the shining of stars is compared to lamp light. Zhu Shenghao and Fu Guangming opt to directly translate "daylight" as "the sun," emphasizing its role as the source of daylight. Conversely, other translators employ literal translations. Despite variations like "白昼" and "白天亮光" in Chinese expressions, they ultimately refer to the same phenomenon.

In essence, while translators strive for fidelity to the original text, slight variations in translation strategies may occur, reflecting nuanced interpretations and linguistic choices. Nonetheless, the overarching aim remains to convey the intended meaning while maintaining cultural resonance for the target audience.

4.3 Human Body to Non-human Part—Partial Equivalence

Example 3

La. Cap.

Read o'er the volume of young Paris' face

And find delight writ there with beauty's pen;

Examine every married lineament

And see how one another leads content.

朱生豪

从年轻的帕里斯的脸上，你可以读到用秀美的笔写成的迷人字句；一根根齐整的线条，交织成整个一幅谐和的图画；

曹禺

先把他的脸当作一本书念，你会找出多少愉快多少美，

每一条纹路，每一根线

露出多少春天的明媚。

方平

你不妨留神看，瞧瞧他那张脸儿—，

造化的杰作啊，真让人心花怒放

你横看竖挑，也得说，他五官端正，

眉清目秀，那轮廓，那线条，多相称。

梁实秋

仔细阅读年轻的巴里斯这本书，

你可以欣赏到那神来之笔，写在他脸上的快乐，

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看各个部分彼此如何协调，仔细观察他的谐和的面貌。

傅光明
你可以把年轻的帕里斯的脸当一本书来读，你会发现写在上面的美丽词句；
你要留心他和谐的容貌仪表，
每一根脸部线条都那么匀称；

Translator	Read	Volume	Pen	Lineament	Content
朱生豪	读	字句	笔	线条	图画
曹禺	念	书	Ø	纹路/线	春天的明媚
方平	看/瞧瞧	Ø	Ø	线条	Ø
梁实秋	阅读	书	神来之笔	Ø	面貌
傅光明	读	词句	Ø	脸部线条	容貌仪表

Figure 3. Translation of Read Volume Pen Lineament and Content

The selected source material is mainly about the description of Paris's appearance by using metaphor and synaesthesia. It creates a vivid image of young Paris and likens him to a book with some book-related words such as "read", "volume", "pen", "lineament", and "content. A handsome image stands vividly revealed on the paper. As a master of language, Shakespeare combined the narrative of the character's face with description of the book in an intriguing way. Readers feel natural and surprised after reading this passage. Implicitly, Chinese calligraphy also reflects the appearance of the writer at the stroke of a pen. Explicitly, as the ancient saying goes, the calligraphy is a mirror of the writer's personal characters. But since words or Chinese characters which are written in books are not exactly books themselves. In this context, English and Chinese are partial equivalence. There are many body-part terms related to books in Chinese, like "书眉"、"书目"、"书口"、"书面"、"书脊"、"书背"、"书皮". (Lu, 2003) However, most of them have no equivalence in English. We can find "booklist", "book cover", and so on. A few of them have correspondent words such as "the spine of book". Therefore, rhetoric about the book and body-part terms is partial equivalence in Chinese and English. Interestingly, Facebook, a streaming media, is also a word today showing the similarity of face-to-face communication and reading books.

Zhu Shenghao's translation basically matched the original text, focusing on the translation of words related to books like the volume, pen, lineament, and content. He paid attention to the description of books but hadn't written the "book" out on the paper. After reading the translation, you can find a similar effect presented by the original one by following the trace of the description of books. Generally speaking, he was faithful to the original work, aiming at conveying the intention of the original work to create a beautiful personal image. One point merits discussion. He translated the "content" into "图画" (picture). Different from other translations of words, this one was transformed into a new image. In traditional

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Chinese culture, there is a saying: calligraphy and painting share the same source because they both can reflect the sentiments or the character of the creator. (Zhang, 2017) Zhu Shenghao found another equivalence in Chinese to meet the original effect.

Cao Yu was not confined to the original text, and he added and deleted something at his will. He bluntly translated the rhetorical object and deleted the image of the pen. He put more emphasis on the writing of Paris' appearance. What's interesting is that he added the image of spring which doesn't exist in the original text. In this sense, he adopted free translation and compared young Paris' face to spring.

However, Fang Ping employed a completely different translation method. He deleted all the book-related words, including "read", "pen" and "content". And he, therefore, used omission and directly translated the description of book into that of appearance. To some extent, Fang Ping stood against the rhetoric of the original text and stressed the character's appearance. This kind of translation, to some extent, kept the aim of highlighting personal appearance at the cost of the reduced interest of source text. For example, "read over the volume of young Paris' face" involves synaesthesia. Readers may feel interested in reading it, but the translation reduced this kind of effect.

Liang Shiqiu was more inclined to literal translation and also emphasized the description of face. The same methods go for Fu Guangming. Liang Shiqiu changed the position of some words and sentences. For instance, the "face" followed "young Paris" in the source text, but the first face was deleted and "there" was clarified into "face". Fu Guangming and Liang Shiqiu both repeated words like "脸" "面貌" "仪表" to highlight the subject.

From a big picture, translators put emphasis on different points when facing partial equivalence. Zhu Shenghao stressed the description of images of books, while other translators emphasized the writing of the face. When translating specific words, they may directly delete them and convey the underlying meaning or choose another image to make up. For example, translators show much difference in the translation of content. Some pointed out the rhetorical subject, and some transformed it into other equivalence in the other language. Translators unleash more subjectivity and demonstrate their personal styles.

5. Conclusion

In *Romeo and Juliet*, body-part rhetoric plays a crucial role in character depiction. By projecting human attributes onto non-human elements and other parts of the body based on shared functions, shapes, and sizes, the rhetoric not only shapes imagery but also reflects our cognitive processes and socio-cultural influences. However, differences in Western and Chinese cognition may result in varying levels of equivalence in metaphorization, ranging from complete equivalence to partial equivalence and no equivalence, necessitating diverse translation strategies.

When confronted with complete equivalence, translators often opt for literal translation, as it allows for the faithful conveyance of the original meaning to target readers. For instances of partial equivalence, translators typically employ literal translation while occasionally modifying certain images to enhance

readability for the target audience. In cases where no equivalence exists, translation strategies diverge. Some translators may prioritize target readers' familiarity by domesticating foreign images, thereby transforming them into culturally recognizable concepts. Conversely, others may opt for foreignization to preserve the distinctiveness of the source literature, embracing the otherness inherent in the original text.

Ultimately, the choice of translation strategy depends on various factors, including the translator's interpretation of the text, the intended audience, and the cultural context. By navigating the nuances of metaphorization and employing appropriate translation techniques, translators strive to bridge linguistic and cultural gaps, ensuring the resonance and accessibility of the translated work.

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