

Metaphor Translation in Chinese Documentaries: A Case Study of 'A Bite of China'

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Received: 1st September 2024; Revised: 7th December 2024; Accepted: 15th December 2024

ABSTRACT

This study explores the translation of metaphors in the subtitles of the Chinese documentary A Bite of China, using Newmark's metaphor translation procedures as a guiding framework. Documentaries are vital for cultural exchange and shaping international perceptions, making accurate subtitle translation crucial. Despite the growing popularity of Chinese documentaries, their subtitles often suffer from inconsistencies and lack a solid theoretical foundation. This results in translations that may be inaccurate or fail to adhere to established principles, potentially diminishing their ability to convey the intended message and cultural details to global audiences. The study seeks to investigate the extent to which metaphors are used in the documentary's subtitles and identify the types of metaphors in the subtitles of the documentary translated from Mandarin into English. By examining the relationship between metaphor translation and subtitle translation, this study emphasizes the critical role of precise translations in promoting Chinese culture internationally and enhancing the global reception of Chinese documentaries.

Keywords: Metaphor Translation, Subtitle Translation, Chinese Documentaries, A Bite of China, Newmark's Metaphor Translation Procedures

1. INTRODUCTION

Metaphors are a powerful linguistic tool, frequently appearing across various types of texts, including political discourse and documentaries. In documentaries such as A Bite of China, metaphors play a key role in conveying complex cultural and social issues, enriching the viewer's understanding and emotional engagement with the subject matter. While metaphors add depth and emotional resonance to language, they also present considerable challenges in translation. According to Abdullah (2014), metaphors serve as important linguistic devices that enable the replacement of one idea or object with another, facilitating communication and improving understanding. The word "metaphor" originates from the Greek term "metaphora," which means "to carry" or "to transfer," as Abdullah (2021) further explains. By examining the origins of the term, Abdullah highlights its primary role as a means of transferring meaning, reflecting how metaphors are used in language to substitute one concept for another effectively. Translating metaphors requires not only an understanding of their meanings but also a deep awareness of the cultural contexts in both the source (SL) and target (TL) languages. This challenge is particularly pronounced in documentary subtitles, where translators must strike a balance between accuracy, and clarity.

Documentaries, as significant tools for cultural exchange and international communication, rely heavily on accurate metaphor translation to convey intended messages and cultural nuances to global audiences. Lakoff and Johnson (1980) argue that "metaphors are pervasive in language

and thought, serving as cognitive tools that shape our understanding of the world," emphasizing the importance of metaphors beyond mere linguistic expression. Similarly, Kövecses (2010) asserts that metaphors not only reflect cognitive frameworks but also embody deeply ingrained cultural values, making their translation a particularly complex task. Translators must carefully navigate the linguistic complexities and cultural differences inherent in metaphors to ensure that translations resonate with the target audience, thereby preserving the documentary's intended message and impact. Newmark (1988) provides a comprehensive framework for metaphor translation, outlining several procedures that can be applied depending on the type of metaphor and the specific translation context. These procedures include reproducing the metaphorical image in the target language, substituting it with a more familiar image from the target culture, or rendering it as a simile, among other strategies. The choice of procedure depends on factors such as the translation's purpose, the cultural familiarity of the metaphor, and the expectations of the target audience.

Subtitling for documentaries presents additional challenges due to constraints of time and space. Translators must condense the original dialogue while retaining its full meaning, including metaphorical language. This requires striking a delicate balance between fidelity to the source text and ensuring naturalness in the target language (Pedersen, 2011). Furthermore, since documentaries often aim to educate and inform viewers about specific cultural contexts, the accurate translation of metaphors is crucial to preserving the documentary's intended impact. Despite the growing popularity of Chinese documentaries, the quality of their subtitles often suffers from inconsistencies and a lack of theoretical grounding, leading to translations that may be inaccurate or fail to capture the full cultural significance. In order to promote the global influence of Chinese culture, improving the quality of subtitle translations in documentaries is crucial. This can be achieved by combining theoretical understanding with practical demands, which would also contribute to the development of translation studies in China (Luo & Wang, 2024). Research indicates that inconsistent translation strategies can lead to misunderstandings and a loss of crucial cultural nuances, which are vital for the documentary's educational and communicative goals (Díaz Cintas & Remael, 2014).

This paper examines the use of metaphors in the subtitles of *A Bite of China* as it is translated from Mandarin into English, employing Newmark's metaphor translation procedures as a theoretical framework. By analyzing the types of metaphors used in the subtitles, the study aims to highlight the importance of precise metaphor translation in enhancing the global reception of Chinese documentaries and promoting Chinese culture. The study also seeks to offer practical insights into effective translation strategies that can improve the quality and impact of subtitle translations for documentaries and similar media. Additionally, the study investigates the implementation of Newmark's procedures and explores any supplementary metaphor translation strategies employed by Mandarin translators.

2. LITERATURE REVIEW

2.1 Metaphor Translation in Subtitling

Metaphors are an essential component of both language and translation, with various scholars providing frameworks for classifying them. Aristotle, in his *Poetics*, was among the first to systematically analyze metaphors, defining them as the application of one term to something else based on their perceived similarity. Lakoff and Johnson (1980) expanded this idea through their *Conceptual Metaphor Theory (CMT)*, suggesting that metaphors are central to human thought, not merely expressions of language. They categorized metaphors into groups such as "structures" (e.g., "time is money") and "orientations" (e.g., "feeling up"), demonstrating how metaphors shape our understanding of abstract ideas through concrete experiences. Kövecses (2010) further

developed this approach, emphasizing that metaphors are grounded in cultural and experiential contexts, highlighting the role of culture in shaping metaphorical meanings.

In his work, Goatly (1997) introduced a framework that includes ontological, structural, and orientational metaphors, offering a cognitive perspective on how metaphors function. Charteris-Black (2004), applying metaphor theory to political discourse, explored how metaphors influence public opinion and political messaging. Fauconnier & Turner (2002) advanced the study with their Conceptual Blending Theory, which explains how multiple mental spaces can be merged to generate new meanings, reflecting the dynamic and creative nature of metaphor formation. Steen (2011) distinguished between automatic and deliberate metaphors, focusing on the intentional use of metaphors in communication to achieve specific goals, particularly in political and literary contexts.

For the purposes of this study, Newmark's (1988) metaphor classification is used as the central framework for analysis. Newmark's categorization is especially useful in translation studies due to its clarity and practicality. He identifies six types of metaphors: dead, cliché, stock (standard), adapted, recent, and original metaphors. Dead metaphors, such as "foot of the mountain," have become so commonplace that their figurative nature is no longer noticed. Cliché metaphors like "sea of troubles" lose their impact due to overuse, while stock metaphors, like "flood of emotion," are widely recognized and easily translated. Adapted metaphors are modified to suit different cultural contexts, ensuring their relevance in the target language, while recent metaphors, such as "digital age," are tied to current events or innovations and may require more thoughtful translation. Original metaphors, which are often creative and unique, are particularly challenging to translate because they lack established figurative meanings. Understanding these categories helps translators choose the best strategies to convey the intended meaning while maintaining the metaphor's emotional and conceptual impact across languages.

Metaphor translation in subtitling is a specialized area of audio-visual translation that addresses the unique challenges of conveying figurative language within tight time and space constraints. According to Harshita Aini Haroon (2024), Translating metaphors involves a thoughtful examination of the shifts in meaning that can occur throughout the translation process, requiring attention to detail and careful evaluation. Translators must navigate linguistic, cultural, and cognitive factors to ensure that metaphors resonate with the target audience. Kövecses (2020) emphasizes the evolving nature of metaphors, which are both conceptual and contextual, requiring an understanding of cultural frameworks to preserve their meaning and emotional impact. Liu & Li (2022) highlight the importance of maintaining metaphorical integrity, as metaphors convey not just linguistic meaning but also cultural differences and emotional tone. Translating metaphors in subtitles, however, requires balancing accuracy with clarity, a task made even more complex by the limited screen space and time available.

Metaphor translation in subtitle is often viewed as challenging due to its cultural specificity and issues with translatability, leading some translators to avoid it (Taheri-Ardali et al., 2013). However, Newmark (1988), as cited by Dickins (2005), argues that metaphor translation is crucial and should not be neglected. He emphasizes that the central issue in translation is selecting appropriate methods, with metaphor translation being particularly significant. This perspective suggests that addressing metaphors directly is a mark of professional translation practice (Dickins, 2005; Taheri-Ardali et al., 2013). Lindqvist and Dagut (cited in Pedersen, 2015) further argue that ignoring metaphors can lead to the loss of the figurative language's richness and the emotional impact embedded in metaphorical expressions. Vermeer (as cited in Nord, 1997) argues that translation is a goal-oriented activity, where the translator's approach is shaped by the specific objectives of the translation. This perspective is essential in subtitling, as the translator must adapt the metaphor to fit the constraints of time and space while preserving the source text's emotional and cultural impact. Scholars like Dagut (1976) and Newmark (1981b,

1988b) are regarded as pioneers in the study of metaphor translation. Newmark (1981b, 1988b) offers a comprehensive set of procedures for metaphor translation (see Table 1), including strategies like substitution and paraphrasing, which help maintain the metaphor's meaning when cultural differences or space limitations arise. These procedures serve as a key framework for analysing translation strategies in both source and target texts, as explored in this study.

Table 1 Metaphor Translation Procedures (Newmark,1981b, 1988b)

Reproducing the same image in the TL provided the image has comparable frequency and currency in the appropriate register.	A
Replacing the image in the SL with a standard TL image which does not clash with the TL culture.	B
Translating the metaphor by simile, retaining the image. This is the obvious way of modifying the shock of the metaphor, particularly if the TL is not emotive in character.	C
Translating the metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense).	D
Converting the metaphor to sense.	E
Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component.	F
Translation of Metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.	G

In subtitling, strategies such as condensation and expansion are often used to manage space while retaining the metaphor's core meaning (Pérez-González, 2020). When a metaphor in the source culture is not readily understandable in the target culture, translators may substitute it with an equivalent metaphor or modify it to fit cultural expectations, as Pan and Wang (2021) suggest. In documentaries like *A Bite of China*, where metaphors often carry significant cultural weight, these strategies are crucial to maintaining the intended impact. Deignan et al. (2020) highlight the importance of addressing both verbal and visual elements when translating multimodal metaphors in audiovisual texts, ensuring that the metaphor's full meaning is conveyed in both the linguistic and visual modes.

The challenges of translating metaphors are further outlined by the need for cultural sensitivity. As machine translation tools, including AI, improve, Liu and Lei (2021) note that AI still struggles to capture the subtleties of cultural metaphors, especially in the context of documentaries. This highlights the continued need for human expertise in metaphor translation. The study of *A Bite of China* offers a valuable case for exploring how metaphors are translated in both Mandarin and English subtitles, providing insights into effective translation strategies and contributing to the broader field of metaphor translation in subtitling.

3. METHOD

This study adopts a qualitative methodology to investigate the translation of metaphors in subtitles within the context of audio-visual media, specifically focusing on the documentary 'A Bite of China'. The research analyses the translated metaphors from the SL (Mandarin) into the TL (English), using Newmark's Metaphor Translation Procedures as the analytical framework.

3.1 Corpus

The corpus for this study consists of 60 metaphors selected from a pool of all the metaphors found in both the Mandarin and English subtitles of the first episode first season of *A Bite of China*, a well-regarded Chinese documentary series that delves into Chinese food culture and traditions. The study examines how these metaphors are translated in the subtitles to preserve their meaning and cultural significance. *A Bite of China* is a widely acclaimed documentary series, recognized for its contributions to cultural and culinary studies. Its first season has gained considerable popularity, both domestically and internationally, reflecting its broad appeal and positive reception. This widespread popularity underscores the relevance of the documentary's language and content, making it an important subject for this analysis.

3.2 Data Analysis Procedures

The identification of metaphors in both the ST (Mandarin) and TT (English) for this study was conducted in two stages:

Step 1: Identifying ST(Mandarin) and TT (English) Metaphors to determine the presence of metaphors in the subtitles of the documentary *A Bite of China* from Mandarin to English.

Step 2: Using MIP for Metaphor Identification

The “Metaphor Identification Procedure” (MIP), developed by the Pragglejaz Group (2007), was applied to systematically identify metaphors in both the source text (ST) and target text (TT). After identification, the ST and TT metaphors were categorized using Newmark's (1988) metaphor classification to identify the metaphor types used in the documentary subtitles. The analysis also explores cases where the translated subtitles diverged from the intended meaning or misinterpret the source message. These discrepancies provide insight into the challenges faced by the TL translators during the metaphor translation process.

4. RESULTS AND DISCUSSION

4.1 Metaphor Use in Mandarin (SL) Subtitles of *A Bite of China* and Their English (TL) Translation

Table 2 provides an overview of the metaphors identified in the source language (SL) and target language (TL) subtitles of the documentary *A Bite of China* (Episode 1, Season 1). A total of 58 metaphors were identified in the SL, whereas the TL contained 40 metaphors. In total, 60 metaphors were analysed, including two metaphors unique to the TL that were not present in the SL.

Table 2 Number of Metaphors Identified in the SL and TL

Type of Subtitle	Number of Metaphors in the subtitle
Source Language (SL) - Mandarin	58
Target Language (TL) - English	39

Further analysis, as summarized in Table 3, highlights the frequency of metaphor types used in the SL and TL. The results indicate that stock metaphors were the most frequently employed in both languages, surpassing the usage of the other five metaphor types. While most metaphor

types in the SL were translated into the TL, some were omitted or altered during the translation process. This demonstrates the translator's selection of specific translation procedures, which influenced the metaphorical representation in the TL.

Table 3 Types and Frequency of Metaphors Identified in the SL and TL

TYPE OF METAPHOR	SL	TL
1. DEAD METAPHOR	5	3
2. CLICHÉ METAPHOR	4	3
3. STOCK METAPHOR	38	27
4. ADAPTED METAPHOR	-	-
5. RECENT METAPHOR	-	-
6. ORIGINAL METAPHOR	11	7

The analysis highlights that a notable number of metaphors present in the SL were not translated into the TL. Specifically, 19 metaphors found in the SL were omitted in the TL. Furthermore, while 40 metaphors appeared in both the SL and TL, their types did not always match. This indicates that during the translation process, metaphors from the SL were often rendered into different types in the TL, depending on the translation strategies employed by the translator. Interestingly, two metaphors were unique to the TL, suggesting that the translator added new metaphorical expressions that were not present in the SL. The following example demonstrates this occurrence:

Example 1 Source Text (ST) Phrase/Text Translated into a Metaphor in the Target Language (TL)

ST Phrase /Text	Type of ST Metaphor	Back Translation	TT Metaphor	Back Translation	Type of TT Metaphor
醒目的红色砂岩中间，散布着不少天然的盐井	Not a metaphor	Back Translation: There are many natural salt wells scattered among the eye-catching red sandstone.	Home in mandarin?	The eye-catching red sand stones are the <u>home</u> to many nature salt wells.	Original

In this example, a phrase from the ST, which originally lacks metaphorical expression, is rendered as a metaphor in the TL. This transformation demonstrates the translator's creative adaptation to enhance the imagery or convey a deeper meaning that resonates with the target audience.

Source Text (ST): A description of a natural scene focusing on red sandstone and salt wells.

Target Language (TL): The metaphor "home" is introduced to illustrate the relationship between red sandstone and salt wells.

As demonstrated in the example above, the metaphor "home" is an original addition that appears only in the TL. In the SL, the text merely describes a natural scene. However, in the TL, the translator employs the metaphor "home" to vividly depict the connection between the red sandstone and the salt wells, enhancing the imagery and relational context. This adaptation enriches the TL by adding metaphorical depth, effectively linking the natural elements to a concept familiar and relatable to the TL audience.

4.2 The Relevance and Adequacy of Newmark's Metaphor Translation Procedures in its English (TL) Context.

Table 4 below outlines the frequency with which Newmark's metaphor translation procedures were employed in translating metaphors from the Source Language (SL) to the Target Language (TL). The analysis reveals that the most commonly used procedure was **Category A** (reproducing the same image in the TL, provided it has comparable frequency and currency in the appropriate register). This approach was applied to 28 out of 60 metaphors, accounting for the largest share at **46.6%**.

This finding demonstrates the translator's preference for maintaining the original imagery where possible, suggesting a focus on preserving the aesthetic and cultural resonance of the metaphors. In addition, **Category E** (converting the metaphor to sense) was employed for 16 metaphors, representing **26.6%** of the total. This method reflects the translator's inclination to prioritize clarity and direct meaning over metaphorical equivalence.

Category B (replacing the SL image with a standard TL image that aligns with TL cultural norms) was used for 11 metaphors, amounting to **18.3%**. This moderate frequency suggests a deliberate attempt to adapt metaphors to the TL context without compromising cultural compatibility.

Further analysis reveals that **Categories C** (translation of a metaphor by simile) and **Category F** (conversion of a metaphor into sense combined with its original metaphor) were rarely utilized. Notably, the procedures involving simile plus sense or the combination of the same metaphor with its sense were absent in the data. These findings indicate that the translator demonstrated a clear preference for certain procedures, emphasizing either direct equivalence or cultural adaptation depending on the metaphor's context and intended impact.

Table 4 Frequency of Newmark's Metaphor Translation Procedures

Procedure	Category	Frequency	Percentage
Reproducing the same image	A	28	46.6%
Converting metaphor to sense	E	16	26.6%
Replacing SL image with TL image	B	11	18.3%
Simile	C	Low	-
Metaphor + Sense	F	Low	-

Table 5 provides a comprehensive overview of the frequency and percentage of Newmark's metaphor translation procedures applied in translating metaphors from the Source Language (SL) into the Target Language (TL). The analysis highlights that the most frequently employed procedure was Category A (reproducing the same image in the TL if it maintains comparable frequency and currency within the appropriate register). This procedure was utilized for 28 metaphors, accounting for the largest share at 46.6%, indicating the translator's preference for

preserving the original imagery whenever feasible. Category E (converting the metaphor to sense) was the second most frequently used procedure, applied to 16 metaphors or 26.6% of the total, reflecting the translator's focus on ensuring clarity and comprehension in cases where metaphorical equivalence was challenging. Category B (replacing the SL image with a culturally appropriate TL image) accounted for 11 metaphors or 18.3%, suggesting that cultural adaptation played a significant role in the translation process. Less frequently, Category C (translating the metaphor by simile while retaining the image) was applied to 1 metaphor or 1%. Category F (deletion of the metaphor) was observed in 4 cases, representing 6.6% of the total. Interestingly, Categories D (simile plus sense) and G (metaphor combined with sense) were not employed in this dataset. These results demonstrate the translator's strategic use of metaphor translation procedures, with a clear inclination toward preserving original imagery and meaning where culturally and linguistically feasible, while opting for sense conversion or image replacement when necessary.

Table 5 Frequency and Percentage of Newmark's Metaphor Translation Procedures in the TL.

Newmark's Procedures (1988b:107)	Total Count	Percentage
A Reproducing the same image in the TL provided the image has comparable frequency and currency in the appropriate register.	28	46.6%
B Replacing the image in the SL with a standard TL image which does not clash with the TL culture.	11	18.3%
C Translating the metaphor by simile, retaining the image. This is the obvious way of modifying the shock of the metaphor, particularly if the TL is not emotive in character.	1	1%
D Translating the metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense).	-	-
E Converting the metaphor to sense.	16	26.6%
F Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component.	4	6.6%
G Translation of Metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.	-	-
TOTAL	60	100%

5. CONCLUSION

This paper presents a preliminary pilot study on the translation of metaphors in documentary subtitles from Mandarin (SL) to English (TL). While the dataset in this study is limited, several key issues in metaphor translation for subtitles, particularly in the context of documentaries, are highlighted. The study establishes a foundation for future research on metaphor translation in subtitles. The findings shed light on the types of metaphors present in documentary subtitles in

both Mandarin and English, as well as the frequency of Newmark's metaphor translation procedures applied during the translation process. Additionally, the study identifies challenges associated with translating metaphors, including the selection of appropriate procedures for different metaphor types. By offering valuable insights into the strategies and complexities of metaphor translation in documentary subtitles, this study contributes meaningfully to the growing body of research on metaphor translation and serves as a basis for further exploration in this area.

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APPENDICES 1

Table 5. List & Analysis of Metaphors Identified in the SL and TL

Sentence	Mandarin Metaphor	Type of Metaphor	Sentence	English Metaphor	Type of Metaphor	Category of Newmark's Metaphor Translation Procedures
1. 人们采集、捡拾、挖掘、捕捞，为的是得到这份自然的馈赠。 <u>Back Translation:</u> People collect, pick up, dig and fish in order to obtain the food source from nature.	自然的馈赠	Stock Metaphor	By collecting, fetching, digging, hunting and fishing, people have acquired abundant gifts from nature.	gifts from nature	Stock Metaphor	A
2. 穿越四季 <u>Back Translation:</u> One year has passed.	穿越四季	Original Metaphor	Traveling through the four seasons.	Traveling through the four seasons	Original Metaphor	A
3. 我们即将看到美味背后人和自然的故事。 <u>Back Translation:</u> We will discover some interesting stories about the delicious Chinese food.	美味背后人和自然的故事	Original Metaphor	we'll discover a story about nature and the people behind delicious Chinese foods.	a story about nature and the people behind delicious Chinese foods	Original Metaphor	A
4. 卓玛和妈妈正在寻找一种精灵般的食物。	精灵般的食物	Original Metaphor	Zhuoma and her mother are looking for	elf-like food	Original Metaphor	A

<u>Back Translation:</u> Zhuoma and her mother are looking for some special food.			an elf-like food.			
5. 松茸属于野生菌中的贵族。 <u>Back Translation:</u> Matsutake is an aristocrat among wild mushrooms.	贵族	Stock Metaphor	Matsutake is very expensive.	Not a metaphor		E
6. 松茸的香味浓烈袭人。 <u>Back Translation:</u> The fragrance of the matsutake mushrooms sweeps over you.	香味浓烈袭人	Original Metaphor	Matsutake has an intense scent.	Not a metaphor		E
7. 就会被热力逼出一种矿物质的酩酊香。 <u>Back Translation:</u> While heating, the fragrance of matsutake will give off, and it smells like mineral thing.	矿物质的酩酊香	Original Metaphor	Its spicy, mineral-like fragrance flows out.	mineral-like	Stock Metaphor	A
8. 视若珍宝 <u>Back Translation:</u> People value the mastutake so much.	珍宝	Cliché Metaphor	People regard the matsutake as some kind of treasure.	treasure	Cliché Metaphor	A
9. 都已经出	神奇的菌	Stock Metaphor	Villagers are out-	Amazing mushroo	Stock Metaphor	A

门去寻找那种神奇的菌子。 Back Translation: Villagers are out-searching for the matsutake.	子		searching for the amazing mushroom.	m		
10. 品质高的松茸都隐藏在土层之下。 Back Translation: High grade matsutake grows under the deep earth.	隐藏	Stock Metaphor	High grade matsutake hides deep in the earth.	hides	Stock Metaphor	A
11. 油温使松茸香气毕现。 Back Translation: The heat of oil makes the fragrance of matsutake completely visible.	香气毕现	Stock Metaphor	The fragrance's released	Not a metaphor		
12. 松茸身价飞升。 Back Translation: The price of matsutake is rising rapidly.	身价飞升	Stock Metaphor	The price of matsutake has skyrocketed	skyrocketed	Stock Metaphor	A
13. 松茸就会消失的无影无踪。 Back Translation: All the matsutake will vanish without a trace.	无影无踪	Stock Metaphor	All the matsutake will be gone.	Not a metaphor		F
14. 大雨是自然给的礼物	礼物	Stock Metaphor	Heavy rain is a gift	gift	Stock Metaphor	A

物。 <u>Back Translation:</u> Heavy rain is good for the growth of plants.			from nature.			
15. 为了延续自然的馈赠。 <u>Back Translation:</u> To gain more gifts from the nature.	馈赠	Stock Metaphor				F
16. 村民们遵守着山林的规矩。 <u>Back Translation:</u> Tibetans live peacefully with the forest and mountain.	规矩	Stock Metaphor	Tibetans follow the law of the forest.	law	Stock Metaphor	A
17. 在中国的传统食谱中, 还有另外一种来自山林的极品美味。 <u>Back Translation:</u> In traditional Chinese cuisine, there is another supreme treasure from the mountains.	极品美味	Original Metaphor	On the menu of traditional Chinese cuisine, there is another dainty food growing in mountains.	Not a metaphor		E
18. 取最新鲜的冬笋切寸段, 下重油加各种调味料。 <u>Back Translation:</u> After being	下重油	Cliché Metaphor	After being cooked in deep fat, the various spices, will be a widely popular dish in	deep	Cliché Metaphor	A

cooked with a lot of oil, the various spices, will be a widely popular dish in Jiangsu and Zhejiang provinces.			Jiangsu and Zhejiang provinces.			
19. 冬笋藏在土层的下面, 从竹林的表面上看什么也没有。 <u>Back Translation:</u> The winter bamboo shoot grows in the earth and it is hard to find on the surface.	藏	Stock Metaphor	The winter bamboo shoot hides in the earth and it is hard to find on the surface.	hides	Stock Metaphor	A
20. 中国厨师爱它, 也是因为笋的质地单纯。 <u>Back Translation:</u> Chinese chefs love the winter bamboo because of its pure texture.	单纯	Dead Metaphor	Chinese chefs love the winter bamboo because it is a single grain.	Not a metaphor		E
21. 顺着竹鞭挖 <u>Back Translation:</u> Digging along the root of the bamboo.	竹鞭	Stock Metaphor	Digging along the subterranean stamen	subterranean stamen	Dead Metaphor	B
22. 找到笋之后轻刨轻取, 不伤根。 <u>Back Translation:</u>	根	Dead Metaphor	picking the shoots gently are necessary to prevent the roots from being	Not a metaphor		E

Once the shoots are found, gently dig them out without damaging the core.			harmed.			
23. 笋取出来要盖好土，就地利用自然。 <u>Back Translation:</u> After picking the bamboo shoots, cover them with soil, making use of nature as it is.	利用自然	Original Metaphor	Covered with earth	Not a metaphor		F
24. 竹笋破土而出见风则硬，如果不及及时采挖就会苦涩变老。 <u>Back Translation:</u> The bamboo shoots break out of the soil and become tough when facing the wind; if not harvested in time, they will turn bitter and old.	破土而出见风则硬	Stock Metaphor	Bamboo shoots were solidified shortly after breaking to the soil.	Not a metaphor		E
25. 这是祖传的绝招来秘造这个酸笋。 <u>Back Translation:</u> Sour bamboo shoot is made of secret recipe.	祖传的绝招	Stock Metaphor	Sour bamboo shoot is made under the guardianship of ancestral recipe.	the guardianship of ancestral recipe	Stock Metaphor	B
26. 他透过光	成色	Dead	Under the	Not a		E

看一下酸笋的成色。 <u>Back Translation:</u> Under the lamp, he checks the grade of sour shoots.		Metaphor	lamp, he checks the processed shoots.	metaphor		
27. 但是这些笋至少还要3天才能见人。 <u>Back Translation:</u> but the shoots won't be good for sale for another three days.	出缸	Stock Metaphor	but the shoots won't be ready for another three days.	ready	Dead Metaphor	B
28. 咸肉的腌味和冬笋的鲜味相互交融。 <u>Back Translation:</u> The two different flavors combine in the pot.	交融	Stock Metaphor	The two flavors melt together.	melt	Stock Metaphor	A
29. 春笋即将取代冬笋, 继续成就精彩的腌笃鲜。 <u>Back Translation:</u> The spring bamboo shoot is the main ingredient now.	取代	Stock Metaphor	the spring bamboo shoot succeeds the winter shoot as the main ingredient for making the soup.	succeeds	Stock Metaphor	B
30. 醒目的红色砂岩中间, 散布着不少天然的盐井。 <u>Back</u>	Not a metaphor		The eye-catching red sandstones are the home to many nature salt	home	Original Metaphor	B

<p><u>Translation:</u> There are many natural salt wells scattered among the eye-catching red sandstone.</p>			wells.			
<p>31. 这些盐成就了山里人特殊的美味。 <u>Back Translation:</u> The salt succeed in becoming the special ingredient for making a delicacy in the mountain.</p>	成就	Stock Metaphor	The salt is indispensable for making a delicacy in the mountain.	Not a metaphor		E
<p>32. 但我们仍然认为诺邓盐是自然赐给山里人的一个特殊礼物。 <u>Back Translation:</u> But in our eyes, Nuodeng salt is still a natural source.</p>	礼物	Stock Metaphor	But in our eyes, Nuodeng salt is still a gift bestowed by nature.	gift	Stock Metaphor	A
<p>33. 藏匿在深山里的美味正在慢慢生成。 <u>Back Translation:</u> The dainty delicacy in the mountain is gradually making.</p>	生成	Stock Metaphor	The dainty delicacy in the mountain is gradually maturing.	maturing	Stock Metaphor	B
<p>34. 对兄弟两</p>	眼前	Stock	New	waiting	Stock	B

人来说, 新的机遇和挑战就在眼前。 <u>Back</u> <u>Translation:</u> They are having both new opportunities and challenges now.		Metaphor	opportunities and challenges are waiting for them.		Metaphor	
35. 藕断了就破了卖相。 <u>Back</u> <u>Translation:</u> If it is broken, it won't be good for sale.	卖相	Stock Metaphor	If it is broken, the value will be ruined.	value	Stock Metaphor	A
36. 制作藕夹 <u>Back</u> <u>Translation:</u> Making the lotus root clip.	藕夹	Dead metaphor	A fried lotus root sandwich is always cooked this way.	sandwich	Stock Metaphor	B
37. 整整一湖莲藕, 还要采摘5个月的时间 <u>Back</u> <u>Translation:</u> Five more months are still needed to pick up all the lotus roots in the lake.	Not a metaphor		Five more months are still needed to finish the harvest in the lake.	harvest	Stock Metaphor	B
38. 在中国遍布淡水湖的大省, 这样的场面年年上演。 <u>Back</u> <u>Translation:</u> In Hubei, abundant in fresh water lakes, it is normal to see	场面	Stock Metaphor	In Hubei, abundant in fresh water lakes, the same scene takes place every single year.	same scene	Stock Metaphor	A

<p>this situation every year.</p>						
<p>39. 但一场精彩的收获，正酝酿在冰湖之下。 <u>Back Translation:</u> But there is going to be a fish-catching under the ice surface of the lake.</p>	精彩的收获	Stock Metaphor	But a bout of full harvest is approaching.	a bout of full harvest	Stock Metaphor	A
<p>40. 北京的餐厅，后厨正在开始制作每天最叫座儿的招牌菜 <u>Back Translation:</u> At a restaurant in Beijing, chefs are making the crowd-puller dish.</p>	叫座儿	Stock Metaphor	At a restaurant in Beijing, chefs are making the most popular dish.	Not a metaphor		E
<p>41. 吃鱼头是中国人的专利。 <u>Back Translation:</u> Eating fish heads is an 'exclusive right' of the Chinese.</p>	专利	Stock Metaphor	Fish head dish is a favorite speciality of Chinese people.	Not a metaphor		E
<p>42. 一场依靠经验的赌博要持续数个小时。 <u>Back Translation:</u> The hunting will last for</p>	赌博	Stock Metaphor	This gamble will last for hours and it is only to be won by those with rich experience.	gamble	Stock Metaphor	A

hours and no one can make sure of the result.						
43. 坏运气也会像传染病蔓延好几天。 <u>Back Translation:</u> But a failure in locating the fish may make you unlucky for several days.	传染病	Stock Metaphor	But a failure in locating the fish may bring a bad luck streak that could last for days.	A bad luck streak	Stock Metaphor	B
44. 焦虑和紧张弥漫在冰面上。 <u>Back Translation:</u> The people over the lake are anxious and nervous right now.	弥漫	Original Metaphor	Anxiety and nervousness shroud the lake.	shroud	Original Metaphor	A
45. 惊人的一幕开始了。 <u>Back Translation:</u> Something surprising is happening.	惊人的一幕	Dead Metaphor	The breathtaking moment arrives.	breathtaking moment	Dead Metaphor	D
46. 但他还是虔诚地祈求湖里的神仙恩赐来年的丰收。 <u>Back Translation:</u> He still prays piously for a good harvest next year.	神仙恩赐	Original Metaphor	He still prays piously to the lake god for a good harvest next year.	lake god	Original Metaphor	B

47. 水底的世界被整个地打捞了起来 <u>Back</u> <u>Translation:</u> The whole water land has been extracted.	水底的世界	Original Metaphor	The entire load of fish has been extracted.	Not a metaphor		E
48. 被上天厚爱的人群又一次获得了馈赠！ <u>Back</u> <u>Translation:</u> The locals who gain a lot of love from the nature.	上天厚爱的	Stock Metaphor	The lucky locals	Not a metaphor		E
49. 被上天厚爱的人群又一次获得了馈赠！ <u>Back</u> <u>Translation:</u> The lucky locals have hunted plenty of fish again.	馈赠	Stock Metaphor	The lucky locals have received generous gifts from nature once again.	gifts from nature	Stock Metaphor	A
50. 大鱼们肥美的身躯刺激着所有人的神经。 <u>Back</u> <u>Translation:</u> Everyone is trilled in this moment.	刺激着神经	Stock Metaphor	The moment arouses people's thoughts and feelings.	arouses people's thoughts and feelings.	Stock Metaphor	A
51. 郭尔罗斯蒙古族有一句话叫做猎杀不绝。	猎杀不绝	Cliché Metaphor	As the Gorlos Mongo saying goes, "Always leave something for the next hunt."	Always leave something for the next hunt.	Cliché Metaphor	A

<p>52. 这不是年年有余吗? <u>Back</u> <u>Translation:</u> In Chinese, the word 'fish' sounds like 'surplus', so it is used to make a good wish for the fortune in the coming year.</p>	年年有余	Cliché Metaphor	It represents a wish for an annual fortune.	Not a metaphor		E
<p>53. 隆重的晚宴中，鱼是绝对的主角儿。 <u>Back</u> <u>Translation:</u> The fish is totally the leading role among all the other dishes.</p>	主角儿	Stock Metaphor	The fish is the main ingredient of all the dishes.	Not a metaphor		E
<p>54. 混搭的感觉像极了东北人的率性和直截。 <u>Back</u> <u>Translation:</u> The mixture of different type of food source represents the straightforward character of the locals.</p>	混搭的感觉	Stock Metaphor	The combination represents the straightforward character of the locals.	combination	Stock Metaphor	A
<p>55. 鱼鲜混杂的味道，弥漫在查干湖渔村的夜晚。 <u>Back</u> <u>Translation:</u> The scents of various fish</p>	味道弥漫在夜晚	Original Metaphor	The scents of various fish fill the night of the little fishing village.	fill the night	Original Metaphor	A

can be sniffed everywhere in the village.						
56. 然而海洋，更是许多中国人赖以生存的水世界。 <u>Back Translation:</u> However, the ocean is a big water world which Chinese rely on.	赖以生存的水世界	Stock Metaphor	the ocean is an even more important source of food that Chinese rely on.	Not a metaphor		E
57. 对于海边的人来说，更深的诱惑还在深海之中。 <u>Back Translation:</u> To the seaside residents, the deep ocean is full of attraction.	更深的诱惑	Stock Metaphor	To the seaside residents, the deep ocean is much more attractive for hunting.	Not a metaphor		E
58. 但是船长的晚餐吃得并不平静。 <u>Back Translation:</u> but Lin will not be having a supper in a peaceful mood.	不平静的晚餐	Stock Metaphor	but Lin will not be having a relax supper.	a relax supper	Stock Metaphor	A
59. 老人仍然期待冰湖里的馈赠。 <u>Back Translation:</u> He is looking forward to	馈赠	Stock Metaphor	He is looking forward to another gift from the nature.	gift	Stock Metaphor	A

hunt more fish from the ice lake.						
60. 而大自然则以她的慷慨和守信作为对人类的回报和奖赏！ <u>Back Translation:</u> People can constantly gain the food source from the nature with the attitude of respect.	回报和奖赏	Stock Metaphor	Nature tends to be generous and forthcoming with her rewards for men.	rewards	Stock Metaphor	A