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Challenges for Translators and Interpreters

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PREFACE

The interrelation between translation and globalization is essential reading for not only scholars and educators, but also anyone with an interest in translation and interpreting studies, or a concern for the future of our world's languages and cultures. The past decade or so, in particular, has witnessed remarkable progress concerning research on issues related to this topic in the academic field. Given this dynamic, "International Symposium on 'Globalization: Challenges for Translators and Interpreters'" organized by the School of Translation Studies, Jinan University (China), sponsored by Jinan University (China), the University of Newcastle (UK) and the University of Salford (UK), was held at the Zhuhai campus of Jinan University on December 6-8, 2013.

The response to the conference was overwhelming. Apart from 9 keynote speakers, 185 participants coming from 76 universities, institutions or organizations attended the event, contributing 120 papers in total.

Among keynote speakers, some are internationally renowned scholars in translation studies, such as Dr. Roberto Valdeón, professor of English Linguistics at the University of Oviedo, Spain, the Chief Editor of *Perspective: Studies in Translatology*; Dr. Henrik Gottlieb, associate professor and head of the Centre for Translation Studies and Lexicography at the University of Copenhagen, Denmark, the Chief Editor of *Perspective: Studies in Translatology* from 2006 until 2012; Dr. Myriam Salama-Carr, the Head of the Centre of Translation and Interpreting at the University of Salford, is also on the editorial board of *The Translator: Studies in Intercultural Communication*, and a member of the advisory board of *Forum, International Journal of Interpretation and Translation* and *Across Languages and Cultures*; Dr. Saihong Li, associate professor in Interpreting and Translation Studies, the chair of Research Ethics Committee at College of Art and Social Science; Dr. Sun Yifeng, professor of Translation Studies and Fellow of the Centre for Humanities Research at Lingnan University, Hong Kong; Dr. Zhang Meifang, professor of English and Translation and coordinator of the MA Program in Translation Studies at the University of Macau.

Under the theme of "Globalization: Challenges for Translators and Interpreters", the participants were generally able to take a globalized approach, exploring various issues in translation and interpreting studies in several classified sections.

After careful evaluation and compilation, 80 out of the120 submitted papers have been selected into this conference proceedings summarized into the four topics "A Study on Translation Theory", "A Study on Literature Translation", "A Study on Teaching Translation" and "A Study on Practical Translation".

Among each group, there is no lack of interesting papers. For example, based on the prototype model theory, "From Globalization to Locolization: the Sense-based Trend of Chinese Loan Words in Translation Process" (By Zang Guobao and Zhang Xiaobo) redefines Chinese loan words and reclassifies their types of translation, resulting in the conclusion that with China's greater impact on the world, Chinese loan words are being localized in a sense-based trend to a greater degree than ever before, in spite of the expansion of globalization. Concerning literature translation, "An Analysis of Chinese Culture-loaded Terms of the English Version of Mo Yan's 'Life and Death Are Wearing Me Out' – from the perspective of Nida's functional

equivalence theory" (By Gao Shu and Gong Qi) argues that a proper and well-accepted translation from one language into another largely depends upon an appropriate and well-adopted use of the five translation strategies of "transliteration, literal translation, free translation, substitution and addition" proposed by Nida. In the field of translation and interpreting education, "The Application of Advanced Learning Technology in Assisting the Teaching of Business and Consecutive Interpreting" (By Saihong Li) has investigated how to use both existing and emerging technologies effectively to create dynamic and more accessible learning resources to allow both learning and teaching with greater freedom, and the results of this study indicate that the students have benefitted from the use of advanced learning technologies, without the learning experience actually becoming about learning how to use the technologies themselves. In exploring translation techniques, "Translation of the Brand Names of China's Exports" (By Hong Hu) turns attention to a very practical area – translating the brand names of Chinese commodities in the wake of China's globalized economy, in which different principles and methods are employed in analyzing the factors and matters that influence the effectiveness of the translation.

Fully aware of the importance of integrating theory with practice, the proceedings are therefore compiled in such a way as to be balanced and inclusive in the hope of summarizing current accomplishments as well as providing certain insights for further research.

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Keynote Speaker I

Translating the Concept of *Hua*: A Semiotic Approach in Exploring Identities

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[Abstract] While the concept of Hua has always been integrated with China and Chinese, Huaren and Huaqiao and the like have different identities, involving profound historical, social, cultural significance as well as the core values and attributes of Chineseness. Based on a semiotic approach, this paper explores into the special relations between hua as a semiotic symbol and the connotations implied in relation to translation studies through typical case analyses and personal experience shared. Certain meaningful implications may be revealed from the three aspects, namely the connotations of Hua in the light of semiotic approach, Chinese identities and Chineseness, and the "signifier", "signified" and their agreement.

[Keywords] concept of hua; huaren; Chineseness; semiotic translation; identity; attribute

Hua, a concept both ancient and modern, having profound connotations of Chinese culture, is closely related to China, the Chinese, Chinese blood lineage, Chinese ancestry, Chineseness and among many things Chinese. As an oversea Chinese, the author attempts in this paper to probe into the origin, evolvement and translations of the concept as well as the implications for identifying the Chinese in different social and cultural contexts, mainly from the point of view of semiotic approach.

The Connotations of *Hua* in the Light of Semiotic Approach

Concerning the nature of translation, in view of many scholarly studies, semiotics has always been a significant theoretical and practical approach in terms of information transformation and code-switching (Bassnet-McGuire, 1991, p. 13). In the field of interdisciplinary studies, Ferdinand de Saussure and Charles S. Peirce have applied semiotic theory into linguistic and the related studies. In syncretizing their ideas, the following two points are considered to be critical:

- Linguistic semiotics is not a natural but cultural product characterized by its ethnicities and national heritage;
- The true meaning of a semiotic symbol can only be discerned in relation to other systems.

In the light of this framework, *hua* and its profound implications may be explored. First of all, it is considered that *hua* (华) being intrinsically Chinese. According to Chinese *A Classic Dictionary of Radical Language, hua* originally was "flower" (花), and then extends to "splendid" or "glory" (光华). Gradually it integrated with a geographical element – *xia* (夏). As it is recorded in *Legend of Spring and Autumn Century* (By Zuo Qiuming): "裔不谋夏, 夷不乱华", of which "夏" (*xia*) and "华" (*hua*) could be translated as "Middle Kingdom", and "裔" and "夷" as "border people", the whole sentence may be put into "The border people could not strategize the Middle Kingdom, nor could the barbarians cause disturbance among the Chinese".

It is highly desirable to read the annotations by Kong Yingda concerning the references: "中国有礼仪之大, 故称夏; 有服章之美, 谓之华。华夏一也". By its context, it may be translated as "With its

profound ritual and etiquette, the Middle Kingdom is called 'Xia'; with its delicate costumes, it is called 'Hua'. That was the reason by which 'Hua Xia' derived".

As mentioned above, the true meaning of a semiotic connotation is normally derived from a comparison between different discourses. In the case of *hua*, its actual implications can be fully revealed only in relation to non-*hua*, such as a comment by Yang Chun "亦以别华戎, 异内外也" (*History of Post Wei*, 1999 edition), where "戎" (*rong*) is opposite to *hua*, and "内"(interiors) could be understood as the Chinese and "外" (exteriors) as "the Western tribespeople", the sentence may be rendered as: "Therefore, the rulers distinguished the Chinese from the Western tribespeople and separated the interiors from the exteriors".

Another example, is Yuan Fan's comment: "窃惟匈奴为患, 其来久矣。……远夷荒杰, 不识信顺" (qie wei xiong nu wei huan, qi lai jiu yi… yuan yi huan yi huang jie, bu shi xin shun) (*The History of Post Wei*, volume 48), and annotated by Qian Zhongshu as "夷", "虏"等谓"柔然"也 (yi lu deng wei rou ran ye) (Qian, 1999, p. 1486) which could be translated as "What are so-called 'yi' and 'lu' mean 'barbarian' and 'foreign enemy', designating the Avar people who lived north of the Northern Wei." Of which "barbarian" and "foreign enemy" do not appear in the original literally, however, by comparison, we may add in to complement its version; also for the words 夷" (*yi*) and "虏" (*lu*) we ought not so rigidly adhere to their linguistic meaning but to consider them in the context of non-*hua,* thus may all be rendered as "barbarians" instead. By the same token, Yuan Fan's above comment as "I myself have realized that the crises caused by the 'Xiongnu' have a long history indeed…. These remote barbarians are uncivilized and cruel; they do not understand what can be trusted and what is obedient".

Considering concepts such as "胡虏" (hu lu), "夷虏" (yi lu), "夷狄" (yi di), "夷" (yi) in the text are opposing *hua* therefore should be translated derogatorily and "华人" (hua ren) as a honorable word, the whole passage may be rendered as "The Han people called themselves 'Chinese' and regarded the Xianbei as 'Northern Foreigners'. However, the Xianbei of the Northern Wei called themselves 'Chinese' and regarded the Avars 'barbarians'. Consequently, the Xianbei of the Northern Qi, which arose first, regarded the Xianbei of the Northern Zhou, which arose afterwards, 'barbarians'. Precisely, wasn't this the way that hundreds years later when Southern Song looked upon the Jurchens of the Jin dynasty and the Jin Jurchens looked upon the Mongolians?" "As for the people of Northern Qi calling themselves 'Chinese' and considering the southern dynasties as 'barbarian', which was an approach that Jin, hundreds years later, never took with regard to the Southern Song. Therefore, the Northerners who used the language merely for the purpose of glorifying and enlightening themselves; in their minds, in fact, a different view persisted".

Upon to the Song Dynasty, as Hong Hao recorded in his *Song Mo Journey*: "辽道宗…" (liao dao zong…). Based on the semiotic approach, an analysis of "intra-lingual translation" may be applied to differentiate between "中国" (*zhong guo*, middle kingdom) and "中华" (*zhong hua*, China in a cultural sense). Also, considering "夷" (yi) is used in a derogatory sense and being "华" (*hua*) in a commendatory sense, so the amplified words may be added in, such as "to take offense at being 'yi'" and "we are honored to have reached the level of elegancy as the Chinese" and so on, and the passage may be translated as: "Once Emperor Dao Zong of the Liao Dynasty ordered one of his Han ministers to lecture on the *Analects* for him, when the lecturer reached the sentence 'The pole star receives the homage of the multitude of massive stars without moving its place', the Emperor said, 'I have heard that the land beneath the North Star is the 'Middle Kingdom', is it not precisely where we are residing now?' While the Han lecturer arrived at the entry of 'Barbarian tribes that have their rulers', he was scared to read it

aloud. But the emperor found out the reason and then said, 'Our forefathers, the Xunyu and Xianyun tribes, had no rituals and rules whatsoever, that is why they were called "barbarians". However, we have been cultivated culturally and have reached the level of elegancy as the Chinese. Why should we take offense at that passage? '"

Similarly, in Zhang Lun's narration: "遂令竖子… (sui ling shu zi…) (*History of the Post Wei Dynasty*, volume 21), where "中国" (*zhong guo*) and "夷狄" (*yi di*) are in completely opposite sense, the passage could therefore be translated as "Then the Emperor took charge of officials and sent his soul to ramble over his land. During the time when the Middle Kingdom was full of crises, the Emperor cared more about the Chinese and was relaxed in his attention to the barbarians…Previously, when the beacon fires were lit in our old capital, the foreign enemy's envoy emerged in the city's periphery…. Moreover, when the foreign enemies were inspired by our virtue, they came over here to observe us. … However, since it has been said that it would be difficult to be intimated with petty men and the barbarians rarely have true friends…. Therefore, to be an envoy means to carry on our noble duty to a distant foreign enemy's courtyard."

Interestingly, there is a story illustrating what is to be true Chinese in relation to location and propriety: "江东复有一吴儿老翁萧衍者…" (jiang dong fu you yi wu er lao wong xiao yan zhe… (Qian, 1999, p.1487), of which "中原" (*zhong yuan*) originally was "in the center of China," therefore it is inappropriate to simply render it as "Middle Kingdom" again but instead, as "Central China". The passage may therefore be translated as "There was an old fellow living in a peripheral area – *Wu* named Xiao Yan, who devoted whole his life to proper dressing, court rituals and music. Gentlemen of the central China all paid respect to him and convinced that the dynastic legitimacy was resided in him".

Concerning the differences between "Chinese", "*hua qiao*" and "*hua ren*", the key criterion lies in nationality: "Chinese" are undoubtedly "citizens of China"; *hua qiao* are Chinese living overseas; *hua ren* are Chinese descendants who have acquired foreign nationalities. There are in fact various terms referring the Chinese living overseas and are often confused, such as ethnic Chinese, Diaspora Chinese, the Chinese of Diaspora, American of Chinese Ancestry, Chinese American, Australian of Chinese Ancestry, Chinese Australians, Australian Chinese, a foreigner of Chinese Ancestry, November 1st Chinese and so on, depending on the context of location, timing and circumstances (Lin, 1997, p. 273). Most obviously, *hua ren* is a concept of ethnicity including the Chinese of Mainland China, Hong Kong, Macao, Taiwan and Chinese overseas, while "the Chinese" is in fact a concept exclusively defining the "mainland Chinese", therefore it is highly political and sensitive in Chinese studies and in its related translations.

Chinese Identities and Chineseness

As stated above, in semantics, "华" (*hua*), "华人" (*hua ren*), "中国" (*zhong guo*) "中国人" (*zhong guo ren*), "美籍华人" (mei ji hua ren), "澳籍华人" (*ao ji hua ren*) and so on have been manifested in various terms, however, those are in fact all symbols of the Chinese, the real question should then be how to reveal the true content of the semiotics?

Since ancient times, this has been an issue fascinating the searching minds. For example, in *A History of the Tang Dynasty* Huang Pushi says, "所以为中国者…" (suo yi wei zhong guo zhe…)（*A History of the Tang Dynasty,* volume 686）, in which "礼仪" (*li yi*) is identical to "etiquettes and proprieties"; "夷礼" (*yi li*), as stated above (concerning *yi*) regrettably has to be "barbarian customs"; "子" (*zi*, gentleman), Confucius, symbolizing "Chinese civilization", the passage could therefore be translated as "The quality that makes a people part of the Middle Kingdom is compliance of etiquettes

and proprieties; and what makes a people 'barbarian' is their dearth of the same. How could people's identities depend on their locations? In ancient times, when the state of Qi embraced barbarian customs, it consequently became a barbarian state. However, if Confucius had taken up residence among the nine barbarian tribes in remote area, they would no longer have been uncivilized (they would have been deeply influenced by Chinese civilization)".

Also, as Chen An of the Tang Dynasty states in *The Chinese Mind*: "大中初年… (da zhong chu nian...)") (A History of the Tang Dynasty, volume 767), of which "教" (*jiao*) could be understood as "a person's qualities and values", and "华其心" (hua qi xin) is a "verb + object" structure, meaning "cultivate the heart" (the Chinese heart). It is believed that a Chinese heart has nothing to do with localities, the passage could therefore be translated as "In the first year of the Dazhong period (847), the lord of Fanyang, commander general of Daliang, gained a Tajik named Li Yansheng, whom he recommended to the throne. The Emperor summoned the officials to evaluate his capacity, and in the following year he passed the examination of *Jinshi*. Someone said, "In this way, haven't we recruited officials from among the barbarians? Is it that we Chinese are unworthy of being distinguished?" I replied: "Speaking about territory, there is indeed a division between we Chinese and other barbarians."

However, when we come to a person's qualities and values, does the same distinction still hold or not? The criterion for differentiating a Chinese or a barbarian should be the person's mind; you make your judgment by evaluating the propensity of the person's mind. A person who was born in the central part of the Middle Kingdom, if his conducts violate etiquettes and proprieties, he may just have a body of Chinese with a mind that is barbarian. On the contrary, a person who was born in barbarian lands, if his conducts confirm to the etiquettes and proprieties, he may have a barbarian body with a mind that is Chinese.… In the case of Li Yansheng, since he has a mind of a Chinese, we should not regard him as a barbarian simply because of the place he was born.

Similarly, Cheng Yan, a scholar of the Tang Dynasty had a unique insight of what is a true Chinese mind in his *Proclamation on Internal Barbarians*: "四夷之民…" (si yi zhi min…) (*Literature of the Tang Dynasty*, volume 812; Qian, 1999, p. 1489). Considering the social and cultural background, although "中国"(zhong guo) and "心于华" (xin yu hua) and "出于华" (chu yu hua) are all deemed as "China" or "Chinese culture", there are differences between the body and the mind, which could belong to *hua* and *yi* separately, causing an ironic but interesting phenomenon:

"People of different barbarian tribes have frequently crossed over the regions of several languages to arrive at our borders, so much do they admire the benevolence, humaneness, loyalty and trustworthiness of the Chinese. Although those people originated from foreign lands, since their minds adore China, I thus do not call them barbarians…On the other hand, among the people of China, there are often those who instinctively defy the imperial rules and ignore afore-virtues. Despite their origins are in China, since they bury their mind among the barbarians, I thus would not consider them Chinese. …Therefore, there are always people who are Chinese in name but barbarian in nature; vice versa. For those who are barbarians in name but do not act as barbarians, in fact should be more preferable to those who are merely Chinese in name".

Wang Shiduo, a scholar of the Qing Dynasty, went even further: "'夷狄'者、古人之私心而有激之言也。此'夷'为贬义之说也" (yi di zhe, gu ren zhi six in er you ji zhi yan ye. Ci yi wei bian yi zhi shuo ye) and Li Shuchang annotated, "是知不用礼仪，则中国可谓之'夷'，用礼义, 则英吉利、米利坚不可谓之'夷'" (shi zhi bu yong li yi, ze zhong guo ke wei zhi yi, yong li yi, z eying ji li, mi li jian bu ke wei zhi yi) (Qian, 1999, p. 1490), in which although there is no word mentioning "uncivilized", the way "中

国" (*zhong guo*) and "夷" (*yi*) put, especially with 英吉利 (England) and "米利坚" (the United States) produces some special contextual effect, therefore the terms mentioned above have to be altered to a certain degree in translation: "'Barbarian' is the term used by the ancients to convey their antipathy for people considered uncivilized. The key to understand this is that 'barbarian' had been a term of denigration". "Therefore, for people who fail to practice etiquettes and proprieties may be called 'barbarians' even if they happen to live in the central prefecture, while for those who carry out these practices may avoid being labeled the same term, even if they are Englishmen or Americans".

Clearly, the above statements, analyses and translations are deeply involved in their related historical, social and cultural backgrounds and structures; therefore the terms applied and translated are all highly contextual. According to semiotic theory, any structure is composed of at least two elements, known as terms, with at least one relation established between them and the true meaning of any semiotic symbols can be fully determined and interpreted only in relation to its related structures (Nida, 1984, p.137). In terms of *hua* and its relevant terms may be truly explored only in relation to its internal and external structures.

In the meantime, similar surveys were carried out among the Japanese living in the nearby area. There are also some insightful comments, such as "挨拶によく「もうご飯は食べましたか？」と聞くが、これは日本では「こんにちは」「ご機嫌はいかがですか」程度の意味であるが、中国ではご飯が満足に食べられることが重要なことである証である" (a i sa tsu ni you ku, mou go han wa ta be ma shi ta ka? To ki ku ga, ko re wa ni hong de wa kon ni chi wa, go ki gen wa i ka ga de su ka tei do no i mi de a ru ga, chuu go ku de wa go han ga man soku ni ta be ra re ru kou to ga juuyou na kou to de a ru shou de a ru) (The Chinese often greet you with "Have you eaten?" which in fact has nothing to do with eating, but words of "How are you?" "How have you been recently?" In a way, one may see the importance of eating in Chinese life).

"中国人にとって信用できるものは主に 2 つ。ひとつはお金で、もうひとつは家族である。その行動原理はあくまでも家族主義である。一生懸命働くのも自分のためよりも家族のためである" (Chuu goku jin ni totte shin you de ki ru wa shu ni ni tsu. Hi to tsu wa o kin de, mou hi to tsu wa kazoku de aru. Sono gyou dou genri wa a ku made mo kazoku shugi de aru. Isshou kenmei hataraku no mo ji fun no tame yori mo kazoku no tame de aru.) (For the Chinese, the most important are two things: money and family, with the family as the top priority; they work so hard, not for themselves as such but first of all for the family) (Itou, 1997, p. 217). Clearly, the Japanese view of Chineseness is very much hit the nail on the head, although there are subtle differences.

In conclusion, *hua* in traditional Chinese culture is a concept integrating elements of geography, history, sociology and culture, distinguishing it from other ethnicities; and in translating the idea, semiotics could be seen as one of effective approaches in terms of comprehensively incorporating different signs and revealing the nature of the issue.

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Biography

Obtaining his Ph.D. from the University of Southern Queensland, Australia in 1999, his MA from Bond University in 1993, and his BA from the Academy of Natural Therapies in 1991, Australia, Dr. Lin Wei, is now an invited foreign expert by the School of Translation studies, Jinan University. Previously, he worked and taught translation and related courses at Beijing Radio and Television University, China Foreign Language Publishing press, TAFE Institute, University of Tasmania, Australia, Department of Translation of the Chinese University of Hong Kong and so on, and he has been awarded "best teacher" several times. Dr. Lin so far has published five scholarly books and over a hundred academic papers/articles in high quality journals and publishing houses, mainly in the areas of Chinese-English translation and cross-cultural studies between Chinese culture and Western culture.

Keynote Speaker II

The Application of Advanced Learning Technology in Assisting the Teaching of Business and Consecutive Interpreting

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[Abstract] The present study aims to investigate how to use both existing and emerging technologies effectively to create dynamic and more accessible learning resources to allow both learning and teaching with greater freedom. The use of Smartphones, virtual learning environments (VLEs), podcasting /vodcasting, QR codes, and interactive voting response systems to assist my teaching of business and consecutive interpreting was analyzed as a case study. The results of this study indicate that the students have benefitted from the use of advanced learning technologies without the learning experience actually becoming about learning how to use the technologies themselves.

[Keywords] advanced learning technology; business interpreting; consecutive interpreting

Introduction

The growing influx of computer technology has made possible students' journey to technology-based learning and self-learning. At the same time, it has had reciprocal impacts on knowledge exchange across the world. Learning technology, according to the Association for Learning Technology, is defined as "the broad range of communication, information and related technologies that can be used to support learning, teaching, and assessment." In this study, the application of the advanced learning technologies (ALT) refer to the use of the Smartphones, virtual learning environments (VLEs), podcasting / vodcasting tools, QR codes, and interactive voting response systems in order to develop more innovative ideas in the appropriate use of technologies for learning and teaching.

The present study includes my three-year case study of using the advanced technology in assisting my teaching on Business Interpreting and Consecutive Interpreting courses at the post-graduate level at the University of Salford from 2010 to 2013. Through this research and my own hands-on experimentation, this paper aims to investigate how to effectively use both existing and emerging technologies to create dynamic and more accessible learning resources to allow both learning and teaching with greater freedom. The project itself is centered around my chosen application of ALTs in order to enhance learners' engagement, reflection, and recollection of the topics studied in accordance with the UK Professional Standards Framework.

A podcast is, "a method for distributing any digital media file, or series of files, over the Internet for playback on portable media players, such as Apple iPods and personal computers" (Lazzari, 2009, p. 4). Audio and video podcasts can "provide students with the ability to learn on demand based on their own learning styles" and can also provide a mechanism that motivates students to "actively engage in the course content" (Fisher & Baird, 2006, p. 24). Podcasting has been widely used in teaching economics (Swan & Hofter, 2011), science (Bedrossian, 2010), music (Coutinho & Mota, 2011), and social science (Dlott, 2007), just to list a few. Middleton (2009) presents a wide-ranging discussion of how to encourage academics to design educational audio and to explore creative approaches to the application of learning technology. The author, based his study on a cast study at Sheffield Hallam University, discusses the

academic staff's responses to the use of a VLE (virtual learning environment) podcasting tool: Podcast LX. The study involves interviewing 25 participants. According to the author, the research method used itself and is "intended to directly affect the design of podcast applications" (p. 147). The article concludes that digital tools, such as video/audio podcasting, have great potential to improve pedagogic creativities, especially in engaging and motivating students' learning. Although the use of technology to support and enhance student learning and assessment is well documented in literature (Hepplestone, et al., 2011); to date few, if any, studies appear to have been carried out within the context of interpreting and translation studies, especially pertaining to the discussion of the application of Smartphone technology in the teaching of Business Interpreting and Consecutive Interpreting. The aims of this project are to fill this gap and to bring this teaching methodology to further discussion.

Critically important considerations that have arisen during the planning and execution of this project are the questions of standardization, market prevalence, availability, and cost. It is paramount to me that any teaching and learning materials I produce in electronic form are able to be played on a wide range of commonly available and, as far as is reasonably practicable, affordable devices, such as the ubiquitous Apple iPod and similar devices. Using new technologies for technology's sake is a trap that I am mindful not to fall into, as is pricing new and effective learning resources out of the reach of learners through the use of audio visual technologies that can only be accessed via expensive devices. This has become a new challenge for me: to find out whether or how the new technologies work as aids for teaching and, indeed a motivation for carrying out the project. To incorporate the effective use of Smartphones combined with the other advanced technologies in teaching and learning, the present study aims to investigate the following research areas:

1. Whether the use of such technologies might be beneficial in the teaching and learning of interpreting and translation studies.
2. How exactly I might incorporate Smartphones into my teaching, both in my preparation of learning materials and learners' collaborative creation of coursework. This might necessitate guidance or technical support required in order to educate learners in the use of Smartphones.
3. The evaluation of whether any or all of these skills considerations outweigh the benefits to learners' engagement and their learning strategies.

Rationale and Research Background

Although the application of learning and teaching technologies is not really new to me, it is still a big challenge for me to revisit and rethink my own experience of using technology in learning and teaching over the last 20 years. This raises a particular challenge to me for the two postgraduate modules, Business Interpreting (BI) and Consecutive Interpreting (CI).

The Business Interpreting module for post-graduate level is to ensure a high standard of professionalism both in interpreting practice and at the theoretical level. It is "designed to equip the students for work as a bilateral interpreter in the business context" with a focus on "developing bilateral communicative and linguistic skills in order to absorb and render the contents of business negotiations with maximum efficiency" (PG7, 2012, p. 2). Both the BI & CI modules were delivered as two hours each week. The two hours are divided between **one live hour in class** and one 'lab' hour (self-access structured practice, which will often involve the use of Can8 / Sony Virtuoso software that can be available in the Languages Resource Center. It is the aim of the CI module to consecutively interpret.

To be a good interpreter, not only is fluency in both target and source languages required, but also in the cultural and linguistic differences between the two languages. Interpretation is both an art and a

science, requiring very specialized training. Interpreting courses, unlike most other courses, such as business and linguistics courses, are a kind of special training on skill building and practice with critique and analysis; thus, the course is ideally suited to eight people in each training class so that each student can have the chance to do interpreting practice and receive appropriate, immediate feedback from the tutors.

Due to the nature of the profession, an interpreter requires a good memory, quick wits, analytical skills, presentation skills, note-taking skills, assertiveness, and intelligible communication skills. Many of these skills can be developed only with lots of self-learning and ample practice, and the supplemental use of the Smartphone in teaching is to achieve this goal by providing an alternative channel for students' self-learning. The process of using of Smart- phones to create video podcasts (also called vodcasts), I believe, will help students to develop 1) memory, presentation and note-taking skills; 2) assertiveness; 3) public speaking skills; 4) terminology research skills, and 5) most importantly, it allows the students to build on their strengths and work on their weaker areas. In order to carry out the project, I asked 47 students over the last three years and have conducted three identical case studies each year, which includes two stages:

Stage 1: Two assignments

Stage 2: The evaluation questionnaires at the end of the course will be carried out by using Turning Point clickers (please see more in my action plan).

In order to finish these two assignments, I asked the students to use Smartphones to make video recordings of their own interpreting and then podcast their assignments. The students were asked to make a 10-minute video recording, which included the following: 1) English to Chinese interpreting (3-4 minutes). 2) Chinese to English interpreting (3-4 minutes). 3) Self / peer evaluations of their interpreting (2-3 minutes).

I asked the students to create video podcasts, with their Smartphones (I have consulted the students, and they said that they all have some sort of smartphone) to upload video assignments, their own interpreting, and their self/peer feedback after watching their performance, etc. I suggested that the students use Blackboard/YouTube, to podcast their assignments.

In this project, questionnaires supplemented with interviews have been used to investigate the viability of using Smartphones and other technologies in the process of learning and teaching. The questionnaire, as the "most common method of collecting data on attitudes and opinions from a large group of participants" (Mackey & Gass, 2005, p. 92), has been the most popular methodological tool employed for all kinds of research. Interview techniques are useful "for identifying possible areas for more detailed investigation" (Li, 2011, p.72). Interviews are easy to conduct and direct. Gay (1992) views an interview as "essentially the oral, in-person administration of a questionnaire to each member of a sample" (p. 225). There are three types of interview: the structured interview, the semi-structured interview, and the unstructured interview, each of which can generate interesting responses.

The students' creation of QR codes containing the URL of their podcasts ensured the smooth sharing their assignments. It also enabled me to present, via teaching room PC and projector, all students' QR codes so that they could simply scan the QR codes using their Smartphones instead of having to laboriously copy each URL manually and then retype into a web-enabled device. This obviates the necessity for the students to manually copy to paper and then type into their Smartphones or other web-enabled devices and allows them to navigate directly to their chosen vodcast, making collaboration and group feedback much easier and more efficient.

The evaluation strategy of this project involves the assessment of oral and written feedback from students in order to evaluate the effectiveness of using Smartphones and to evaluate the students' satisfaction/dissatisfaction with the supplementary and use of Smartphones as part of the learning and teaching. It is also to investigate the students' perceptions of using new technologies. Feedback will be collected via interviews (during individual oral feedback) and questionnaires. Turning Point clickers will be used for data collection. Clicker systems are commonly called Classroom Response Systems, Student Response Systems, or Audience Response Systems. They allow instructors to pose questions and gather immediate responses or feedback during a lecture. Answers are stored electronically for later analysis and reporting. Clickers will be more appropriate where learners' performance is gauged and feedback collected interactively in real time during feedback sessions.

Outcomes & Discussions

I used Turning Point clickers and supplemented them with interviews for the final evaluation. I had initially designed ten questions. The results of the questionnaires and semi-structured interviews can be seen below. The questions were followed by a semi-structured interview, in which the dialogue is steered by the interviewer in accordance with a predetermined but flexible framework of discussion points, and during which the conversation might deviate to some extent from the pre-planned framework.

Questions 1. Do you have a Smartphone? If so, what kinds of Smartphones do you have?
For those particular groups of students, everyone admitted that they have a Smartphone. Figure 1 shows that Smartphones are very popular among PG level students in this cohort. Thirty-seven percent of the students have iPhones. Then come HTC (17%), Sony Ericsson (13%), other kinds of Android phones (13%), Nokia (8%), Samsung (8%), and Blackberry (4%).
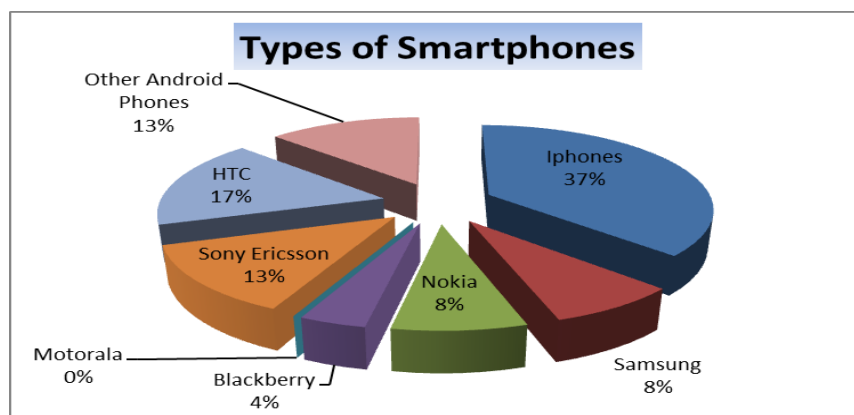

Figure 1. **Types of Smartphones**

Question 2. Have you used Smartphones or cameras, etc., to do audio or video recording previously? If so, for what purposes?
The areas of activity in the UKPSF provide a, "recognition and accreditation service which enables staff providing teaching and / or learning support to be recognized." In order to make sure that the students are able to carry out the audio recording and podcasting successfully, I provided learning support to students. It would be ideal if my students and I could gain access to more spoken technical support.

The interview framework was designed to find out the purposes for which the participants would typically make video or audio recordings. The results of the 47 student responses can be seen in Table 1,

below. It indicates that all participants have used Smartphones to make video recordings previously, but 55.3 percent of the students have used Smartphones to make audio recordings. They also admitted that they had all tried to make video recordings previously but that only 58 percent had tried audio recording, and these students also admitted that they did the recording mostly for fun. Three students had podcasted some of their own recordings before, but mostly on YouTube. To my surprise, no students asked any questions about how to video record their assignments or how to create and upload podcasts and, thus far, no student has mentioned either that he or she does not possess or does not have access to a Smartphone or other suitable device. At this point, I can only assume that all the students have access to Smartphones and that they know how to make a video and then upload it as a podcast/vodcast, either to Blackboard or, maybe, YouTube.

However, I do suspect that many students think they "know," but how they apply what they "know" may not be the same case. Perhaps, though, our current students are innately more attuned to emerging technologies and their applications, which leads to the cycle that Roschelle describes thus: "every new generation of learning technology brings with it a new deep conceptual issue that learning technologists must untangle in order to unlock the learning value of raw technological potential" (Roschelle, 2003, pp. 260-261). In order to carry out their assignments, I encourage students to use more efficient methods to upload their podcasts to one, specific, publically accessible hosting company, e.g. directly to YouTube or Blackboard, thus avoiding the situation whereby I end up with multiple USB sticks and a swollen inbox, having to sort and review content, all of which could have been done by the individuals themselves.

Table 1. *Have You Used Smartphones Or Cameras, Etc. To Do Audio Or Video Recording Before?*

	Video recordings			Audio recordings		
	Camera/Video-recorder	*Smartphones*	*Others*	*Camera/Video-recorder*	*Smartphones*	*Others*
Numbers of participants	34	47	31	40	26	32
Percentage	72.3%	100%	65.9%	81.5%	55.3%	68.0%

Question 3. Are Smartphones useful in podcasting/vodcasting your BI assignments?
The 5-point Likert scale from 1 = "very useful" to 5 = "not at all useful" was used in this question. Podcasting can "allow an instructor to capture fundamental topics for review while devoting face-to-face time for more discussion, student-led instruction, and other innovative activities" (Lonn & Teasley 2009, p.88). This question is designed to test the students' evaluation of the effectiveness of using Smartphones. Figure 2 indicates the students' evaluation of the effectiveness in learning by using Smartphones. As can be seen from the figure, 17 percent of the students admit that Smartphones are very useful in BI assignments. Seventy-five percent of the students admit that Smartphones are useful. The overall positive answers of "very useful" and "useful" are more than 90 percent. Only 4 percent, 1 student, are not sure about the effectiveness in using Smartphones, and one student thinks it is not useful. The results suggest that the use of Smartphones is widely accepted among learners and has a very positive affect on learning and teaching according to these students. Although some of the technical issues remained to be solved and resolutions to further challenges in teaching and research are still pending, I was very confident in presenting my progress and discussing both the advantages and caveats of using Smartphones to create podcasts in BI & CI teaching. To record and evaluate their own assignments helped the students visualize their potential. The students have demonstrated that they are more aware of how to use Smartphones efficiently and how to podcast their assignments.
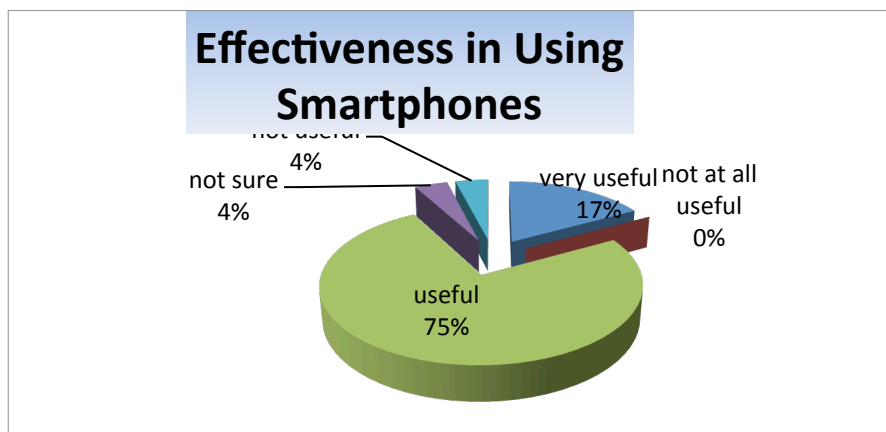
Figure 2. **Effectiveness in Using Smartphones**

Question 4. In your opinion, what skills can smartphones help you to improve your interpreting skills?

This is a multiple response question in which the participants can choose more than one answer. Table 2 shows the results of the ways in which the students evaluated the use of Smartphones in their learning. Most students believe that the use of Smartphones can help them build on their existing strengths and work on their development areas (97 percent) and linguistics/language skills (89 percent) while building their assertiveness and confidence (34 percent). The students also believe that the use of Smartphones can improve their presentation skills (56 percent) and public speaking (67 percent). Most students admit, in their interviews, that it was a big challenge for them to do the interpreting right in front of the video cameras. Although it was only himself/herself in front of camera, students are still very nervous and sometimes lack confidence. Another challenge is how to self-review their own interpretation products or how to give their peer reviews to their classmates.

Table 2. *What Skills Can Smartphones Help You To Improve Your Interpreting Skills?*

Linguistic/language skills	89%
Memory	25%
Note-taking skills	10%
Presentation	56%
Publish speech skills	67%
Confidence	90%
Assertiveness	34%
Discover my own strength and weakness	97%
Group/team work	
Commutative skills	
Others	

Question 5. What problems have you encountered of using Smartphones in vodcasting your BI assignments?

This is a semi-structured question. The students listed the following problems in using Smartphones to vodcast their assignments. The following table shows that the students have encountered various kinds of problems in using Smartphones, especially in vodcasting their assignments. It is interesting to note that all students reported at least some difficulty in uploading their work to BB, mainly due to default user permissions, which are intended to minimize security risks. These are able to be changed administratively, however, and might not present an issue in the forthcoming rollout of BB9. For this

reason, the use of QR codes, which was suggested by Dave Watson at ITS, was an efficient way to solve this problem.

Table 2. Problems Encountered In Use of Smartphones in Vodcasting Your BI Assignments

forget to save the audio files	2%
BB doesn't work/allow me to podcast/vodcast my assignments	24%
Don't know how to podcast/vodcast my assignments to BB	10%
the files are too big	9%
stop half way during my recording	4%
can't upload to BB or YouTube	8%
poor resolution of my phone camera	3%
poor mobile networks	6%
out of battery	1%
Reliability	4%
Others	5%

Question 6. Among the three sections of your assignments, which section do you think is the most challenging for you?

The experiments in this study, as discussed above, include three sections: Section 1 is translation from English into Chinese, Section 2 is translation from Chinese into English, and Section 3 is students' self/peer evaluations of their own interpreting assignments. The 5-point Likert scale from 1 = "very challenging" to 5 = "not at all challenging" was used in this question. Although this question is not directly related to the technology implication in the learning process, this question helped me gather information about their strengths and weaknesses – it also helped me build my teaching focus. The results in Figure 3 indicate that Section 1 shows two directions: some students think it is very challenging, while others think it is not. The results also suggest that the most students think that Section 2, from Chinese into English, is more challenging than from English into Chinese for a Chinese person. Only one student is a native English speaker, and she admits that it is more difficult for her to translate from English into Chinese. Section 3, according to the participants, is the most challenging section.
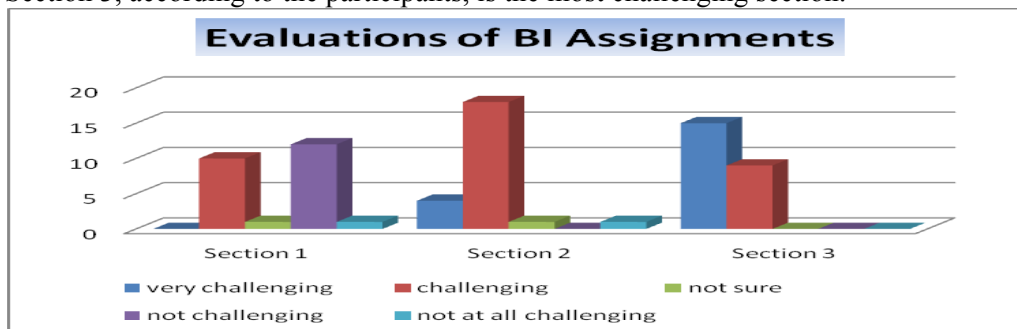
Figure 3. Evaluations of BI Assignments

Question 7. What do you like about this course?

This question is an open question and has also been used for the end-of-term course evaluation. For this question, we received many positive comments, such as, "the atmosphere is nice," "the teachers are friendly," "intensive class tempo," "helpful feedback and encouraging," "interesting topics," "good balance of self-study and in-class teaching," "face-to-face feedback," etc. For the purpose of this project, I have listed the feedback related only to my study, as can be seen in Table 4. The results suggest that the

students are quite happy with the implementation of new technologies in teaching and learning and that most of them see the advantages of using them.

Table 3. *What Do You Like About This Course?*

The use of Smartphones as part of the teaching.
Podcast/vodcast our assignments are fun and inspiring
New technologies used during the course
It is fun to use the voting response systems - Clickers
Use of QR codes are inspiring and useful
Podcast our Self/peer evaluations
Friendly learning environment throughout the course

Question 8. What do you dislike about this course?

Similar to Question 8, I also asked the students to note down what they dislike about this course. We didn't get many answers to this question, and they are all listed in Table 5; most students are actually really happy with the course. The results indicate that a few students don't like too much technology at one time, although they do like the idea of using Smartphones and vodcasting their assignments. Too much technology at one time, actually, raises the students' concerns, as well as mine, about focusing too much on the technology rather than learning skills. It is a question of achieving a good balance.

Table 4. *What Do You Dislike About This Course?*

Too much technologies to learn
Should be more teaching based, no self-learning
More business oriented
Should be 2 teaching hours rather than 1 hour per week

Conclusion

In conclusion, the results and the 47 students' final stage evaluations, carried out with the aid of Turning Point clickers, indicate that the students were quite satisfied with the supplementary and use of Smartphones as part of the teaching. For this particular group of students, Smartphones were very popular, and they were widely accepted among learners. Most students believe that the use of Smartphones can help them to build on their existing strengths and work on their development areas while building their assertiveness and confidence. The students also believe that the use of Smartphones can improve their presentation and public speaking skills and are, thus, helpful in paving their way to becoming professional interpreters. According to the students, the use of QR codes in the learning process was not only useful but also inspiring. In the future, we will try to put more resources online so that the students can do more practice at home and make it more challenging for those at a higher level. All of the above-mentioned learning and teaching experiences lead to the very positive and satisfactory evaluations of the two modules.

I believe that the students' general satisfaction does reflect the extent to which they have integrated and become familiar with new technologies during the course of this project, such as podcasting / vodcasting, virtual learning environments (Blackboard VLE), QR codes, and the acquisition, installation, and operation of QR code reader software, different audio / video encoding standards, Smartphone technologies, and interactive voting response systems (Turning Point clickers). In other types of projects, it might be disappointing to note that students made little fuss about technologies or systems involved in a trial. In this project, however, a measure of success of the project is the students' perception of the

technologies involved as almost incidental to the project itself. In the same way, the results can be compared to students who might frequently use a pencil as a tool during their learning experiences but not become concerned at any point as to how they should use the pencil or whether or not they might be able to perform the same functions with a different brand of pencil.

They might, however, pick up the pencil and use it to record, in their own way, a critical concept that they just learned, never giving a second thought to the pencil itself. That is one of the aims of this project and, thus, also an encouraging measure of its success, demonstrating that the students have benefitted from the use of advanced learning technologies, without the learning experience actually becoming about learning how to use the technologies themselves. This fact, also, demonstrates that the iterative approach taken throughout the project was effective in maintaining a desirable degree of abstraction between the students and the several different technologies, not to mention different proprietary incarnations of each technology employed. The technologies used remained, as intended, simply a means to an end. Thus, the learning experience remained all about the BI and CI, rather than shifting focus to the advanced learning technologies themselves. It is suggested that the use of Smartphones can play a valuable role in the enhancement of HE teaching and learning in both the Business Interpreting and Consecutive Interpreting contexts.

Further and larger-scale research into the innovative and effective use of Smartphones is needed to identify the beneficial effects on students' learning and satisfaction. My study shows that the potential, be it as it is, is out there for us to use both existing and emerging technologies to create dynamic and more accessible learning resources to allow both learning and teaching with greater freedom. This also affords staff and students greater opportunities to study, to research, and to collaborate with each other. The use of Smartphones in BI teaching is, indeed, such a case in point. I shall, therefore, further pursue the answers to the following question in the future: to what extent does the learning process in general – and in particular the learning of a language – depend on technology and to what extent may it be enhanced by it? Just as I have said above, technology provides us with great potential, but we do need to handle it with care. It is like a butterfly in the hand – it is beautiful if it can last.

More importantly, there is little or no cost to the students to experiment with new technologies (with sufficient guidance) compared to the benefit that they might gain in the insight it would provide. With careful planning, adding to the existing capital of educational technology, existing Smartphone technology can make a substantial difference to the university learning experience.

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Biography

Dr. Saihong Li joined Stirling in September 2013, as Lecturer in Translation Studies and Programme Director in Translation Studies and Translation with TESOL. From 2010 to 2013, Dr. Li worked as Lecturer in Interpreting and Translation Studies in the Chinese section of the School of languages at the University of Salford. Since September 2010, when she was appointed Lecturer at the University of Salford, she has been actively engaged in research and research administration. In 2011 Dr. Li was nominated as Chair of Research Ethics Committee at College of Art and Social Science. She also served as Program Leader for UWLP (the University-wide language program) at Salford. In 2003, Dr. Saihong Li was appointed as Associate Professor of Linguistics at Dalian Maritime University, China. From 1991 to 2003, she taught English and linguistics in Liaoning University, Beijing Foreign Studies University and Dalian Maritime University, China. Between 2005 and 2010, Dr. Li worked in Denmark while pursuing her doctoral research. She taught English Grammar and Linguistics, Business Chinese, Chinese language and linguistics, Chinese History and Cultural Studies, in various Danish universities: the University of Copenhagen, the Copenhagen Business School, and the University of Southern Denmark. Her experiences have straddled diverse cultures, languages and disciplines; they have informed both her theoretical reflections on language and practices in teaching. In 2006 Dr. Li was awarded a doctoral stipend, by the Danish Government, for research in Translation and Lexicography. She held a post in the Department of English, Germanic and Romance Studies at the University of Copenhagen; her Ph.D. was awarded in 2009.

In the past two years Dr. Li has built up a strong record in obtaining funding for research. She has been successful with applications to the British Academy, to the UCCL (University China Committee London), to the VC-early Career Scholarship at Salford, and to the Carlsberg Foundation (Denmark).

Biography of Additional Guests Speakers

Professor Roberto Valdeón is a Professor of English Linguistics at the University of Oviedo, Spain. He is now the Chief Editor of *Perspective: Studies in Translatology*. Prof. Valdeón has published extensively on EFL and translation, including contributions to international journals such as *Perspectives, Across Languages and Cultures, Meta, Linguistica Antverpiensia, Target, International Journal of Applied Linguistics, Babel, Forum, The Translator, Language and Intercultural Communication, Terminology, Languages in Contrast, Bulletin of Spanish Studies and Translation and Interpreting Studies*.

Dr. Henrik Gottlieb is Associate Professor and head of the Centre for Translation Studies & Lexicography at the University of Copenhagen, Denmark. He was chief editor of *Perspective: Studies in Translatology* from 2006 till 2012. Since 1991 he has lectured worldwide on screen translation, and has extensive publications in Translation and Lexicography studies. Apart from screen translation, his fields of research include corpus linguistics, lexicography and language contact studies, particularly English influence on other languages.

Professor Myriam Salama-Carr is Head of the center of Translation and Interpreting at the University of Salford. She is a native speaker of French and she has studied Arabic and English at the University of Lyon, France. She is on the editorial board of *The Translator: Studies in Intercultural Communication,* and a member of the advisory board of *Forum, International Journal of Interpretation and Translation* and *Across Languages and Cultures*. She is the Director of the National Network for Translation, a HEFCE-funded Routes into Languages initiative (www.nationalnetworkfortranslation.ac.uk) and the Chair of the Training Committee of the International Association for Translation and Intercultural Studies (www.iatis.org).

Professor Sun Yifeng is Professor of Translation Studies and Fellow of the Centre for Humanities Research at Lingnan University, Hong Kong as well as an Affiliate Professor at Southwest University and some other institutions. He was educated at the Universities of Nanjing, Cardiff, Westminster, Cambridge and Leiden, where he received his PhD, and has been an academic visitor at the University of Oxford. He is the former Vice President of the International Association for Translation and Intercultural Studies, and served as a presenter of two English language teaching programs for the BBC and as Honorary Director of the Research Institute for Foreign Languages and Literatures, Jinan University. At present he serves as an executive council member of the Translators Association of China and a member of translation and culture committee of the International Federation of Translators. He is also a Fellow of the Royal Society of Arts, United Kingdom. He has authored *Translating Foreign Otherness* (in preparation), *Fragmentation and Dramatic Moments* (2002), (2004 and 2006) and *Cultural Exile and Homeward Journey: R L Stevenson and American Fiction* (2005). He is co-editor of *Translation, Globalization and Localization* (2008) and of *Journal of Modern Literature in Chinese*, Special issue: Cultural Transformation in the 1950s: From Mainland China to Hong Kong (2013), and editor of *Anthology of Twentieth Century Chinese Literature: Novellas and Short Stories* (2013). In addition, he co-translated *King of the Wizards* (1998).

Dr. Zhang Meifang was awarded a Ph.D. Degree in Translation Studies from Hong KongBaptist University (1999). She is currently professor of English and Translation and Coordinator of the MA Program in Translation Studies at the University of Macau where she also supervises PhD students in Translation Studies. Before she joined the University of Macau, she was Professor in English and Translation in the School of Foreign Languages of Sun Yat-sen University, where she also served as Head of the English Department. She has published extensively on translation and English Studies, including the widely quoted monographs Functional Approaches to *Translation Studies and English/Chinese Translation Textbooks* in China (1949-1998), and her contributions to academic journals such as *Perspectives, The Translator, Babel, Foreign Language Teaching and Research, Journal of Foreign Languages, Modern Foreign Languages, Foreign Languages and Their Teaching, Chinese Translators' Journal, Shanghai Journal of Translators, Translation Quarterly*. She is Vice President of the Macau Federation of Translators and Interpreters, and council member as well as expert member of the Chinese Translators' Association, and life member of Hong Kong Translation Society. She also serves on several editorial boards of academic journals. Her main research interests include: Functional Approaches to Translation Studies, Translation for the Media, Discourse Analysis, Text Typology and Translation Strategies, Contrastive Study of Chinese and English Languages and Cultures.

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Advertisement Translation Revisited: Interdisciplinary Connections

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[Abstract] The position this paper takes is that the translation of advertising texts poses many challenges to the teaching of translation and that, while there are no simple and ready-made solutions, such challenges need to be taken on board to fill the current gap between translation pedagogy and translation practice. The paper sees what was written in Advertisement Translation as a starting point to encourage educators to rethink their approach to translation pedagogy by envisaging tools and practices that can contribute to preparing students to become professional translators and reflective practitioners who are aware of the subtleties and differences of language use in the Greater China area.

[Keywords] advertisement translation; translation pedagogy; the Greater China area; interdisciplinarity; parallel English-Chinese texts

Introduction

The importance of 广告翻译理论与实践 [*Advertisement Translation: A Theoretical and Practical Approach*] to the field is evident in its multiple printings since its publication, which indicates that it has been well received among Chinese readers. The publication can be viewed as a combination of theories and applications, a reference book and a textbook, a hands-on manual for translating advertising texts, and an encyclopedia of parallel English-Chinese (E-C) pairs.

Five prominent merits of the book contribute to its success in the academia and teaching arenas. First, this book attempts to provide the reader with numerous real-life examples of E-C advertisement translations, information, and hints that come from professional practice, which might help readers recognize some of the main problems with and opportunities afforded by promotional translation. The Chinese translations are drawn from the Greater China Region, including Mainland China, Hong Kong, and Taiwan, with a particular focus on Hong Kong translations. In Torresi (2010), the texts are categorized according to their source, target, context or distribution, and information content, progressing from more informative text types, such as self-promotion to business-to-business (B2B) promotion, institutional promotion (including institution-to-institution [I2I] and institution-to-user [I2U]), and awareness-raising and business-to-consumer (B2C) promotion. Yet to Li (2010), all advertisements share a common primary purpose, which is persuading the reader to buy something, be it a product or a lifestyle; thus, translating advertising texts requires the application of techniques which, although they vary depending on the specific text type, are aimed at preserving that persuasive purpose.

Second, the book presents a functionalist approach to advertisement translation, which is different from the approaches of presupposition (Cui, 2008), cultural identities (Sidiropoulou, 2008), and adaptations of copy for beauty products (Woodward-Smitha & Eynullaevab, 2009). Third, the book offers a corpus of E-C advertisement translations, the translation data of advertisements, and a pool of parallel bilingual versions of advertisements. Considered a valuable resource for heightening the awareness of divergence in research and educational settings, evidence from divergent genres and styles in E-C translation testifies to conclusions drawn from the parallel advertisement data.

Fourth, the book is well organized and includes an abundance of guiding principles for advertisement translation. The condensed messages of parallel advertisement versions provide extremely rich reflections of the aspects of advertisement translation. In addition, thousands of sample E-C advertisement pairs are found in the concluding remarks at the end of each chapter.

Fifth, the author, Li Kexing, is an ideal researcher on the topic of E-C advertisement translation. Li's background (he was born in Mainland China, educated in the UK, and worked in the US and later in Hong Kong) contributes to his reflexive thoughts on and concepts of translation. As a leading scholar in Applied and Legal Translation Studies in the Greater China Region, Li once worked as a legal translator in the US for ten years, and he is currently an Associate Professor in the Department of Chinese and Bilingual Studies at The Hong Kong Polytechnic University. In compiling data for his book, Li scrutinized all the E-C advertisement translations published and those appearing on the Internet, and he chose those that have won commercial success to support his arguments.

Laying the Foundations for Advertisement Translation

Advertisement Translation is comprised of 12 chapters, which can be separated roughly into four parts according to function and content, along with three appendices. Part I (Chapters 1 through 4) describes from a general perspective the principles and strategies of and assessment criteria for advertisement translation. Part II (Chapters 5 through 9) offers specific translation methods, including sentence analysis, rhetoric, translation of brand names, and the bilingual writing of recruiting advertisements. Part III (Chapters 10 and 11) presents a contrastive and cultural study of advertisement translation in Hong Kong, Taiwan, and Mainland China. Part IV (Chapter 12) focuses on the exact translation process using a case study of an advertisement translation discourse.

Li observes that advertisements, in contrast with other genres such as legal documents and scientific and technological files found in applied translation and linguistics, use "creativity" to make translated texts (TT) more readable and accessible to TT readers. Li attacks Yan Fu's (2004, pp. 69-71) three principles – *xin* ("faithfulness", "fidelity"), *da* ("fluency", "comprehensibility") and *ya* ("elegance", "polish") – which were widely accepted as essential criteria for understanding translations ever since their appearance almost a century ago and which have become the fundamental tenets of twentieth-century Chinese translation theory. In addition, Li disagrees with the dominant translation theories of the West, including Nida's (2004; Nida & Taber, 2004) concepts of formal equivalence and dynamic equivalence and the principle of the equivalent effect and Newmark's (2001a, 2001b) semantic translation and communicative translation methods. Li also criticizes Western translation theories as being inapplicable to advertisement translation.

Features of Advertisement Translation

Advertisement Translation begins with a few questions: How can one translate advertisements to make them vivid and unforgettable, and how do translated advertisements exercise an invisible, performative influence on target/TT readers (i.e., would-be customers)? Li questions prevailing translation theories in China and in the West by testing their applicability. In an attempt to answer those questions, two basic principles – the creative translation principle and the functionalist skopos theory principle – are maintained in the book. The creative translation principle is the major, first-level principle, while the functionalist skopos theory principle is the minor, second-level principle. These principles will provide thorough and detailed analyses and evaluations of advertisements and their translations published

officially and appearing on the Internet. The characteristics of the principle of creative translation are described as follows:

A creative translation should be a translation, rather than simply being creative writing. A TT must be equivalent to its source text (ST), both at a sentential level and at a discursive level, with no major changes to style.

A TT should be either the same as its ST in terms of the thematic meaning of the advertisement (i.e., the "soul" of an advertisement or a deep structure/association) or better than its ST in terms of ideas or design.

Unique or eye-catching stylistic techniques should be employed to make a TT more creative and innovative than its ST.

A TT should facilitate sales promotion and publicize a brand name.

A TT should give readers a sense of general beauty and it should be easily accepted by the target culture (Li, 2010, p. 12).[1]

Thinking the Principles of Equivalence

After delineating the features of advertisement translation, Chapter 2 goes on to probe the second most applicable principle for advertisement translation. Different from scholarly and literary translation, advertisement translation, as a branch of applied translation for a special purpose, is decisively dependent on patronage, such as the merchants, the market, and the officials of an organization. The utilitarian nature of advertisement translation is self-evident, as Li rightly observes (2010, p. 25): its purpose is to promote products, to serve advertisers, or to promote advertising concepts (e.g., charity advertisements or public service announcements). A successful advertisement translation can be discarded by translation scholars as being useless. Paradoxically, if it succeeds commercially, in Li's view, it should be considered a "good" translation. This does not lead to the extremist view that all commercially successfully TTs are equal. An ideal TT advertisement must be able to stimulate sales by continually displaying a brand name so that it spreads to target readers who have no choice but to acknowledge the advertisement—seeing the advertisement again and again leads the target audience to take action and that action eventually becomes a lifestyle.

Li is especially uncomfortable with the principle of equivalence. In his opinion, functional equivalence is far too conservative (Li, 2010, p. 29). Translation equivalence enhances the translators' flexibility, which makes it possible for cross-cultural translations to be transformed or manipulated. In terms of translation equivalence, with all of these transformations and manipulations, a TT remains essentially the same as its ST, despite all the apparent changes. In addition, a TT must conform to its ST in terms of semantics and style. From the perspective of functional equivalence, no deletions and no innovations (i.e., better ideas or more appropriate stylistic techniques) are allowed in the translation of advertisements. A translator relying on functional equivalence is concerned about the feelings of the author and his or her colleagues' criticisms regarding "unfaithfulness" in translating the advertisement.

Undoubtedly, advertisements are largely indispensable within a culture. Many words and expressions used in an advertisement are heavily culture-loaded. A TT is hardly equivalent to its ST, even when this kind of equivalence extends to functional equivalence. Owing to different cultural backgrounds, many advertisement translations are equivalent to their STs on a linguistic or a semantic level, however, they

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[1] All of the English translations of the quotations and citations from *Advertisement Translation* are provided by the author of the review.

are not equivalent on a pragmatic level. The focus of Chinese translation discourse is on "*si*" ("similarity"), while the focus of Western translation tradition is on "equivalence." This so-called equivalence or the equivalent effect is considered more in name than in reality. This type of translation principle first developed in the West, as some European languages share Anglo-Saxon origins and common cultures and derivations, while the Chinese language differs from European languages. In general, Li's criticisms of translation theories concerning advertising can be listed as follows:

Uncomfortable with Nida's (2004; Nida & Taber, 2004) equivalence principle. Following Lefevere, van den Broeck, Larose, and Hu, Li embarks on criticizing the principle of the equivalent effect and the concept of equivalence from an applied linguistic perspective. Lefevere (1993, p. 7) believes that equivalence is overly concerned with the word level, while van den Broeck (1978, p. 40) and Larose (1989, p.78) consider the equivalent effect (or its response) an impossible concept. Hu discusses the impossibility of achieving the equivalent effect when meaning is tied to form, such as the effects of word order in Chinese and English, especially in literary works (1993, pp. 455-456). Li (2010, pp. 26-32) further demonstrates the implausibility of the equivalent response in advertisement translation by claiming that Chinese is grammatically free and is culture-bound. In addition, he challenges the concept of equivalence by asking, "What is the significance if a product cannot be sold even when the equivalent effect or its response is maximally achieved, as the chief aim of advertisement translation is to sell products" (Li, 2010, p. 32)?

Dissatisfaction with Newmark's (2001a, 2001b) semantic and communicative translation methods. Li (2010, pp. 32-33) rebukes semantic translation for its obvious irrelevance to advertisement translation. Owing to differences in culture, ideology, religion, and beliefs, a TT advertisement faithful to its ST cannot survive under all circumstances. Li presents a convincing counterargument with a notorious but thought-provoking case of advertisement translation: the Chinese TT for "We do chicken right!" The Chinese translation is a pun in the sense that it can be understood either as "we cook good chicken" or as "it is good to become a prostitute."[1] Li criticizes communicative translation for its attempt to achieve the closest effect for TT readers by sacrificing linguistic implications and semantic components in favor of TT readers' response to and fluency of a TT.

Objection to Schleiermarcher's (1977) dichotomy of alienating and naturalizing and Venuti's (2004) foreignization and domestication opposites. Schleiermarcher (1977) considers that there are only two options for "true" translators: move the reader towards the writer (i.e., alienate the reader, which Schleiermarcher prefers) or move the writer towards the reader (i.e., acclimatize the reader).This dichotomy was further developed by Venuti (2004) as opposites between foreignization and domestication. Despite Li's firm stance against Schleiermarcher and Venuti, he used their methods to create an integrated approach by combining the two pairs of binary opposites (Li, 2010, pp. 33-34).

Criticism of Reiss and Vermeer's (1984) functional *Skopostheorie*. In Li's (2010, p. 34) view, the premise of the German functionalist skopos theory is that every conscious action of humans is the result of a personal aim or purpose. In this context, since translation activities are connected to humans' conscious actions, for a skopos, or purpose, any strategies and methods can be employed by translators by any means they desire, no matter the outcome. Li points out that although, methodologically, the functionalist skopos theory as a principle is strong in terms of coverage, inclusiveness, and flexibility, these advantages become disadvantages when the theory is viewed as an exact translation strategy. For

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[1] "*Ji*" in Chinese can be referred to as chicken or fowl, or a hen, a cock, a rooster, or a prostitute.

one thing, it leads to translator confusion. For another, it lacks workability as an applied translation strategy because when translators are confronted with so many varied translation strategies, they have no idea which one to choose (2010, p. 38).

Translating Advertising Texts: Sociocultural and Educational Perspectives

Translation Strategies for Advertising Texts

Chapter 3 explores the strategies for advertisement translation by conducting a contrastive study on numerous ST-TT pairs of advertisements in the Greater China Region with Hong Kong as its focus. Through a detailed investigation of this "corpora," Li examines seven translation strategies for advertisements and lists them in order of frequency, high to low:

Literal translation. Li's notion of literal translation seems similar to Newmark's semantic translation method or Venuti's foreignization translation method. Li considers literal translation "a traditional way to translate the semantic components of an advertisement" (2010, p. 65). This traditional way, which Li calls "fidelity," may seem ambiguous and abstract; he contends that when a TT is compared to its ST, an adept bilingual or an experienced translator can easily make appropriate judgments. The longer a sentence, the larger the word count and the higher the level of fidelity a TT has to its ST in terms of semantics. However, the higher the level of fidelity of a TT, the weaker the "flavor" of an advertisement, which leads to the loss of simplicity and beauty and may make the TT prosaic (Li, 2010, pp. 69-70).

Free translation/flexible, dynamic, or functional equivalence/communicative translation/domestication translation. Li crystallizes all of these translation strategies into free translation, which he interprets as transferring an advertisement into idiomatic target language (TL) using a flexible translation strategy.

Creative translation. Li defines this as instilling creative ideas into a TL advertisement while keeping the linguistic form of the SL advertisement intact.

Supplementary translation/over translation. This occurs by inputting more information into a TL advertisement by means of addition, supplementation, amplification, extension, or even association.

Condensed translation. Literally, this condenses an advertisement in a TL culture so that the TT is more refined and simplistic. As a translation strategy, it is rare to see condensed translation used in the translation process. However, it can play a vital role in translating a prolonged or information-overloaded ST. To Li, condensed translation may serve as the only appropriate translation strategy when an ST is full of adjunct words and qualifiers. Except for hard information, including a company name, address, price, and expiry date of a privilege, other soft information which may cause confusion or which may not transmit useful information should be deleted. This includes deleting an entire sentence if necessary. Li reminds translators that condensed translation is too important to be neglected in E-C advertisement translation.

Zero translation. This is a way of dealing with a sophisticated or untranslatable advertisement by transferring an ST directly to a TT without changing linguistic components.

Adaptation. As the rarest of the seven translation strategies, adaptation is always applicable, which gives translators more freedom to employ different methods and approaches for specific purposes.

Translation Principles for Advertising Texts

After elaborating on the seven translation strategies with extensive examples and detailed analyses, Li puts forward two translation principles, namely, the creative translation principle and the functionalist skopos theory principle. In Chapter 4, Li denounces literal translation, which is popular among translators and translation scholars and theorists in China. He calls for more progressive- and promotion-oriented strategies in an attempt to react against a stiff and rigid style. The emphasis of this chapter is on four assessment criteria for advertisement translation: strong sales promotion, aesthetic values, creativeness, and adaption to culture. These four criteria form an organic unit that cannot be separated. An advertisement with strong sales promotion must be a highly creative advertisement. When an advertisement is lacking in creativity or aesthetic values, it can hardly become widespread or instill a long-lasting influence. Similarly, an advertisement with an inadequate adaption to a TL culture will be neglected or even rejected outright. Whether it is a translation or a creative translation, the more the four criteria a text possesses, the more successful it will be. Li also mentions taboos in advertisement translation, as all cultures are sensitive to gender issues, racial discrimination, nationality, ethnic matters, or matters concerning politics, ideology, religion, or pornography.

After a general and philosophical study of advertisement translation theory, the book offers a more detailed analysis of the translation techniques and methods used in advertisements. Chapter 5 presents a collection of fresh English-Chinese advertisements appearing in the media in Hong Kong and the Anglophone world over the past ten-plus years. This chapter emphasizes the most often used verbs, basic tenses, voice, and sentence patterns and structures. For example, according to Li's survey, the most frequently used verb in English is "to be," which forms the most commonly used sentence pattern of an advertisement—a declarative sentence. The goal of most enterprises is to show would-be customers its aim or beliefs in their product in the most simplistic way. Usually, an advertiser chooses an epigram or a simple sentence to express a fact or a truth to tell people what is best or what is most important in life. Moreover, Li makes a list of frequently used verbs in English. For instance, the verbs with the highest frequency are "be" and "make." The second most frequently used verbs in English are "create," "get," "use," "give," "have," "see," "buy," "come," "go," "know," and "keep," to name but a few. The third most frequently used verbs in English are "do," "set," "want," "hear," "live," "care," "help," "meet," "save," "choose," "last," and "offer." In addition to the varied sentence patterns of advertisements in English, Li suggests in Sections 8 and 9 of this chapter a list of sentence patterns and tenses which translators should try to avoid.

Out of hundreds of figures of speech in English, the book carefully selects the most common examples of such speech in Chapters 6 and 7, including antithesis, alliteration, end rhyme, beginning-end rhyme, simile, metaphor, pun (e.g., homophonic pun and homographic pun), personification, exaggeration, contrast, antithesis/antithetical parallelism, parody, parallelism/parallel construction, rhyming, and rhetorical questions. Li supports his arguments by offering the Chinese equivalents of these figures of speech in English. To make his arguments more convincing, he concludes Chapter 7 with an insightful counterexample based on a misuse of rhetoric.

Echoing Newmark's (2001a, p. 81) proposition, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of languages." For the translation of names of companies and brands, the book advocates five translation methods in Chapter 8. First, it is suggested that the official or the generally accepted Chinese translation of names of companies, products, and brand names with a long history and which are more popular remain in use. Second, for those names

with a shorter history and which are less popular, additional information is needed and should be inserted in parentheses (i.e., a transliteration and a classifier). Third, if a product or a name of a company is known by its acronym, no matter how long it has enjoyed its history or how great its influence, it may remain in English and extend to its internationalisms (i.e., the acronym stands alone). Fourth, when a new brand name or a product is offered by a well-established company and it needs to be translated, its name needs no Chinese equivalents. In other words, the TT combines both English and Chinese. Finally, the same is also true of an old company coming into an emerging market. Specifically, the names of both new and old companies which come into a new market normally retain their original English names in the TL. In this case, it is suggested that a translator not translate the names of new companies and new brand names into the TL.

Translation Procedures for Advertising Texts
Four translation procedures are established with abundant examples in Section 3 of Chapter 8: couplets which combine transliteration and free translation, transliteration, un-naturalization (or useless generic terms or expressions), and warding off cultural taboos. Notably, Li objects to the translation procedure of naturalization, which is favored and defined by Newmark as "[a] procedure that succeeds transference and adapts the SL word first to the normal pronunciation, and then to the normal morphology (word-forms) of the TL" (2001a, p. 81). Li (2010, p. 304) asserts that naturalization as a translation procedure which consists of generic terms may sometimes be a source of ambiguity and confusion.

Compared to other books in the field, *Advertisement Translation* contains an entire chapter (i.e., Chapter 9) on techniques for bilingual writing and translation for recruiting advertisements, including the name of the recruiting unit, a brief introduction to the recruiting unit, the job title being offered, and job responsibilities. All STs were painstakingly screened from recruitment advertisers found in the most widely circulated Hong Kong newspapers, such as the *South China Morning Post*, *Career Times*, *Ming Pao*, and *Hong Kong Economic Times*, and then were translated by Li.

Cultural Appropriateness for Advertisement Translation

Cultural appropriateness (cf. Torresi, 2010, pp. 156-162) for advertisement translation is stated in Chapters 10 and 11. Through a contrastive analysis of Chinese language in Hong Kong, Taiwan, and Mainland China, the book explores the profound reasons behind the striking differences of parole of the same language and variations of the same source culture, such as ideology, national characteristics, religious beliefs, consumption psychology, fashion tastes, language developments, thoughts on society, customs, laws, and regulations. Li notes that only with a full and keen perception of these differences can a translator make his or her translated advertisement a re-recreation of cultural appropriateness, and therefore enjoy the same or higher vocative spirit.

Chapters 10 and 11 promote a discussion of bilingual advertisements based on cultural appropriateness among Chinese in the Mainland, Hong Kong, and Taiwan. Li maintains that there are two basic characteristics of advertisement language in Mainland China, namely classical allusions, connotations, or boring, conventional patterns and four-character-pattern idioms (or four-character phrases), which is the preferred characteristic. Alternatively, the written form of Cantonese—the Chinese language dialect used in Hong Kong—is characterized by eight-character phrases. There are more zero translations (i.e., leaving an ST or an original text intact) as a method of translating an advertisement in Hong Kong and Taiwan than there are in Mainland China. Ethical issues and taboos in advertisement translation are also meticulously examined and summarized.

The book ends with a case study of E-C translations of an advertisement using all of the translation methods, techniques, and procedures put forth previously, in line with the re-expression theory by Delisle (1988) – a representative of the interpretive theory of the Paris School. What coincides with Delisle in this chapter is that "translation is an art of re-expression based on writing techniques and a knowledge of two languages" (Delisle, 1988, p. 3), and that "[i]t is simply not enough to correctly translate each word, sentence, or stylistic effect in a text, for the message must form *an organic, living whole*" (Delisle, 1988p. 102; my emphasis).

Conclusion

Critically, the following might be worth considering if any improvements are to be made. First, arguments may seem more powerful and forceful if supplementary examples are placed in the main body of the chapter in question, along with an analysis, instead of being placed at the end of each chapter. Second, since all examples and case studies are translations from English to Chinese, rather than translations from Chinese to English, it may be more appropriate to change the title from *Advertisement Translation* to *English-Chinese Advertisement Translation*. Third, imitating sentence structures and idioms (Li, 2010, pp. 243-246) and translating neologisms (Li, 2010, pp. 246-249) and humor (Li, 2010pp. 277-278) can hardly be grouped and treated as rhetorical vehicles. Finally, there are one or two repeated examples, such as the case of "We do chicken right!" (Li, 2010, p.33, p. 334), although the same examples are put to use in different contexts to support different arguments.

Nonetheless, many of the examples in Li's book provide ample guidance and advice for the trainee, and many of the questions he tackles are of important practical relevance to advertisement translation. *Advertisement Translation*, which has been widely used in translator training courses, combines a wealth of practical examples of theories with practical applications for E-C advertisement translation. This book not only addresses advertisement translation issues for translators but also for in-house marketing and sales personnel in Chinese markets.

Acknowledgements

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Assimilation, Accommodation, and Equilibration: A Schema-Based Perspective on Translation as Process and as Product

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[Abstract] Piaget's schema theory renders a new perspective on translation as process and as product. Assimilation, accommodation, and equilibration, the three major concepts of this theory, are used for the schema-based construction of comprehension and reproduction in translation as well as that of translation as product. Based on such a construction, this paper reveals that assimilation and accommodation play an equally important role in the process of comprehension and reproduction, and the intrinsic demand of translation as a product for equilibration necessitates the adoption of different translation strategies and methods when the translational context has changed.

[Keywords] Schema; assimilation and accommodation; equilibration; translation as process; translation as product

Introduction

Schema, a core concept of Piaget's genetic epistemology, refers to the way the world is perceived, interpreted, and reflected upon. It is the starting point of human cognitive structure and the basis of human knowledge. On the other hand, it restricts our immediate cognition by determining what we can know about and what we cannot. In addition, schema can work for us by helping us acquire knowledge or against us by distorting or excluding our knowledge. This accounts for the fact that a reader's pre-structure may play either a positive or negative role in his interpretation of the source text. As far as Piaget is concerned, a subject's schemata are multi-layered. Although a baby's schemata are scarce, they increase a great deal through differentiation. The differentiated schemata are linked and coordinated with each other. Hence, there is a new schema organization in which the newly assimilated object shares some meaning with the new organization as a whole (Lei, 1987, p. 69). Through differentiation, coordination, and constant stimulation from exterior objects, schema begins to evolve. Assimilation, accommodation, and equilibration, the three major concepts of Piaget's schema theory, embody the principle of his genetic epistemology. Moreover, they shed great light upon the schema movement of translation and improve our knowledge of translation as process and as product.

Assimilation, Accommodation and Equilibration

Assimilation refers to the process by which a subject incorporates a perceived stimulus into the existing schema. Essentially, it refers to the influence of a subject on his environment. On the one hand, assimilation produces a positive effect. When a new object is assimilated into an old schema, the schema gets enriched and renewed. Owing to assimilation, a subject is given the opportunity to meet a wide range of objects. These objects, however, can't be absorbed into the same schema. Therefore, the subject is bound to suffer their resistance when the former attempts to over-assimilate the latter. In this case, the old schema is likely to differentiate in order to accommodate the new objects, thus providing preemptive opportunities for the schema to evolve. On the other hand, assimilation may produce a negative effect. Owing to the pre-structure formed in the existing schema and assimilation, the perception of new objects

may be distorted or even excluded. The concept is the highest form of schema and always goes along with language, so it can be safely concluded that language is a double-edged sword, just like schema (Piaget, 2011).

Accommodation refers to the process by which the subject adjusts the old schema or builds a new schema on the basis of the old one in order to accept and accommodate the new object when it fails to conform to the subject's schema. Accommodation indicates the process of how the subject under the influence of the object is modified and transformed, whereas assimilation indicates the conservative process of how the subject modifies and transforms the object. In short, assimilation and accommodation represent the interactions between the subject and the object (Lei, 1987, p. 110). In spite of their different functions, assimilation and accommodation are closely correlated with each other. First, they blend with each other. When assimilation dominates the schema, the schema is partially accommodated, and vice versa. That's to say, in the course of knowledge acquisition, assimilation and accommodation occur simultaneously, though to different degrees, as long as the subject and the object interact with each other. Second, we cannot afford to disregard either of them. It is arguably obvious that without accommodation, our cognition would stay where it was; without assimilation, cognition would be no simpler than imitation. In short, assimilation and accommodation exist side by side, and both are indispensable to our cognitive development.

Piaget emphasizes once and again that accommodation occurs only when a new object can arouse the interest of the subject and meanwhile cannot be totally assimilated into his present schema. Numerous new objects may fall within the attention of a subject, but not every one of them can attract his interest. Only when the new object and the old one bear some similarities and differences can the new object appeal to his interest (Lei, 1987, p. 107). It is justified to say that the subject assimilates the object in a selective manner. Of the countless stimuli, only those which can meet the demands of the subject at the moment will be selected and assimilated. However, the subject's demands change as his adaptability improves. To be more specific, due to the changes of the subject's demands and the improvement of his assimilation, the previously improper stimuli will become proper, and the presently unknown objects will be known one day (Lei, 1987, p. 110).

Equilibration refers to the process by which a person utilizes his self-adjustment mechanism to move his cognitive equilibrium to a higher level. Specifically, equilibration is a condition in which the subject truthfully represents the object and the object conforms to the subject. When equilibration is reached, the subject assimilates the object into the current schema. This equilibration will not be broken until his present schema can no longer assimilate the new stimuli. Therefore, when a person loses the equilibration established through assimilation and accommodation between his body and the environment, he needs to change his behavior so as to reestablish the equilibration. The process from equilibration to non-equilibration and back to equilibration reflects the reason for human cognitive development. Human cognitive development is a continuum from elementary to advanced level. Equilibration, the intrinsic demand of human cognition, is continuously broken by the entry of new information from the exterior environment. In order to reach a new level of equilibration, the subject must keep resorting to assimilation and accommodation. In this way, the subject's schema and his cognition is constantly developed.

Not only does the schema theory advocated by Piaget bring much light to how human cognition occurs and evolves, it also renders a new perspective to understand translation as process and as product.

Schema-based Construction of Comprehension in Translation

Comprehension in translation refers to correctly decoding the source text; reproduction refers to properly re-encoding the target language. In the process of translation, the translator first places himself in the position of the source text reader in order to comprehend the source text and then in the position of the target text reader in order to produce the target text. In doing so, the translator makes use of two schemata, first a source text reader's schema and then a target text reader's schema, to deal with two texts as two objects.

When the translator tries to comprehend the source text as the source text reader, his schemata as subject and the source text as object interact with each other in two ways. First, the source text needs to be assimilated into the translator's schemata. Second, if the translator fails to completely absorb the source text through assimilation, he will either change his schemata to accommodate the source text, or count out the unable-to-assimilate part of the source text by unconsciously refusing to translate or ignore it. If the translator over-assimilates the source text, he is likely to distort it. If the translator doesn't have sufficient schemata to assimilate the source text and, meanwhile, is not able to change his schemata, his comprehension can't work out properly. Nevertheless, in most cases, earnest and qualified translators will enlarge their schemata to accommodate the source text, especially the expressive and appreciative ones that they are unable to completely assimilate. By doing so, the translator breaks the current equilibration and reestablishes a new one so that his cognitive schemata are developed. In addition, seldom can the assimilation and the accommodation of a source text be accomplished at one go, which indicates the difficulties of comprehension in translation, as well as the relativity of a thorough understanding.

Assimilation and accommodation can be used to describe the process of comprehension in translation. Based upon the schema theory, comprehension is the process by which the translator's schemata as the cognitive subject interact with the source text as the cognitive object. The translator's schemata are known information and the source text is new information. Therefore, the process of comprehension can be understood as the interaction between the known information and the new information. The prerequisite for comprehension is that the translator can employ his schemata to assimilate the source information. The translator's schemata include linguistic and cultural schemata about the source language and culture (Brown, 2000).

E.g. Like charges repel, unlike charges attract.

To comprehend this sentence accurately, the translator needs to activate his linguistic schemata relevant to this sentence, which comprises lexical, grammatical, semantic, pragmatic, contextual schemata, etc. These schemata interact and coordinate with each other. Upon receiving the new information "Like charges repel, unlike charges attract," the translator first needs to activate his grammatical schemata for a grammatical analysis of this information. Given the fact that these three words "like," "unlike," and "charge" have several parts of speech and meanings, the translator has to determine their part of speech to clarify their ambiguity. Through assimilation, the translator decides that "charge" is used as a noun, thus narrowing down its multiple meanings to those which fall into the category of noun. Likewise, he determines that "like" and "unlike" are used as adjectives and, therefore, narrows down their meaning to "same" and "opposite." Almost simultaneously, the translator uses his physical schemata to further narrow down the meaning of "charge" until he stops at the meaning "the intrinsic property of matter responsible for all electric phenomena." Thus, the concept of "charge" is assimilated into and reinforces the translator's electrical science schemata. At this point, the translator has

already grasped the semantic meaning of this sentence, that is, "Charges of the same characteristics go against each other, but charges of the opposite characteristics go for each other."

Furthermore, he makes use of his pragmatic schemata and the communicative situation to figure out its pragmatic meaning. Suppose the communicative situation is correlated with physical phenomenon; the translator will find that the pragmatic meaning and the semantic meaning are basically the same, which puts an end to comprehension process. Suppose the communicative situation is correlated with rules of interpersonal communication; the translator will find that the pragmatic meaning is "People of the same sex tend to go against each other; people of the opposite sex tend to go for each other." Suppose it is about the trading code of conduct, the translator may figure out that the pragmatic meaning is "Two of a trade can never agree." Of course, all these descriptions are based upon a presumption of smooth and successful comprehension. As a matter of fact, the comprehension is not carried out so smoothly. While the translator activates his present schemata to assimilate the utterance, he oftentimes has to accommodate the new information contained in the utterance. On the one hand, the translator activates his present schemata to assimilate the source text so that his present schemata are consolidated and enriched; on the other hand, he needs to accommodate the source text so that his present schemata are renewed.

E.g. The planners were busy bypassing the Gordian Knot.

In order to unravel the implied meaning of this sentence, the translator should be equipped with the linguistic schemata of the English language and the cultural schemata with regard to the "Gordian Knot." "Gordian Knot" is an intricate knot tied by King Gordius of Phrygia and cut by Alexander the Great with his sword after hearing an oracle promise that whoever could undo it would be the next ruler of Asia. With this cultural schema, the translator may comprehend the implied meaning of this sentence, that is, "The plan makers tried to keep themselves away from such a complicated and intricate problem." It shows that the translator should expand his linguistic and cultural schemata of the source language and culture for a better comprehension of the source text (Liu, 2002, p. 57). Due to the great differences between the Western and the oriental cultures, the cultural schemata activated by the source text, either in English or in Chinese, are different. In English-to-Chinese translation, the translator needs to enlarge his schemata, particularly the cultural schemata of the English speaking countries so that he can more accurately comprehend the implied meaning of the source text.

Schema-Based Construction Of Reproduction In Translation

Once the source text is comprehended, the ideas and concepts are separated from the source text and liberated from the source language, waiting to be reproduced. Now the translator begins to produce the target text by placing himself in the position of the target text reader. The linguistic and textual schemata begin to play their roles in the production of the target text. On the one hand, the mode of expression in the source text restricts the way that the translator reproduces the ideas or concepts, which indicates that the translator's linguistic and textual schemata accommodate the source text to a certain extent. On the other hand, the translator's idiolect and habitual diction in the target language unconsciously influences the reproduction so that different translators will produce different styles of target texts of the same source text, which suggests that the source text is assimilated by the translator's linguistic schemata to a certain degree. The key to produce a good translation lies in how to encode in the target language. A successful encoding enables the reader to acquire from the target text the maximum information conveyed in the source text. To do so, a translator should construct the target text in such a way that it can activate the reader's schemata related to the target text. Usually, two factors account for the failure. First, the

translator does not provide enough information in the target text to activate the reader's relevant schemata. Second, the reader does not possess the required schemata. Hence, the translator should take these two factors into consideration in the process of reproduction.

The target text should be reproduced in such a way as to activate the reader's relevant schemata, for only when the reader's schemata can assimilate the text can he understand and accept it. With this in mind, the translator should provide enough information in the target text for the reader to activate his relevant schemata. Nevertheless, the target text should help the reader set up a new schema. In other words, the target text can only be attracted to the reader when his schemata cannot be totally assimilated, and he has no way but to accommodate it. Because assimilation and accommodation co-function, the reader's present schema equilibrium breaks down to be replaced by a new one. Assimilation and accommodation play an equally important role in the reproduction. Under most circumstances, they blend with each other. All in all, the target text should be reproduced in such a way that it can activate the reader's schemata to assimilate the text and at the same time it forces the reader's schemata to accommodate the text. Assimilation ensures comprehension, while accommodation encourages a new schema.

> E.g. 三個臭皮匠，賽過諸葛亮。 (Literal translation: Three cobblers outwit Zhuge Liang.)
>
> Translation: Three cobblers with their wits combined surpass Zhuge Liang the Mastermind.

In this proverb, Zhuge Liang was a chancellor of the State of Shu during the Three Kingdoms period. He is often recognized as the greatest and most accomplished strategist of his era and is often compared to another great ancient Chinese strategist Sun Tzu. However, readers in the English-speaking countries may not be equipped with this cultural schema. The translator adds "the mastermind" in the target text with a view to activating the reader's schema about the mastermind to assimilate and accommodate "Zhuge Liang," the new information in the target text. In this way, the reader is able to comprehend the target text and enrich his present schema about the mastermind.

In a nutshell, the translator as the cognitive subject should fully utilize his relevant schemata so as to comprehend the maximum information contained in the source text as the cognitive object. In order to achieve this, he needs to extend his linguistic and cultural schemata. On the basis of adequate comprehension, the translator should reproduce the target text in such a way that it can both activate the reader's existing schemata and help him build more new schemata to ensure the smoothness and effectiveness of cross-cultural communication.

Schema-Based Construction of Translation as Product

Piaget's schema theory also sheds light upon how translation evolves as product. As has been discussed above, the process of translation involves the interaction between assimilation and accommodation. It is mostly an ideal situation that the target text is totally assimilated into the reader's schemata. Moreover, this situation obstructs the advancement of the reader's schemata. Through accommodation, the schemata adjust themselves to accept those objects which can't be assimilated into the present schemata. Just as thing-in-itself cannot be totally known, an object cannot be assimilated into the subject's schemata once and for all. Similarly, the source text can't be translated adequately in a single time, which means the ideal of being fully faithful to the source text cannot be realized by a single translation. Both the translator's and the reader's schemata are undergoing constant accommodation, which necessitates changing our

perception of translation as product. Just as Wang Keyou said, "Accommodation of schema brings about the evolution of human cognition. That is the purpose of human cognition as well as translation--to deepen and widen the reader's cognition by introducing foreign expressions and concepts" (Wang, 2008, p. 44).

The translator's and the reader's schemata of the source text are constantly broadened due to translational and non-translational factors. In the era of globalization in which telecommunication, transportation, tourism, media and the Internet are rapidly developed, communication across various peoples and cultures happens more frequently and extensively, which enriches the translator's and the reader's schemata of the source culture. Translational factors are reflected in two cases. First , when a text is translated many times, either synchronically or diachronically, the later translators and readers get more schemata of the source text than the previous ones. Second , as many other texts relevant to the source text are introduced through translation into the target culture system, the translator's and reader's schemata of the source culture are increased gradually. For instance, when a concept is repeatedly introduced through translation into the target culture system, it may become so familiar as to be integrated into the target culture system.

The constant growth of the translator's and the reader's schemata of the source text necessitates changing the perception of translation as a product. First, the initially untranslatable elements in the source text are, or will be, translatable. Second, the translation will become more and more faithful to the original as it moves closer to the author rather than to the reader. Third, in literary translation, free or domesticating translation will gradually leave more room to literal or foreignizing translation. When the reader gets more knowledge of the source text through translation or otherwise, his schemata of the source text are already developed. When the same text or other relevant texts are translated, the translator should take this change into account and adjust the degree of assimilation and accommodation, or change the extent of domestication and foreignization (Baker, 2000).

The concept of equilibration in Piaget's schema theory can help us further understand translation as a product. When a text comes through translation into another cultural system, it is first assimilated by the linguistic schemata of the target language. As a result, the text moves away from the original semantic field in order to conform to the linguistic norms of the target language. Inevitably, some meanings of the source text are twisted or lost in this process. The translated text is temporarily separated from its original context. However, with more source texts of the same language translated into the target language, intertextuality arises among the translated texts. Then the earlier translated text regains some of its original context and part of its meanings distorted by the target linguistic and cultural schemata.

There will certainly arise unbalance between part of the regained original contexts and some of the target language contexts. Since any structure inherently calls for equilibration, it has to adjust some of its constituent elements to accommodate the new elements, which it cannot assimilate. Of course, the translated text can't reproduce all the meanings of the source text. The subsequent translations are also assimilated by the target language. Meanwhile, some old elements of the target culture accommodate the new elements. The extent of assimilation and accommodation depends upon the strengths of the old and new elements. When accommodation and assimilation reach a certain balance, the translated texts arrive at temporary equilibrium with the new context. When new elements join in or the source language changes itself, the equilibrium breaks down, and assimilation and accommodation get restarted. Thus, a new round of equilibration begins.

Implications and Conclusion

Every new equilibration paves the way for later translations. During the evolution of translation from unbalance to balance and back to unbalance, assimilation is the basis of accommodation, while accommodation is the driving force for the evolution. Usually, the first translator tends to adopt free translation or domesticating translation because the target reader's schemata of the source language and culture are fewer. His translation, which tends to be oriented toward readers and target culture, is transparent and easy to comprehend, though faithfulness to the source culture is discounted considerably. The second translator tends to reduce the degree of domestication because of an increase in the reader's schemata of the source language and culture. His translation, which moves closer to the author, reproduces more of the source culture and, thus, improves its faithfulness to the source culture. As the same text is translated many times and other relevant texts are introduced through translation into the target culture system, the reader's schemata of the source culture is getting richer, which improves the translatability of and the faithfulness to the source text. At the same time, the translation strategies may gradually shift from free or domesticating translating to literal or foreignizing translating (Venuti, 2004). For example, Yan Fu adopted a domesticated translation strategy when he translated some of the foreign concepts so that they could be assimilated and comprehended by the reader. As time went on，the same text was retranslated, and Yan Fu's translation exposed its unfaithfulness to the source text and gave way to other translations, which gives more weight to foreignzing translation strategy. Domesticating translation has made necessary preparation for the reader to accept foreign culture, and, at the same time, caused the loss of meanings, especially cultural meanings. When time comes (though it is a long way), foreignzing translation will replace domesticating translation to regain the lost meanings so that the translator can be more faithful to the source text and auth and thus better accomplish his mission as a matchmaker between two languages and cultures.

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A Study on the Nature of Language and Translation:From Globalization to Locolization: The Sense-based Trend of Chinese Loan Words in the Translation Process

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[Abstract] *By redefining Chinese loan words and reclassifying their types of translation, this paper focuses on ideographic trend in Chinese loan words on the basis of the Prototype Model Theory. The grounds for this trend include features and function of Chinese characters, cultural, and aesthetic psychology of the Chinese nationality. It is concluded that with China's greater impact on the world, Chinese loan words are being localized in a sense-based trend to a greater degree than ever before in spite of the expansion of globalization.*

[Keywords] *Chinese loan words; ideographic trend; translation strategies; grounds for ideographic trend*

Introduction

Cultural exchanges among nations are being made like a river flowing from upstream to downstream (Lado, 1957). "Languages, like cultures, are rarely sufficient unto themselves. The necessities of intercourse bring the speakers of one language into direct or indirect contact with those of neighbouring or culturally dominant languages" (Sapir, 1921, p. 93). Borrowed words or expressions from one language into another are universal in various languages, which existed quite a long time ago, and will last forever (Bloomfield, 1933). A great number of loan words have inevitably been absorbed into various languages, including Chinese, as a result of globalization. The tolerance and assimilation of the Chinese language make it possible to assimilate new concepts and thoughts from other cultures and to be decoded into the accepted words by the Chinese vocabulary system. Most loan words in the early dynasties were pure, transliterated ones.

With global economization and China's entry into the WTO, the 21st century sees further exchanges with other nations in every field, which will contribute to the enormous growth of Chinese loan words (Wu, 1998). There is one conspicuous tendency: nearly all the loan words contain part or full ideographic components grammatically and semantically, and Chinese loan words are being localized in a sense-based trend to a greater degree than ever before. This paper first redefines and classifies Chinese loan words, then illustrates layers of the types and aspects of the ideographic trend of Chinese loan words. Next, related grounds are provided for the ideographic trend in Chinese loan words from varied angles. Finally, the paper summarizes that all types of Chinese loan words have ideographic features in spite of different degrees to which they are Chinese-localized and their grammatical structures and semantic structures are prone to being mixed together.

Definitions and Types of Translation

Debates over an accurate definition of loan words started a long time ago (Spolsky, 1998). Scholars in China have different views on the definition of Chinese loan words.

1. "Borrowed words, sometimes called loan words refer to the words borrowed phonetically and semantically from other languages" (He, 2001, p. 102).

2. Borrowed words refer to the ones that come into the Chinese vocabulary in a phonetic and semantic way (Cai, 1999).
3. Borrowed words refer to the useful words and expressions borrowed from other languages (Wu, 1983).
4. Borrowed words refer to those which represent foreign concepts and foreign cultures whose equivalents cannot be found in the Chinese language, and which have been ideographically Chinese-localized (Gao, 1998).

Definition (1) is simplified and not persuasive. Definition (2) is overgenelized; not all the loan words are borrowed completely phonetically and semantically. As for Definition (3), "useful words and expressions" are wrongly defined as all the loan words have their value. I partly agree with Definition (4), as it considers practical uses in society with awareness of the ideographic trend of Chinese loan words. Chinese loan words should be defined in a broader sense: ***Chinese loan words that refer to any kind of words and expressions indicating new concepts, new things, and new cultures from other nations that possess non-native cultural features and display typical Chinese-localized features with morphological forms and senses.***

Absorbed words are restricted by the regularity of the Chinese system, which is called Chinese-localization. Chinese loan words abide by the phonetic and semantic rules that are typical of the Chinese language. Most Chinese loan words tend to have the characteristics of Chinese-localization, though they have been transformed into the Chinese vocabulary by means of different absorbed types: transliteration (including pure transliteration, mixed sound-sense transliteration, and transliteration with additional ideograph), free translation, shift translation, and literal translation (See Table 1).

Table 1. *Characteristics of Chinese-Localization*

Transliteration		Free Translation		Shift Translation		Literal Translation	
miniskirt	迷你裙 [mi ni qun]	Film	胶卷 [jiao juan]	卡通 (ka tong)	卡通 [ka tong]	selfie	自拍照 [zi pai zhao]
царъ	沙皇 [sha huang]	gasoline	汽油 [qi you]	改造 [gai zao]	改造 [gai zao]	hot line	热线 [re xian]

In Table 1, *"迷你"[mi ni]*, *"沙皇"[sha huang]* have ideographic features, as they have been decoded into the sense-based expressions which easily associate with what new things refer to when we read these loan words. For example, *"迷你"[mi ni]* in the loan word *"迷你裙" [mi ni qun]* gives us such an imagination that if you wore this sort of skirt, you would become charming and attractive. Free translated loan words typically have ideographic features. On the other hand, there is something special about shift loan words, for in Japanese there are two kinds of writing systems: one is Katakana, the other is Hiragana, both of which are Japanese syllabary systems. Katakana equals Chinese characters, although they have different pronunciations.

"Variability as a result of the linguistic context occurs when two different linguistic contests induce different forms even though in the target language they require the same form" (Ellis, 1985, p. 83). As for the words in one language that are transliterated into these of another, there only exist some resemblances in speech sounds, but there is no relationship between phonetics and semantics at all, which is general knowledge of linguistics (Widdowson, 2000). However, transliterated loan words have something special: "When some transliterated loan words choose Chinese characters as their sound symbols, they are inclined to use Chinese characters related closely to the senses their original words reflect" (Wu, 1994, p.

83). For instance, *"乐百氏"[le bai shi]* reflects the authentic sense of the word *"robust"* because the beverage feels cool and cosy.

The other three types are the ones of both sounds and senses. Therefore, they have more conspicuous Chinese-localized characteristics as opposed to transliterated loan words.

Ideographic Trend in Chinese Loan Words

There is a supposition that loan words of free translation, shift translation, and literal translation possess ideographic features and have various degrees to which they are Chinese-localized, and transliterated loan words in the Chinese vocabulary are inclined to being Chinese-localized.

Layers of the Types of Chinese Loan Words

Loan words are Chinese-localized based on the Prototype Models Theory in cognitive psychology. It had its foundations in the Gestalt Psychology of Max Wertheimer (1978) and Wolfgang Köhler (1947), and in the works of Jean Piaget (1977). According to Wittgenstein (1992), prototype models have two features: (1) the category of a certain substance is built upon a good and distinct example, which is known as a prototype model; (2) members in the same category are   not equal in position;   that is, there are good examples and bad or vague examples. Good examples are a prototype model that takes the most important place in the category of a substance, while bad or vague examples are not prototype models. They keep a certain distance from the prototype model, depending on the degrees of intimation (Zhu, 1990).

According to prototype models theory, a good example in Chinese loan words is pure transliteration only with a phonetic layer, as it has the most typical features of loan words borrowed phonetically from other nations. By contrast, free translated loan words, shift loan words, and literal translated loan words have the least typical features of loan words, which are hard to be recognized as loan words because they have been Chinese-localized. Mixed sound-sense transliterated loan words and transliterated loan words with additional ideograph are between them. Therefore, pure transliterated loan words are considered good examples located in the center of Chinese loan words. Other types of loan words are called vague examples or bad examples that keep in close touch with good examples (See Figure 1).
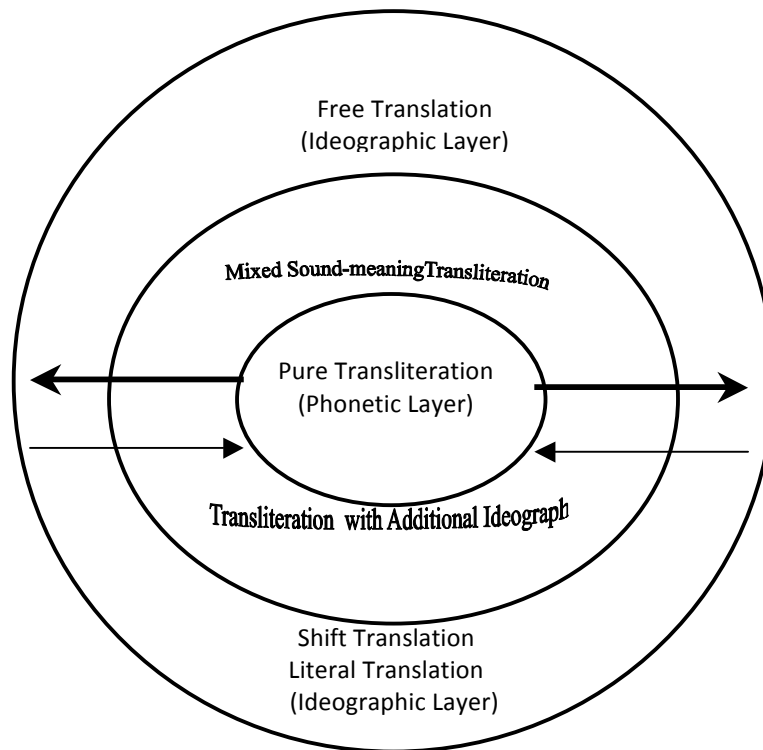
Figure 1. Layers of Types of Loan Words

In Figure 1, inward arrows mean that loan words have less typical features in the ideographic layer and more typical features in the phonetic layer, which reflects concepts, things, and culture in foreign countries, than other types of loan words. In contrast, outward arrows mean that loan words have fewer typical features in the phonetic layer and more typical features in the ideographic layer, which makes it possible to localize loan words and to be fully incorporated into the Chinese vocabulary. Loan words among them have shared features both in the phonetic layer and ideographic layer. It has been found that ideographic loan words are easily understood and accepted, while non-ideographic loan words, such as pure transliterated loan words, are not. Literal senses of the absorbed words are in conformity with Chinese people's psychology of language cognition (Wang & Si, 1998). Pure transliterated loan words are inclined to be Chinese-localized by using ideographic Chinese characters to produce a series of associations, such as *"仙客来"(Cyclamen) [xian ke lai]*. Some transliterated loan words completely disappear in people's daily life as their relevant Chinese characters don't have ideographic function and cannot make people aware of what they refer to when people first meet them (Wu, 1994). Accordingly, they are being gradually replaced by other types of loan words, chiefly by free-translated loan words, such as *"摩托卡"(motorcar) [mo tuo ka]→"摩托车"[mo tuo che]*. There is a distinctive trend in Chinese loan words shifting from the phonetic layer to the ideographic layer.

Transfer from Transliteration to Free Translation
As society progresses, Chinese characters with prominent ideographic features have been found to take the place of the previous transliterated ones with new concepts and new things. Taking the borrowed words during the May 4th Movement, for example, most absorbed words represented new concepts and new things that didn't exist in ancient China and couldn't find the equivalents in the Chinese vocabulary.

Most intellectuals had the psychology of using new expressions rather than finding equivalents in classical Chinese. However, very soon, they found that it was inconvenient for them to communicate using these transliterated words. Hence, these transliterated loan words gradually disappeared and were replaced by free translated loan words (See Table 2).

Table 2. *Transfer from Transliteration to Free Translation*

Words from English	Pure Transliteration	Free Translation
bank	版克[ban ke] ⟶	银行[yin hang]
president	伯理玺天德[bo li xi tian de] ⟶	总统[zong tong]

In other words, the ideographic layer of loan words has been substituted for the phonetic layer of loan words. From Table 2, there are fewer syllables in free translated loan words than those in transliterated loan words, which "fits into the Economy Principle in linguistics" (Gao, 1998, p. 72).

Ideographic Trend of Transliterated Loan Words
It is hard to match culture-loaded words in foreign languages with those in the Chinese language. Such words have been transliterated by using Chinese characters without ideogranpic functions such as *"Konzen" (from German)→"康采恩"[kang cai en]*, *"salon" (from French)→"沙龙"[sha long]*. However, that doesn't mean all the transliterated loan words don't manifest their ideographic features. In effect, it is easily found that most transliterated loan words contain ideographic connotations, as they are inclined to use Chinese characters that perform the associative function, which easily makes people produce the relevant association with the material objects and then assume their implied senses.

Pure transliterated loan words try to use some associative Chinese characters to reflect the essence of the substances themselves and make people produce a series of associations when they see them. They have obvious Chinese-localized characteristics, showing that these transliterated loan words possess ideographic connotations such as *shopping → "血拼"[xue pin]* and *clone → "克隆"[ke long]*.

A mixed sound-sense loan word is made up of two parts: one is the transliterated part, the other is the free translated part with an ideographic component. They not only reflect the features of foreign origins, but also show the features of Chinese-localization such as *decibel → "分贝"[fen bei]*, Romanticism → *"浪漫主义" [lang man zhu yi]*, topology → *"拓扑学"[tuo pu xue]*. *"浪漫"[lang man], "贝"[bei], "拓扑"[tuo pu]* are transliterated parts, while *"主义"[zhu yi], "分"[fen], "学"[xue]* are free translated parts. Transliterated loan words with additional ideographs also keep track of ideograph, such as carnival→ *"嘉年华会"[jia nian hua hui]*, sauna→ *"桑拿浴"[sang na yu]*, rally→ *"拉力赛"[la li sai]*. *"会"[hui], "浴"[yu], "赛"[sai],* which are additional ideographic components.

Full Ideograph of Shift Loan Words
The Japanese language has absorbed a great number of words and expressions from other countries since the government carried out the opening up policies two centuries ago. These words and expressions were absorbed mainly from Western countries by using Kanji (forms of Chinese characters in Japanese). So, this makes it feasible to transport them directly into the Chinese language without changing their overt forms. These is called shift loan words. It is estimated that up to now there are about 1063 loan words absorbed directly from the Japanese language into the Chinese language. They have been widely used in various aspects (Wen, 1997).

However, there are differences in speech sounds of Chinese characters; although their writing patterns are the same in both languages, they haven't brought any inconvenience to people who use them

because they can understand them literally without obstacles. What people do is to change the speech sounds of words into the ones of the relevant Chinese characters. It is not exaggeration to say that they are fully ideographic loan words. Therefore, He (2000) concludes that shift loan words from the Japanese language account for a greater proportion of Chinese loan words as the main source in modern Chinese. For instance, *"环境"(environment) [huan jing]*, *"译者"(translator) [yi zhe]*, *"光合作用" (photosyntheis) [guang he zuo yong]* have become part of the basic vocabulary of the Chinese language, since they extremely tally with the regularity of Chinese expressions. People don't regard them as loan words any more and cannot remember that they are absorbed words.

Manifestation of Literally Translated Loan Words
Literal translation is different from free translation. It refers to the method in which words from the source language are translated word by word or morpheme by morpheme (Luo, 2001). Compound words or the morphemes of derivatives from other languages are directly translated into the Chinese language in order and their original structures are retained. The literal senses of loan words are connected with the connotations they convey, which conspicuously indicate ideographic features like flying *saucer* → *"飞碟"[fei die]*, *language database* → *"语料库"[yu liao ku]*, *brain washing* → *"洗脑"[xi nao]*.

We have made a general analysis of the ideographic trend of Chinese loan words in two respects: one is the layers of types of Chinese loan words, and the other is the four aspects of the ideographic trend of Chinese loan words. When absorbing words and expressions from other languages, the Chinese language has shown a distinctive trend that "it resists pure transliteration and tends to accept free translation, literal translation besides the fact it directly copies Katakana characters from the Japanese language. In short, all this is the reflection of the intensified ideographic trend of Chinese loan words" (Wu, 1994, p. 86).

Grounds for the Ideographic Trend in Chinese Loan Words
In morphological form, the Chinese language belongs to Syllabic Language, that is, a Chinese character representing a syllable, while most languages belong to Phonemic Language. It is difficult to transliterate words and expressions from other nations into the Chinese language using Chinese characters. Chinese vocabulary is formed on one-syllable and two-syllable structures, and each Chinese character has its independent sense, which makes it possible to coin thousands of new words and expressions. For example, *"慕课" (MOOC) [mu ke]* in transliteration and free translation has overt ideographic implications as it causes people's imagination of the massive online courses students desire.

Image and association are the main thinking styles of Chinese people. When choosing Chinese characters for words and expressions borrowed from other nations, associated words can easily arouse people's association with material objects in mind. The Chinese loan word *"可口可乐" (Coca-Cola) [ke kou ke le]* is a typical example of this kind. *"可口"[ke kou]* makes people associate with food or drink, and *"可乐"[ke le]* reflects people's great joy.

Chinese people have the psychology of close-mindedness – words and expressions from other nations should be partially or completely Chinese localized (Liu, 2000). Loan words should be shortened into at least four-syllable ones, or they will be psychologically rejected by people (Zhang, 1997). For example, *"额悉思定斯" (existence) [e xi si ding si]*which came in the mid 19th century was transliterated into Chinese. It was not stable because it didn't fit into the features of one-syllable and two-syllable structures and the features of ideographic components or implications. Later, it was replaced with *"存在"[cun zai]*transplanted in form from the Japanese in the early stage of the 20th century.

Conciseness and simplicity reflect the aesthetic psychology of Chinese nationality. The beauty of conciseness and simplicity is reflected in loan words like *grapes → "葡萄"[pu tao]*, *coffee → "咖啡" [ka fei]*. Characters in each loan word have the same radical: "艹", "口", which fit into Chinese people's aesthetic demand. Therefore, the choices of Chinese characters are inevitably owing to the aesthetic psychology of Chinese nationality and people's communicative purposes. The aesthetic standards of Chinese nationality are also reflected in choosing Chinese characters that have sense of beauty with functional associations when absorbing words and expressions from other nations such as *"西比" (Sprite beverage) [si bi] → "雪碧"[xue bi], "本茨" (Benz car) [ben chi]→ "奔驰"[ben chi]*. The latter renditions possess strong functional associations which may grealy arouse consumers's desire to purchase.

Aesthetic perceptions of the latter transliterated loan words have better effects than those of the former ones. People prefer to use the latter transliterated loan words in their life. Thus, transliterated loan words should include the following aspects: similarities of speech sounds with original words, comprehensibility of relevant Chinese characters. If there is a conflict between them, the former usually yields to the latter.

Implications and Conclusion

Nearly all the loan words today are provided with the palpable features of Chinese-localization–ideographic features, for "Chinese is the language with a strong sense of rhythm and monosyllabic morphemes" (Wang, 1993, p. 38). This demonstrates that the ideographic trend of Chinese loan words is quickening as new concepts and new thoughts pour into China. Chinese characters with associative functions and sense of beauty are usually used to represent foreign expressions without the semantic equivalents in the Chinese vocabulary. This paper analyzes the ideographic trend of Chinese loan words and hopes to offer some remarks so that translators or interpreters may come up with valuable opinions. However, the paper concentrates solely on the ideographic layer of loan words and doesn't touch upon other layers, like the phonetic layer, writing pattern layer, and directive layer. Standardizations and abbreviations (like *"CT 检查"[jian cha]* and *"BOT"*) are other issues worth noticing. Further study on these fields is still needed.

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Category Relevance of Creative Translation

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[Abstract] To a great extent, relevance translation theory can be used to explore the reasoning process of translation and to explain some traditional concepts and propositions of translation studies. We hold the view that relevance theory can also explain the cognitive path of creative translation. Based on categorization theory of cognitive linguistics, the article puts forward that category relevance of creative translation mainly includes hierarchical relevance, schematic relevance, and special-aimed relevance, which may effectively explain the cognitive psychological mechanism of a translator's creative translation.

[Keywords] creative translation; relevance translation theory; category relevance; cognitive mechanism

Introduction

On the basis of the Cooperative Principle, Sperber and Wilson presented the principle of relevance, which is also called relevance theory. They put forward that "an act of ostension carries a guarantee of relevance, and that this fact, which we will call the principle of relevance, makes manifest the intention behind the ostension" (2001, p.50). Henceforth, relevance theory has attracted lots of attention in linguistics. It has also been employed as a good theoretical tool in translation studies. Gutt even held the view that "relevance theory alone is adequate- there seems to be no need for a distinct general translation theory" (2004, preface) because language meaning is "a variable instead of a constant as people imagined" (Lin, 1994). Those translation principles, translation rules and translation guidelines are all "applications of the principle of relevance" (Gutt, 2004, p. 198); "thus the proposal is that all the aspects of translation surveyed, including matters of evaluation, are explicable in terms of the interaction of context, stimulus and interpretation through the principle of relevance" (Gutt, 2004, p. 198)).

The Present Basis of Relevance Translation Theory

Relevance theory contributed a lot in modern linguistics and translation studies since its being put forward. Gutt's study attracts more interest to relevance theory in translation studies. Nida, the famous American translator and theorist of translation, held that relevance theory provided a special unique perspective for studies of language and translation. Zhao Yanchun (1999) put forward that there is no other theoretical system that is more comprehensive than relevance translation theory. Based on Gutt's study, Zhao presented the one-value and two-value reasoning models to evaluate the validity and reliability of those translated versions, which attracted more Chinese researchers' attention about relevance theory in translation studies. On the basis of Zhao Yanchun's reasoning models, Li Yin and Luo Xuanming (2004) brought forward that the reasoning models of relevant translation should "guarantee different levels of relevance between the source text and target text as well as taking the degrees of relevance in the reasoning process of the readers of the source text and target text."

Besides those studies contributing a lot in the application of relevance theory in translation studies, there are some scholars shedding light on its shortcomings. Nida (2001) pointed out that a single principle of relevance cannot explain all the phenomena of translation. Malmkjaer (1992) held that the framework of Gutt's applying relevance theory into translation study did not provide concrete guidelines for

translation practice. Fawcett (1997) thought the concepts of "relevant enough" and "unnecessary effort" are vague to a great extent, lacking practical potential. Li Yunxing (2001) and Wang bin (2000) thought relevance theory cannot well explain the concept of context from the perspective of cultural communication. Li (2001, p.7) held that the context of relevance theory "cannot delve into the social cultural level of translation." Wang (2000) thought "it is very hard for relevance theory to explain the cultural default."

Compared with the foreign studies, more attention is attached to the relevance translation theory in China. Since Lin Kenan's introducing the relevance translation theory of Gutt into China, there is growing concern for it in the field of translation studies by Chinese scholars. Zhao Yanchun's reasoning models developed relevance translation theory to a great extent, and more Chinese scholars showed their interest in this theory. But, in general, those successive studies mainly show interest in applying relevance translation theory to reconsider those traditional concepts in translation studies, such as equivalence, foreignization, domestication, and so on. Those related studies are mainly concerned with the concept of optimal relevance, being short of a real cognitive explanation of the translation process. I think there are still lots of theoretical potential of relevance translation theory because it can well explain the faithful translation and the creative translation at the same time. In the following part, I will try to delve into the cognitive path of creative translation by employing the concept of category relevance.

Creative Translation and Cognitive Category Relevance

The process of translation is full of the translator's creativity, but as long as a translation can be called a translation, the readers may identify relevance or similarity between the source text and target text. According to cognitive linguists, the meanings of a lexical item can be regarded as a category (Taylor, 2001, p. 34) in which different members share family resemblance between each other more or less. This perspective is even more enlightening in explaining the plural versions of the same source text in the process of translation. In the creative translation, the cooperation of the personal characteristics of translators and objective confinement set by the source text contributes to different versions. These different versions can be regarded as a relatively open semantic category, which may be subject to change with the change of history, the cultural context, and the translator. The confinement set by the source text decides that different versions may share family resemblance, while the personal characteristics are largely influenced by the translators' "prejudice" formed by their direct or indirect experience. The family resemblance comes into being in the process of the horizontal fusion of the translator and writer. In this respect, the textual structure is "not a complete close one or boasts absolute meaning" (Davis, 2004, p. 4). The research object of this article is the relevance of lexical concepts between source text and target text, delving into the cognitive paths of creative translation.

According to the present research of cognitive linguistics, the process of categorization can be relegated to three types, i.e. categorization by prototype, categorization by schema, and categorization by a temporary special aim (Shu, 2008, p. 60). The relationships between different members in the same category may have different characteristics in terms of relevance, which includes hierarchical relevance, schematic relevance, and special-aimed relevance. The category relevance between lexical concepts of the corresponding lexical items in translation can also be included in these three types. In the following part, this article will focus on hierarchical category relevance, schematic category relevance, and special-aimed category relevance in creative translation, explaining how these corresponding lexical concepts are

relevant to each other by analyzing their category relationship between the corresponding concepts in source text and target text.

Hierarchical Category Relevance in Creative Translation

As we know, cognitive category is a hierarchical system. In the categorization process, people tend to recognize objects from prototypical ones, which is at the basic level category. On this basis, the cognitive category is extended to its superordinate and subordinate categories. The superordinate category is more abstract, while the subordinate category boasts more distinguishing characteristics. The traditional discussion regarding the techniques of concretization and abstracting of translation belongs to this category. Let us look at the following examples:

ST: (探春)又告诉他们说：“……王善保家的挨了一顿打，大太太嗔着他多事。”

TT: Then she informed them, “...She came back to report that the <u>old creature</u> got a thrashing for being to meddlesome.”

(Cao & Gao, 1999, pp. 2262-2263)

Back translation: Then told them: “…Wang Shanbao's wife was beaten because the Lady was angry for her meddlesome.”

ST: 后面宝钗黛玉见凤姐这般，都拍手笑道: “亏他这一阵风来，把个<u>老婆子</u>撮了去”

TT: Baochai and Daiyu in the background had been watching how Xifeng handled the situation. New they laughed and clapped their hands. “How lucky that this hurricane sprang up and carried the <u>old creature</u> off!”

(Cao & Gao, 1999, pp. 544-545)

Back translation: Baichai and Daiyu in the background saw what Xifeng had done, clapping their hand and said: “Thanks for her work in a hurry the old woman was carried away.”

As we can see, the translator took advantage of his subjectivity to do creative translation in the above two examples. The concepts of "王善宝家的 (Wang Shanbao's wife)" and "老婆子(old woman)" are rendered into the same concept "old creature," which is largely different from the original ones. At the first sight, we may come to the conclusion that both of these two translated versions are not faithful to the original ones. Let us look at the hierarchy category relationships of these examples in the following figure.
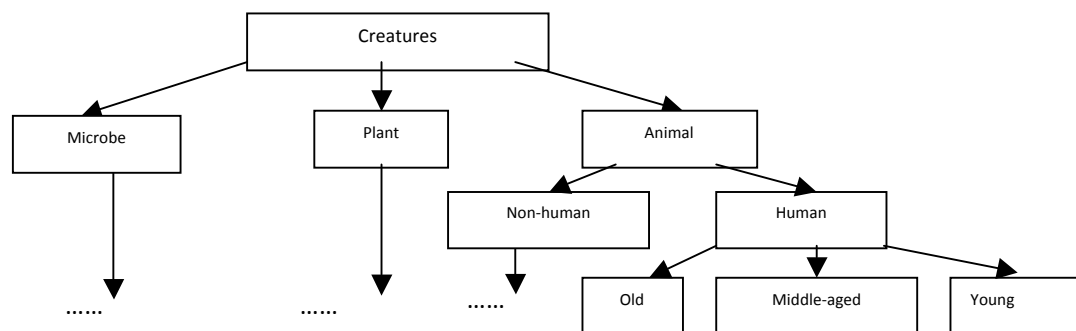
Figure 1. **Category of "Creature"**

In the above two examples, both of the concepts of "王善保家的 (Wang Shanbao's wife)" and "老婆子(old woman)" are put into the same concept of "old creature," moving from their original

hierarchical level to a new one. As shown in the above figure, "王善保家的 (Wang Shanbao's wife)" is the subordinate category concept of "老婆子 (old woman)," while both these two concepts are subordinate category concepts of "old creature." Compared with the original concept of the source text, the translated concepts of "old creature" have changed the concept hierarchy in the same category, carrying extra semantic value of "contempt" in contrast to the original concept. Here, the translator has taken advantage of his own creativity to raise the category to a higher level to strengthen the pragmatic effect of the versions. Behind the seemingly randomly chose creative translation, the cognitive processing of the translator is governed by the hierarchical category relevance consciously or unconsciously.

Schematic Category Relevance in Creative Translation

Schematic cognition, as one of the most common cognitive methods, plays a very important role in storing and decoding socio-cultural knowledge carried by linguistic signs. But the category formed by schema is stored as a top-down structure in which any scripts may be activated by a certain schema triggering scripts. In cognitive psychology and linguistics, schema is regarded as "a generic term representing the range of organizations which consist of sets of mental representations… which incorporate all the knowledge of a given type of object or event that we have acquired from past experience and operate in a top-down direction to help us interpret the bottom-up flow of information from the world" (Bell, 2001, pp. 249-250). Since translation is a typical process concerned with reading and cognitive processing, "we may apply the schema model to translation" (Pellatt & Liu, 2009, p. 11). The lexical scripts of a schema may activate the whole schema and other scripts, which do not appear in the text in the process of understanding. In the translation process, the cognitive schema can be employed as a useful cognitive tool to deal with the text. Let us look at the following example:

> *ST: In contrast to Chinese (funeral) custom, all forms of <u>noise</u> and <u>excitement</u> are out of order.*
>
> *TT1: 同中国的风俗相反，一切形式的<u>喧闹</u>和<u>激动</u>都是不相宜的。*
>
> *Back translation: In contrast to Chinese custom, all forms of noise and excitement are not proper in this situation.*
>
> *TT2: 同中国的风俗相反，<u>捶胸顿足</u>，<u>嚎啕大哭</u>是不相宜的。(Zhang Jin, 1987, p.151-152)*
>
> *Back translation: In contrast to Chinese custom, beating chest, stamping feet, and bursting into cry are not proper in this situation.*

The context of this sentence is about people's behaviors on funeral. The "custom" here refers to the custom of funeral. As shown in TT1, the concepts of "noise" and "excitement" are literally put into Chinese without any adjustment. But this version is vague in semantic perspective, which may cause problem in communication because the readers may be confused with its real meaning. In this case, the translator should make use of the schema triggered by the key information of the context to comprehend the real meanings of these two concepts. Let us look at the schema of funeral and the scripts of it as follows:
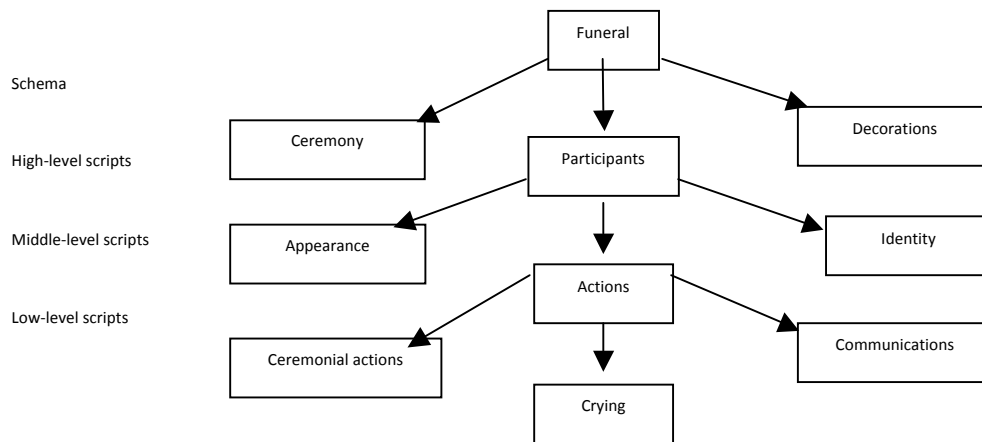
***Figure 2.* Schema of "Funeral"**

From this schema of funeral, we can see the concepts of "noise" and "excitement" are included in the scripts of crying. But we know the same schema of different cultures may differ from each other more or less. In Western countries, funeral participants tend to keep quiet, while in Chinese cultural schema, the relatives should cry as loudly as they can to show their sorrow to the late one. From the schema of Chinese funeral, the readers may judge that the concepts of noise and excitement refer to the crying sounds and corresponding movements of the body. In TT2, the translator vividly reconstructed the picture of a funeral. In this case, the thinking model of schema can enable the translator to understand the source text better and do creative translation without sacrificing faithfulness.

Special-Aimed Category Relevance in Creative Translation

According to cognitive linguistics, a category is formed on the basis of family resemblance. Every member of a category at least share one or more characteristics with the other members. In creative translation, we can identify the family resemblance between the corresponding concepts of the source text and target text. In many cases, the seemingly unrelated corresponding concepts share special family resemblance between each other. For example：

ST: What is it else? A madness most discrete,

A choking gall and a preserving sweet.

TT: 这是再清醒没有的疯癫，
是甜沁沁的蜜，
是苦死人的黄连!
(Li , 2000, p. 274)

Back translation: This is the most sober craziness,

Sweet honey

Bitter coptis

ST: 何必一定跟她套交情呢, 女子可多了, … …

TT: But why bother trying to win her over, there were lots of birds in the woods…

(Lao She, 2001, p. 92)

Back translation: Why did you try to have her favor, there were lots of ladies…

From the above examples, we can see the two pairs of underlined corresponding lexical concepts are different from each other. The concept "gall" is put into "Coptis" while the concept "woman"is rendered into "birds." If we only compared the concept, it is very hard to identify their relevance. But from the context, we may find their family resemblance and understand why these seemingly unrelated concepts are temporarily put into the same category. Let us compare their category features as follows:

Table 1. *Category Features of "Gall" and "Coptis"*

gall	organ secretion	liquid	for digestion	green	bitter
coptis	plant	solid	clearing heat	golden	bitter

Table 2. *Category Features of "Lady" and "Bird"*

lady	human being	Mammal	walk by feet	docile
bird	animal	oviparity	flying	metaphorically refers to woman or strange person

From the comparison between conceptual features of these pair of lexical items, we can find few resemblances between them. "Gall" and "coptis" only share the feature of "bitterness" in flavor while "bird" only has the resemblance with "lady" when it is metaphorically used to refer to lady. In the cognitive context of the source text, the flavor of bitterness is highlighted, metaphorically, strengthening the psychological pragmatic value of suffering from love. In translation, the translator creatively uses Chinese cultural prototypical concept coptis to substitute gall. From the perspective of pragmatic effect, the target concept successfully represents the source concept. In this creative translation, the concepts of gall and coptis form a category temporarily by the same feature of suffering bitterness in feeling. In the second example, the translator creative uses the concept of bird to take the place of the original concept of lady. Compared with the source text, the concept of bird in the target text boasts better pragmatic effect in tone, image, and feeling. Here, the bird is temporarily put into the category of female human being, in which bird is a marginal and temporary member. We can say the translator successfully makes use of the advantage of the target language.

Conclusion

In creative translation, the seemingly random cognitive processing of the translators is largely governed by the common cognitive rules of human being. Behind the creative thinking of the translator, the whole process is a controllable to a great extent. The category relevance delved in this article aims to explain the cognitive path of the translator's creative translation, developing the relevance translation theory. The three relevance models presented in this article can give explanation to the cognitive processing of the translator, as well as providing theoretical support in helping translators improve their understanding about creative translation.

Acknowledgement

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English-Chinese Translation in Adaptation Theory

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[Abstract] Translation, a linguistic activity involving many cultural elements, is, on the whole, a choice-making process in which the target language should reveal the linguistic features and style of the source language. This thesis attempts to analyze how the adaptation theory can be applied to English-Chinese translation, aiming to prove that the precise communicative objective can be fully realized not only in various translation strategies, but also with adequate consideration on the cultural background of the target language.

[Keywords] English-Chinese translation; Adaptation Theory; cultural adaptation

Introduction

Translation is widely seen as an act of intercultural communication. As Steiner puts it, translation is "the interpretation of verbal signs in one language by means of verbal signs in another" (Steiner, 2001:436). Therefore, translation is the replacement of the source language by the target language with proper adaptation, which is a dynamic process involving the making of linguistic choices from variable range of possibilities to satisfy communicative needs. Language in itself is a form of culture, so the replacement of a language by another, broadly speaking, is the replacement of a culture by another, as well. Linguistically, there is no equivalent counterpart for one word in another language except some geographical terms, such as "sun," and "earth," etc., because vocabulary belongs to two relatively independent cultural systems and linguistic systems in which the meaning of each word is determined by the adjacent words semantically. In any translation, successful communication can hardly be realized unless adequate adaptation is approached in terms of cultural psychology, historical and political differences, aesthetic taste, religious custom, etc.

In his book *Understanding Pragmatics*, Verschueren, Secretary General of the International Pragmatics Association of Belgium, proposes two important views on pragmatics: (1) pragmatics as a perspective on language, and (2) the theory of linguistic adaptation (hereafter as Adaptation Theory). Adaptation Theory holds that language use is a dynamical adapting process under some degree of consciousness in communication. Such theory has a strong explanatory power for translation, which requires the translator's conscious adaption in the translating process. This thesis, based on the frame of adaptation theory, aims to explore the issue of adaptation from the aspects of linguistic and communicative contexts in English-Chinese translation.

Language and Cultural Differences between Chinese and English

The differences between English and Chinese at the level of clauses and sentences have been much discussed in translation literature. Eugene Nida (1982, p.16) holds that:

> *For Chinese and English, perhaps one of the most important linguistic distinctions is the contrast between the hypotaxis and parataxis. In English and in the most Indo-European languages, a great deal of subordination is clearly marked by conjunctions such as if, although, because, when, in order to, so and so that. One may, however, communicate essentially the same concepts by means of parataxis; that is to say, placing two propositions together without marking the relationship but indicating by content what is*

the evident relationship.

Chinese has its own grammatical system, mainly with its loose word-order and functional word which seldom uses morphology. There is no clear-cut boundary between nouns and verbs grammatically in Chinese. Functional words, serving as the media for the transition of thoughts, are independent of notional words, but can clearly help define the grammatical category of notional words. Chinese contains more implicit than explicit grammatical structures, which makes readers to infer the grammar transformation in the variation of word order and context. Chinese is a topic-prominent language, whereas English is a subject-prominent language. The topic in a Chinese sentence does not necessarily coincide with the subject. A Chinese sentence may sometimes lack a subject but must have a topic.

English, as a prominent contrast, is a language of strict syntax rules with clear vocabulary classifications, word orders, and logic of grammar. It mainly depends on strict word order and functional words to express definite grammatical meaning. Functional words serve more to provide the grammar structure that connects content words in phrases and sentences. The actual utterances are the results of the interaction between the utterer and the interpreter acting different roles; therefore, the meaning of any utterance depends on the context.

When translating, the translator must be fully aware of the differences between structures on one hand and contextual correlates on the other hand. For a translator, it is, as a rule, impractical, sometimes even impossible, to maintain the sentential structures of the English text in the Chinese text. The translator must put content first and make linguistic choices that inter-adapt with the context. Consider the following example. In Chinese, "有啥吃啥" *(pinyin: yǒu shá chī shá)* is almost impossible to be translated properly into English without considering the context first. In Chinese culture, if a woman gives birth to a girl, the mother-in-law might mean "Eat whatever we have," If the woman gives birth to a boy instead, the mother-in-law might mean "Whatever you want to eat, we will get it for you."

Consider another example. The transliteration of "吃你, 睡你, 一个月多少钱?" *(pinyin: chī nǐ shuì nǐ, yī gè yuè duō shǎo qián?)* is "Eat you. Sleep you. How much a month?" which does not make sense, because the relationship between clauses is not marked but indicated in the context. The hidden relationship has to be expressed clearly in English translation – "If I eat here and sleep here, how much a month should I pay you?" The translator should be aware of this difference and make adaptation in the translation.

English-Chinese Translation Based On Cultural Adaptation Theory

Translation is a special kind of communicationinvolving two languages or more and at least two cultures. Thus, the adaptation to contexts in Chinese and in English, in this case, is especially important. According to the Adaptation Theory, which has much influence on translation theories, translation is the inter-adaptation process between context and structure. The challenge to the translator is to discover the contexts in specific instances of language use. In this discovery process, the cultural element is the first priority for the translator, so the cultural adaptability to the social world is truly pervasive.

Translation is a complex form of language use. Translation must be adapted to the cultural differences by making linguistic choices from a variable range of possibilities to approach points of satisfaction for communicative needs. "Each language employs conventionalized expressions and patterns of conveying implicatures… They are not necessarily associated with same range of meanings in other language" (Baker, 2000, p. 230).

Adaptation of Culturally-loaded Words in Translation

Context, according to the famous Chinese linguist Zhuanglin Hu, is divided into situational context and cultural context. Cultural context refers to the material and spiritual environment around the translator, including many elements, such as politics, history, philosophy, social customs, religious beliefs, mode of thinking, geographical conditions, etc. Language carries cognitive and communicative function; therefore, it is not only a tool, but also the reflection of spirit. Translation has no way to avoid massive non-linguistic elements. Many words seem the same but vary colossally in meanings based on different cultural backgrounds. Consider the following example. "你是人吗?" *(pinyin: nǐ shì rén ma?)* can be transliterated into "Are you a man?" in English, but actually the two sentences are poles apart in meaning. In Chinese, it means "you are wicked and merciless," almost an abusive expression, whereas, in English, it means "you are spineless, not manly." Without considering the sentence in its respective cultures, the translation will be nullified.

In translation, those culturally-loaded words require more consideration before the specific cultural connotation is fully comprehended in the target language. In Chinese "饭碗" (rice bowl) is often mentioned to mean "livelihood," since rice is the staple food in China. But in the West, as is known, rice is not the staple food and bowls are only used for soups, so the "rice bowl" carries no meaning of "livelihood." In order to match the implicature similar to "rice bowl," "bread and butter" is the better choice to contain the equivalent meaning in English. Another typical example is about the translation of "辛苦了" (*transliteration: tired*) in the business world. If one party in a business negotiation says "辛苦了" they are highly likely to mean more than "You're very tired." According to the Western communication habits and different business scenarios, the translation should be adapted into "Thank you for your hardwork. I really appreciate it."; "You must have been very tired after the long trip"; "Thank you very much. It's very kind of you!"; "You are great. Well done!"; and "I appreciate your help!"; etc.

Adaptation of Cultural Background in Translation

Translation is a type of cross-language, cross-culture, cross-time, and cross-space communication. In order to be a truly competent translator, one has to be "bicultural" in order to read between the lines. According to Edward Burnett Tylor, culture is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1924, p. 1). Eugene A. Nida holds that "the role of language within a culture and the influence of culture on meanings of words and idioms are so pervasive that scarcely any text can be adequately understood without careful consideration of its crucial cultural background" (Nida, 2001, p. 1).

Consider the following example. When Japanese car manufacturer Toyota entered the Chinese market, it made the advertisement for its cars as "车到山前必有路, 有路必有丰田车" (Where there is a way for car, there is a Toyota.), which is a parody of a well-known Chinese idiom "车到山前必有路" (*Transliteration*: The cart will find its way round the hill when it gets there). It made itself sound familiar with Chinese people who found it catchy to be remembered and accepted the brand "Toyota" unknowingly because Toyota smartly took advantage of the adaptation of Chinese culture. If the same advertisement was translated into "Where there is a way for car, there is a Toyota" when Toyota entered American market, it must have been a total failure because it could not catch the attention from American customers. By contrast, the same advertisement was translated into "Not all cars are created equal,"which is the witty use of the starting sentence of the *Declaration of Independence* – "All men are created equal." Toyota cars are not created "equal," since they are of much better quality than others. This simple

advertisement slogan gained favor from American customers and Toyota's competitive edge in American market, as well, which is a typical and successful cultural adaptation case in translation.

Another example is concerning animals. Generally, the translator should always be careful and make dynamic adaptation when dealing with animals that have different images in China and in the West．For example, though "dog" has a very positive image in the West, as shown by English phrases such as "lucky dog" and "top dog," most Chinese phrases consisting of the word "dog," unfortunately, have some derogatory connotations, as is reflected in many phrases such as "走狗" (*pinyin*: zǒu gǒu; *transliteration*: running dog; *meaning*: flunkey), etc.

Consider the following example of "dragon" ("龙" in Chinese).

> *Source text: Sometimes a person who presents himself as kind and gentle can in private*
> *turn out to be a <u>dragon</u>, who breathes fire.*

The Western people's feelings towards "dragon" are totally different than the Chinese people's feelings on "龙" (Chinese dragon). In Western stories and legends, "dragon" is a monster that traditionally is represented as a gigantic reptile having a lion's claws, the tail of a serpent, wings, and scaly skin. In the Bible, the word "dragon" is always connected with "evil" and "terror." On the other hand, dragon (龙) is the emblem of the Chinese nation and the Chinese people have a great affection for it. In order to adapt to the western readers' mental world, the "dragon" in the source text cannot be directly translated into "龙" in Chinese, but "凶神恶煞" (meaning "devil") instead.

The translator should know that social culture and cognition are inseparable from each other. When there are different cultural factors between utterers and interpreters, the translator should take salience into account to reveal its relevance for an understanding of meaning generation.

Adaptation of Contextual Cohesion in Translation

It is known that Chinese and English differ tremendously in contextual cohesion. Cohesion is the network of lexical, grammatical, and other relations that link various parts of a text. According to Verschuercn, "cohesion" is generally used to designate the overt marking of relations within a discourse or text (Verschueren, 2000, p. 104).

English belongs to Indo-European language system, while Chinese belongs to Sino-Tibetan language system. English is much different from Chinese in the means of cohesion due to differences in language, culture, and thought patterns between the Chinese-speaking people and the English speaking people. Generally speaking, English is hypotactic, and Chinese is paratactic. Chinese is casual in form but integrated in spirit, while English is strictly structured both in form and in meaning. The monosyllable characteristics in Chinese derive from the traditional mode of thinking and classical aesthetic norms of ancient literature, while, in English, logical coherence between ingredients of a sentence is the basic linguistic rule. Therefore, when translating, the translator should always bear in mind these differences and adapt to the cohesion means and rules of the target language. Consider the following example.

> *Source text: 贤贤易色，事父母能竭其力，事君能致其身，与朋友交言而有信。虽曰*
> *未学，吾必谓之学矣。(Transliteration: He loves worthiness in man as he loves beauty*
> *in woman. He is ready to do his utmost to serve his parents. He is ready to give up his life*
> *in the service of his prince. He is trustworthy with his friends. He is not educated. I*
> *consider him an educated man.)*

As shown in the above example, the source text (Chinese) is paratactic with short clauses. The five clauses seem independent from each other, but are in fact in apposition with "之" (him). If the source text is translated into five sentences about "He" followed by another sentence about "I," the original essence of the source text will be lost. Therefore, in the target text (English), the translator should adjust the paratactic Chinese clauses and recombine them into a hypotactic English one, highlighting the main clause so the translation reads more like English. The proper target text should be: "A man who can love worthiness in man as he loves beauty in woman; who is in his duties to his parents is ready to do his utmost, and in the service of his prince is ready to give up his life; who in intercourse with his friends is found trustworthy in what he says, such a man, although men may say of him that he is an uneducated man, I must consider him to be really an educated man."

Adaptation of Proper Name in Translation
Translation involves the making of choices, which is prominent particularly in proper name translation. Every choice is a constellation of inter-adaptable choices, though making adaptation at all levels of structure is impossible. As Baker holds, it is neither possible nor desirable to reproduce every aspect of meaning for every word in a source text. We have to try, as much as possible，to convey the meaning of key words which are focal to the understanding and development of a text (Baker, 2000, p. 26). Therefore, to convey the meaning of proper names (which are usually short) is of specific importance.

A category of proper name translation plays very crucial role on the economic level: the brand name translation. A brand name is the symbol of a product, the focus in product's promotion and market competition. In a very real sense, it adds value to the product. With the globalization progressed, more and more Chinese products are exported into other countries just like more and more foreign products are imported into China, which leads the brand name translation to an unprecedented importance. Chinese enterprises encounter more difficulties in internationalization of their brand names, since Chinese belongs to an ideographic writing system, which is quite different from Western languages. So, the brand name translation has to be done in the adaptation linguistically and culturally. Brand-name translation is not simply a matter of finding equivalent expressions in the target language, but is also a matter of seeking the appropriate expression in the target cultural contexts.

Many Chinese products exported to Western market adopt Chinese *pinyin* as their brand names, which, more often than not, arouse antipathy from Western customers. Take, for instance, a   lipstick "芳芳" (*pinyin*: *Fang Fang*), which brings about the image of a beautiful young girl in Chinese. Unfortunately, the *pinyin* name"Fang" in English is "hollow or grooved tooth of a venomous snake; used to inject its poison," which certainly creates a feeling of horror. The choice of no cultural adaptation is no doubt a disaster for the product. Another poor translation is brand "白象" (White Elephant), which symbolizes "good luck" in Chinese and is, therefore, loved by Chinese customers and used as a brand name for several kinds of products, among which is an exported battery.   However, in Western culture, a "white elephant" is something which will cost people money, perhaps an increasing amount of money over time, and, in the end, have no value. The battery with such an image will be, naturally, shunned by customers, which finally damages the sales in the foreign market. People all over the world prefer words which make them feel better. A successful case is the translation of brand name "瑞星" (*pinyin: ruì xīng,* an antivirus software) into "Rising," which is not only similarly pronounced but also positive in meaning of "vigorous" and "thriving." The above examples prove that the denotation and connotation of

vocabulary used in brand name translation should be in accordance with the target language and its cultural background.

Conclusion

Translation is a cross-language and cross-cultural activity, an act of intercultural communication, not only a transform of linguistic ingredients but also the conveyance of cultural notions. Verschueren's Adaptation Theory provides us with a unified, coherent framework for translation, and it has great significance for translation practice. Grounded in the theoretical framework of adaptation, this thesis thus intends to make a study of Adaptation Theory and its application in translation from cultural perspective, though due to the length limit the theoretical and example analyses have not been fully discussed and more comparative analysis is needed to be more convincing. In conclusion, it is a topic which calls for more study and energy.

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Re-evaluation on Yan Fu's "Elegance" in Translation

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[Abstract] *Faithfulness, expressiveness, and elegance are Yan Fu's main translation thought. Yan Fu's "faithfulness" means the full and complete conveying or transmission of the original content or though. His "expressive" demands that the translated version must be clear and flowing without any grammatical mistakes or confused logic and sense. So, the first two words as translation criteria are acceptable, but his "elegance" is unadoptable because it refers to the use of classical Chinese before Han Dynasty.*

[Keywords] *translation; Yan Fu; elegance*

Introduction

Yan Fu, the great translator and educator in modern history of China, was born in Fujian province. Except the political and academic articles, most of Yan Fu's works are about translation. His contributions to translation include two aspects: theory and practice. In theory, the greatest achievement is that he brought up "faithfulness, expressiveness and elegance" (1886), which summarized the scattered translation views in theory, brought up a standard for the later translation theory specifically and practically, and promoted the Chinese translation theory up to a new stage. Since its formulation, a whole century has elapsed and this criterion has exerted a great influence upon the translation circle and become the general principle of guiding translation practice and evaluation the translated text. On the other hand, Yan Fu's criterion has been questioned and criticized time and again in the past 100 years. Three large scale disputes took place centering round the criterion of "faithfulness, expressiveness and elegance" in the 1930s, 1950s and 1980s, respectively. Yet, a final conclusion has not been reached to date. Most people hold that Yan's faithfulness and expressiveness are out of question, but his "elegance — words and syntax in the pre-Han period" is old-fashioned with the passage of time and, thus, should be either modified or discarded. Directing against the above-mentioned view, this paper aims to justify the "elegance" of Yan Fu's translation criterion based on reception theory.

Some Basic Ideas of Reception Theory

Reception theory, which is also known as aesthetics of reception, is a theory of literary criticism. It is an important school in modern literary theory in the West. As a new paradigm and methodology in literary study, it came into being in the University of Constance of the former West Germany in the middle of the 1960s. The formulation of reception theory has many historical sources, such as Russian Formalism, Prague Structuralism, and New Criticism. The founder of reception theory, Hans Robert Jauss, inherited some kernel concepts of phenomenology proposed by the German philosopher Heidegger, such as "horizon of expectation" and "effective history."

The literary criticism in the past only lays much emphasis on instructive, cognitive, and aesthetic significance of the work itself while keeping the reader in a negligible position. However, reception theory considers the reader as one target in a literary study, which is undoubtedly a great contribution to the methodology of literary study. In reception theory, the relationship between the work and the reader is of primary importance in literary study. It fully acknowledges that the reader plays a creative role in the

meaning of the work and the aesthetic value. It asserts that a literary work is meaningful only through the reader's reading practice. The founding of reception theory changes the traditionally text-centered literary study into the reader-centered one, resulting in a radical change in the direction of the literary study.

Translation in Relation to Reception Theory

Despite its significance and rationality, reception theory also has some limitations in that in denies the objective criterion on which the cognition and criticism are based. Moreover, the reader's function is over-emphasized when a work is evaluated. Yet, in the case of translation, some inspirations can be drawn from the study method of reception theory; that is, part of the attention should be drawn to the reader's reception of the translated text instead of just focusing on the translated text. At the same time, the translator should be reminded to pay special attention to the position and function of the reader so that he is fully aware what should be paid more attention to and what possible strategy can be adopted in the process of translation from the source language into the target language.

Application of Reception Theory to Yan Fu's "Elegance"

The viewpoints of the reception theory can be employed to illustrate the rationality of Yan Fu's "elegance," which has been the most controversial issue in the discussion of the translation criterion over the past 100 years. As mentioned previously, elegance, in the eyes of Yan Fu, means "words and syntax in the pre-Han period." This criterion has been questioned and criticized shortly after it was put forward. The reason for it is , to some people, that elegance is no longer applicable with the passage of time and, therefore, should be either discarded or endowed with a new meaning. However, seen from the historical background at the time as well as the viewpoints of the reception theory, what Yan Fu meant by elegance was quite rational and tenable.

At the end of the Qing Dynasty, in Yan Fu's times, the modern vernacular Chinese was not yet in fashion and most scholars preferred classical Chinese when writing articles. At that time, China was still a feudal society, and the Qing Dynasty avoided having contacts with other countries. People had a bigoted belief in the ancients and looked down upon Western learning assuming that the West had nothing but solid warships and powerful cannons. The intelligentsia refused to accept new ideas of the Wet and stubbornly insisted that China was superior to the West in terms of culture, and it was beneath their dignity to learn from the West. Under such circumstances, in order to arouse the intellectuals' interest in the Western ideology, Yan Fu had no choice but to adopt the words and syntax in the pre-Han period in his translations. Just as Prof. Wang Zuoliang stated, "Yan Fu took up translation with a purpose: to attract the attention of people who he thought really mattered, namely, the intelligentsia… The books he was translation…were the great basic books of modern Western thought which shaped an efficient capitalist society. He knew what a bitter pill the books contained for minds still taking refuge in medieval dreams and so he sugar-coated it with something they treasured, a polished antique style. Elegance, in other words, was Yan Fu's salesmanship… Within a few years, his translation won a large readership. His ideological onslaught proved successful."

One needs not wonder why Yan Fu did not attempt to translate Western works into vernacular Chinese. The whole vernacular Chinese movement did not begin until after 1919. The audience to which he appealed was the intelligentsia, and he was determined to use a language that would appeal to this elite. He had no allusions that the masses would immediately read his translations. Yan Fu once argued, "The books with which I concern myself are profound and abstruse. They are not designed to nourish

schoolboys and I have no hopes of their deriving profit from them. I have translated precisely for those Chinese who do read many ancient books." [3]

Beneath the surface, Yan Fu's preference for elegance may, of course, also reflect his own aesthetic taste, as well as his pride in his own virtuosity. Yet, the motive of swaying the style-conscious literati by demonstrating that the Western thought lent itself to the noblest Chinese prose was certainly present. Yan Fu was so successful in this endeavor that many conservative literati were actually induced to read his translation of Evolution and Ethics for its beauty of style.

Another reason why Yan Fu advocated elegance is that "Where language has no grace, the effects will not spread far and wide, and y using words and syntax of the pre-Han period one actually facilitates the comprehension of the subtle principles and abstruse phrases of the translated text." [4] To achieve the end of "spreading far and wide," Yan Fu employed the ancient style of Tongcheng Shool, namely, the words and syntax of the pre-Han period, to translate Western works. The purpose of his doing so was to make the intelligentsia accept them and by so doing widely spread the bourgeois democratic ideology so as to realize his wishes of "self-strengthening to save China from subjugation."

Considering the historical background, to widely spread the Western thought, it was necessary for Yan Fu to do the translations in the ancient style of Tongcheng School. The Tongcheng School, in the eyes of its founders, represented a revolution against the colorless and notational style of the Qing Empirical Research School, as well as against the florid the exuberant rhetoric of the "double-harness style" of the Six Dynasties. They were seeking a style that would be adequate to matters of serious philosophic concern and simultaneously provide and aesthetically satisfying vehicle for this concern. The Tongcheng School was characterized by a combination of precision and richness, terseness and profundity, and clarity and elegance. Compared with other styles at that time, it had some superiority in conveying one's ideas. As a matter of fact, the then scholars all regarded Tongcheng School as "the model of writing essays." Some even held that the essays written by the Tongcheng School were second to none. Under such circumstances, it was rational for Yan Fu to adopt the ancient style of the Tongcheng School in his translations. If he adopted any other style at that time, his translations could not have had such far-reaching influence or gained such great success.

Conclusion

According to the above analysis, it can be concluded that Yan Fu's elegance means using the style that the reader most readily accepts to make the translations spread far and wide. The style of the Tongcheng School, namely, the words and syntax in the pre-Han period, was used by Yan Fu as a means to achieve his end of making his translation widely and readily read by the intelligentsia of the late Qing Dynasty. His ultimate purpose was to induce the intelligentsia, especially the elite, to learn from the West and find a way out to realize his wishes of "self-strengthening". Elegance — words and syntax in the pre-Han period, which Yan Fu advocated, happens to be in line with what the reception theory upholds; that is, the reader should be taken into consideration when a work is evaluated. The fact that Yan Fu's translations won a large readership proved that his criterion of elegance was rational and tenable in his times.

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Dynamic Equivalence: Practice in Chinese-English Translation

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[Abstract] Literary writing and practical writing in Chinese have different styles and purposes, which should be equally delivered into the target language after translation. In accordance with the principle of dynamic equivalence, this paper identifies and explores some of the patterns translators can follow when they translate different forms of Chinese writings into English.

[Keywords] dynamic equivalence; Chinese-English translation; literary writing; practical writing

Introduction

"Dynamic Equivalence," also called the "equivalence effect" principle, suggests the translator should focus on a translation's impact on readers rather than anything else in translation. A dynamic-equivalent translation can be well understood by readers of the target language. When they are reading, they can have the same experience as the readers of the source language have. In other words, by dynamic equivalence, the reader of the target language can fully appreciate the translation in a way the reader of the source language can appreciate the original text. Therefore, readers of both the target language and the source language will have the same response.

"Dynamic equivalence translation" neither belongs to literal translation nor free translation. It is an approach and a perspective free from confining literal or free translation. This new approach deals with translation from the perspective of the relationship of receptors to the respective texts. "This approach is essentially a semiotic approach, since it deals not merely with signs, but focuses on the ways in which verbal signs have meaning for receptors" (Jin, 2006).

Equivalence in Translation

A dynamic equivalent translation should be natural so that readers will not notice that they are reading a work of translation. It means that the translation perfectly fits with the receptor's language and culture as a whole. To achieve dynamic equivalence translation, translators not only have to have a profound understanding of the source language text, but also have to find a right correspondence in the target language so the readers of the target language will have an equivalent response. Therefore, translators should always keep readers of both the source language and the target language in mind.

In some cases, if signs, like, words, sentence, rhetorical devices, style, and tone, function in the original texts, they can be shared and have the same function in translation and dynamic equivalence will be achieved. Usually, it is the case for the translation of a poem, short passage, or single sentence. However, if the source text is much more complex and longer, it is very likely that the translator will employ many more translation strategies and restructure the original text in order to produce a natural equivalence. Translating sentence by sentence cannot produce a translation that is dynamically equivalent to the source text. A good translator should always take the wider context into consideration.

Practical Use of Dynamic Equivalence

Dynamic equivalence can be applied to many kinds of translation and have a desirable effect. However, for some translation, it might not be applicable: "(a) If the purpose of the SL text is to affect and the TL translation is to inform (or vice versa); (b) if there is a pronounced cultural gap between the LS and the TL text" (Newmark, 2003).

Dynamic equivalent translation is most obviously found in the communicative translation of vocative texts. It is essential in this kind of text. The translation of notice, instruction, publicity, advertisement, propaganda, persuasive writing, etc., must be oriented to dynamic equivalence. The criterion of these translations is based on whether or not the translation is effective and whether or not readers effectively respond after reading it. In informative texts, dynamic equivalent translation might not be applied, especially when it comes to a huge cultural gap. Because the purpose of this kind of text is to inform, the cultural items should be clearly explained by neutral terms.

In sum, the principle of dynamic equivalence should be flexibly applied to different kinds of source texts. When the purpose of source text is to persuade, the translation should adapt itself to have an impact of persuasion on the reader. The translator should make adjustments, like shifting word order, using verbs in place of nouns, and substituting nouns for pronouns, so readers can naturally and readily accept it. When the purpose of the source text is to inform, it would be better to give a translation of detailed and clear explanation for the source text.

Analysis of Dynamic Equivalence in Proverb Translation

Source text:

> *Jack: Sigh. What's done cannot be undone. There's nothing you can do but apologize to her.*

Translation:

> 1) 生米做成了熟饭, 还有什么法子吗？你只能向她认错了。 (Zhang Guruo)
> 2) 已经做过的不能变成并没做过的。你只能向她认错了。 (Zhang Guruo)
> 3) 杰克: 唉, 木已成舟, 你还是等着跟她认错吧！ (Huang Wenjun)

Zhang Ruogu's first translation of the English proverb literally means "when rice has been cooked, what can be done then?" In the translation, Zhang simply substitutes one proverb for another. It is quite an idiomatic translation, which is very natural and easy to understand. In Chinese, it is simply a common proverb, so without any context, its meaning can be quite general. Because it is a proverb, it serves a function as a warning and advice. The translation here, also a proverb, has the same function of a warning and advice. Therefore, it's a dynamic equivalent translation. However, Zhang Guruo decided to change it into a translation, which is more literal. The second translation doesn't have the function of warning or caution like the original proverb; it is more informative, though, and the structure of the second translation is awkward and sounds unnatural in Chinese. Therefore, the second translation can be good only if the purpose is to explain the exact meaning of the original proverb.

In the source text, the proverb is used in a dialog following that, so when translating it, one must consider its meaning and function in the context. The speaker in the story uses this proverb because he wants to tell the other person a principle, also a truth, that once you make a mistake you cannot erase it or avoid it, but you should admit it. The proverb has the function of persuasion. When it comes to persuasion, it's most effective to apply dynamic equivalence strategy. "木已成舟" is a four-character

Chinese idiom that shares the same denotative meaning of the original proverb and sounds convincing, as well. Therefore, here is an appropriate dynamic equivalent translation.

Analysis on Dynamic Equivalence in Practical Translation

Source Text:

> 西苑饭店
> 西苑饭店是一座具有国际四星级水准的大型涉外饭店，位于北京三里河路，与进出口谈判大楼、北京图书馆、首都体育馆等毗邻，环境优美，交通便利。
> 饭店共有客房 1300 余套，房间舒适、宁静，配有全套现代化设施。饭店共设餐厅、酒吧 12 个，中餐经营粤、鲁、川、淮扬及穆斯林风味菜肴；西餐主要经营俄式、法式及英式大菜。饭店还设有传真、电传、国际直拨电话等现代通讯设施及各种综合服务设施和娱乐设施，为每位宾客提供尽善尽美的服务。
> 西苑饭店欢迎您的光临。

Translation:

> *Xiyuan Hotel*
>
> *Luxuriance, Convenience, and Reassurance*
>
> *The four-star Xiyuan hotel boasts of easy transportation, quiet and elegant environment as well as first class service.*
>
> *Located at Sanlihe Road and adjacent to the Negotiation Building, the Beijing Library and the Capital Gymnasium, Xiyuan Hotel is within your easy reach.*
>
> *In all of the 1,300 guest rooms and suites, you can enjoy the opulent comforts of the modern facilities and courtesy service.*
>
> *The 12 restaurants and bars offer you both Chinese food including Cantonese, Shandong, Sichuan, Huaiyang and Moslem cuisine, and western food featuring Russian, French and British dishes.*
>
> *The up-to-date communication facilities, the recreational appliances and other comprehensive services are sure to win your appreciation.*
>
> *When in Beijing, make your choice Xiyuan Hotel.*
>
> *Xiyuan Hotel: Service is all and all is for you.*

This is a translation of an advertisement of a hotel. The original advertisement in Chinese gives a detailed introduction to the hotel, from its location to its rooms and the food it provides, bringing the general idea that the hotel is very good and convenient from a very objective perspective. However, as an advertisement, it won't be convincing enough to translate it in the form or in the style of the original Chinese advertisement by listing its location, its wonderful rooms, great food, and its perfect service. Because English advertisement is more communicative than informative, the translation of the advertisement should be communicative as well. The target readers of the translation are the Westerners who are new to China. Instead of using sentences with lifeless subject as in the original text, the translation should adapt itself into a more communicative version with many words, like "you" and "yours," for which customers can feel enthusiasm, emotion, and friendliness from the hotel. Generally, the advertisement aims to ask customers to take action, and the purpose of this advertisement is to ask customers to come to the hotel. Therefore, for the case of advertisement translation, the better the translation is, the more customers should come.

In the translation, the whole passage has been changed in almost every aspect. Many words have been added, and, also, many words have been removed from the original passage. The sentence structures have been adapted to sound more natural in English. However, its function as advertisement is well preserved in the translation, so the impact on customers can be realized.

Analysis on Dynamic Equivalence in Poetry Translation

Source Text:

一九六一年二月
飒爽英姿五尺枪，
曙光初照演兵场。
中华儿女多奇志，
不爱红装爱武装。 (Mao Zedong)

Translation:

February 1961

So bright and brave, with rifles five feet long,

At early dawn they shine on drilling place.

Most Chinese daughters have desire so strong

To face the powder, not powder the face. (Xu Yuanchong)

The original Chinese text is an excerpt from Mao Zedong's poems. It expresses how brave and proud women soldiers are in China at that time, and it also brings readers a strong feeling that Chinese should be proud of and admire woman soldiers in China. "红装" (*Hong Zhuang*) literally means "red array," but "red array" can only reflect the literal meaning, not the denotative meaning and cultural denotation. In some other translations, it has been translated into "flashy dress" or "be rosy-gowned." Both the translations have distorted and twisted the image of woman soldiers in the original text. "红装" refers to making up to look beautiful, while "武装"(*Wu Zhuang)* refers to fighting in a battle. Therefore, "to powder the face" is more vivid and appropriate here.

Because it is a poem, the translation should also sound like a poem and should have the function of a poem that is expressive. By comparing "红装" with "武装", the writer shows an interesting comparison in the play of words. Both phrases contain "装" in them, but the character before is different. In the translation, the translator also gives an equivalent play of words by using "face the powder" and "powder the face." Both phrases share the same words but in a different order. After reading the Chinese poem, the reader will have a clear comparison between "红装" and "武装" and appreciate woman soldiers' bravery. The translation also has the same impact on the target readers.

Analysis on Dynamic Equivalence in Prose Translation

Source Text:

背影
我与父亲不相见已二年余了，我最不能忘记的是他的背影。那年冬天，祖母死了，父亲的差使也交卸了，正是祸不单行的日子。我从北京到徐州打算跟着父亲奔丧回家。到徐州见着父亲，看见满院狼藉的东西，又想起祖母，不禁簌簌地流下眼泪。父亲说："事已如此，不必难过，好在天无绝人之路！" (Zhu Ziqing)

Translation:

The Sight of Father's Back

It is more than two years since I last saw father, and what I can never forget is the sight of his back. Misfortunes never come singly. In the winter of more than two years ago, grandma died and father lost his job. I left Beijing for Xuzhou to joint father in hastening home to attend grandma's funeral. When I met father in Xuzhou, the sight of the disorderly mess in his courtyard and the thought of grandma started tears trickling down my cheeks. Father said, "Now that things've come to such a pass, it's no use crying. Fortunately, Heaven always leaves one a way out." (Zhang Peiji)

The essay is written by Zhu Ziqing, who was a master in literature in his times, and his writing style was straightforward, simple, and plain. In the source text, the complex emotions are expressed by terse and forceful words, which should be translated into the target language in equally simple and plain words. However, there is a huge difference between Chinese and English in syntax. The second sentence in the source text is comprised of three short clauses. The logic between the clauses in Chinese can be easily understood by Chinese readers because the meaning of text in Chinese is usually understood by a stream of connotations instead of strict grammar, especially in prose. Chinese is a language of parataxis, while English is language of hypotaxis. Therefore, it will be very difficult for Western readers to understand the logic behind the words if it is translated in its original order and structure in the source text.

The key word in the second sentence is "祸" (misfortune, *Huo*), which, in the context, includes the death of his grandma and the fact his father had lost his job. In order to let the readers quickly catch the idea, the word "misfortune" has been deliberately put ahead in the translation. Therefore, when Western readers begin reading the first paragraph, they can quickly catch the general setting of the whole story, and the impression that the Chinese readers have when they read the original version can be equally shared by the Western reader faced with the translated version. The tone and style are essential to a piece of prose, and both in the source text are well kept in the translation. After reading the translation, Western readers will be as touched by the story as their Chinese counterparts.

Implications and Conclusion

Through examinations and analysis of different text types of Chinese-English translation, which includes proverb translation, practical translation, poetry translation, and prose translation, we see that the principle of dynamic equivalence can be well practiced in different text types. By applying the principle of dynamic equivalence, the translator can produce a translation that is not only faithful to the source text, but also serves the same purpose as the source text does.

In order to have the same effect on target reader, the translation can be reconstructed or even can be rewritten. From the previous examples, we can see the translation of the hotel advertisement is completely rewritten in order to serve the purpose of advertising. In the poetry translation, we can see the structure and pattern are kept, but the words corresponding to the source text are changed in order to express the connotation from the source text. The prose translation has retained the style and the tone, but the structure within each paragraph is different from the source text.

The syntax and semantic feature of Chinese is very different from those of English; therefore, Chinese-English translation should not only focus on the language itself, but also the effect of the language on the target reader. Keeping it in mind, translator will not only play a role as translator who simply concerns with the author of the source text, but also play a role as a writer himself who writes with

concern for his readers. If a translator plays the same role as the writer of the source text, the translated work will naturally serve the same purpose and have the same effect as the source text. Therefore, the principle of dynamic equivalence can also be applied to the role a translator plays.

To summarize, the principle of dynamic equivalence is widely used in Chinese-English translation of different text types, intentionally or unintentionally. Each text type has its own purpose and target reader, and in order to have the same effect on the target reader in the target language, translators should have a concise understanding of the purpose of the source text and the effect the source text has on readers. By having dynamic equivalence in translation, translated works deliver full value for target readers.

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An Exploration of the Translator's Aesthetic Psychology in Translation

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[Abstract] By borrowing the findings of modern psychology and aesthetics, the author makes a preliminary exploration into the preconditions of the occurrence of the translator's aesthetic psychology, the main psychological elements involved, and their interrelationship. Based on this exploration, the author brings to light a tentative aesthetic psychological mode that professional translators generally follow in their translation aesthetic activities.

[Keywords] translator; translation aesthetics; psychology; mode

Introduction

Translation, as a cross-cultural activity of human beings, has been attracting the attention of generations of scholars, and, because of their joint efforts, great progress has been made in this field. However, there are still many aspects left untouched or that remain very weak. Take the studies of translator's various psychological activities as an example. Although some scholars, such as Lin Yutang (Chen, 2000), James Stratton Holmes (1988), and Lü Hang (2000), have realized their importance, and others such as Roger T. Bell (1991) and Wolfgang Lörscher (1991) have even made some attempts, few advances have ever been made so far (Zimnyaya, 1993, p. 87). Most of our traditional research has been concentrating on the periphery of translation: the input and the output and the cause and the effect. "Such an approach tends to consider translational behavior on a large, objective scale rather than the subjective mechanisms underlying text interpretation" (Bruno, 2002:608). Actually, translating is a psychological process. Hence, many problems in translation can be made clear merely by approaching them from a psychological perspective (Lü, 2000). This paper attempts to give a full and reasonable description of the aesthetic aspect of a qualified translator's psychological activities in translation.

The Preconditions of the Translator's Aesthetic Psychology

To love beauty is the inborn nature of human beings. To some degree, the whole human life is actually a process of pursuing beauty, discovering beauty, and creating beauty. Naturally, translating is closely related to aesthetics, as "The translated text with only transferred meaning of the source text but the complete loss of its literature grace equates spoiling chicken soup into tasteless dishwater, and the reader will not find any interest in it" (Jin, 1997, p. 13). However, the translator's aesthetic activities are very special, as they involve the appreciation and transmission of beauty elements represented by words rather than lines, colors, etc. Thus, there are some prerequisites to be satisfied before the translator carries out his task successfully. Otherwise, the aesthetic process in translation cannot occur (Liu, 2005, p. 225).

The first and foremost is adequate literacy accomplishment. It refers to the knowledge structure of the translator, including "knowledge of the foreign language to be involved, knowledge of one's native language, professional knowledge and miscellaneous knowledge" (Fu, 1993, p. 119). Without a good command of these kinds of knowledge, the translator can never sense the beauty of the source text, let alone produce a proper version.

The second is positive aesthetic consciousness, which includes the translator's aesthetic sensation and perception, experience, viewpoint, reasoning, evaluation, taste, attitude, association, imagination, feeling, ideal, capability, and will, etc. It is the first activity when the aesthetic psychology enters the thinking stage and can help increase the translator's awareness of feeling beauty, appreciating beauty, exhibiting beauty, and creating beauty.

The third is the aesthetic capability. It refers to the translator's ability of discovering, sensing, evaluating, and appreciating beauty (Fang, 2004, pp. 303-304), and plays the functions of aesthetic information reception, transmission, storage, processing, transformation, and reproduction in translation. It is not only the unity of abstract thinking ability and imagery thinking ability, but also the unity of cognitive ability and creative ability. The translator's aesthetic ability is indispensable to the accumulation of his aesthetic experience. "Facing a quite fine original text, a translator without any aesthetic experience cannot produce intense aesthetic consciousness to make an effective use of his aesthetic functions when starting to translate even he possesses quite higher philological level as well as literacy accomplishment" (Liu, 2005, p. 227).

The fourth is a proper aesthetic attitude, which is, in fact, the translator's special state of the mind in his translation aestheticization. It determines whether or not the source text is beautiful and where the beauty lies.

The Main Psychological Elements in the Translator's Aestheticization

The translator's aestheticization is a very complex process in which "various psychological functions work jointly" (Fang, 2004, p. 303). Specifically, the following psychological elements may be involved.

Aesthetic Sensation and Perception

As the aesthetic subject, the translator must fulfill double tasks. First, he has to recognize and understand the beauty of the source text and then rack his brains for its reproduction and proper recreation in the target text. It means that the first psychological element involved is his sensation and perception. The difference between sensation and perception lies is that sensation is the reflection of the individual properties, while perception is the grasp of the complete image with all the properties integrated together (Teng, 1998, p. 50). The integrated image is not, however, a structure formed by simply piecing the sensation elements together, but it is influenced and restrained by various conditions, including experience, knowledge structure, interest, and hobby of the translator.

Aesthetic Imagination

According to Teng (1998, pp. 58-59), aesthetic imagination is divided into two types, i.e. perceptual imagination and creative imagination. Perceptual imagination, which is inseparable from the aesthetic object, usually occurs in general aesthetic activity, while creative imagination is the complete transformation, without the participation of the aesthetic object, of various visions which is recalled under the drive of human being's inner feelings. In creative imagination, the aesthetic object only works as a trigger. To the translator, both perceptual imagination and creative imagination are of great importance, as the beauty of the source text (i.e. the aesthetic object) is the result of a series of aesthetic psychological activities of the author through his aesthetic imagination (including association).

Aesthetic Feeling

Aesthetic feeling refers to the subjective experience and attitude of the aesthetic subject formed by self-introspecting and judging whether the aesthetic object can satisfy one's needs. It is the most

important, the most common, and, also, the most active psychological factor in a human being's aesthetic activity. Zhong Guoxia and Wang Xigui hold that aesthetic feeling is the impetus of aesthetic cognitive activity. "Without the participation of aesthetic feeling, the aesthetic cognition might lose its joviality, and even lead to sober-minded scientific cognition and judgment" (1989, p. 113).

Aesthetic Understanding

The translator's aesthetic understanding, i.e. the process of comprehending and grasping the participation of the aesthetic feeling, the essence of the beauty of the source text belongs to the category of text understanding and is also a rational cognitive activity. Generally, it can be divided into three levels. The first level is to distinguish reality from illusion. At this level, a distinction has to be made between the events, scenarios, and emotions in real life and those in works of art. For example, if a translator shows hatred to Wang Xifeng while reading *A Dream of Red Mansions*, he would not give an objective, just an overall comment about her, and would lose his control over his diction and describe her as an unpardonably wicked and intrigued woman. The second level is to understand the symbolic meaning of the source text, as well as its subject matter, allusions, writing techniques, skills, and order of arrangement, etc. The third level, also the highest level, is to understand the artistic ideorealm created in the source text. The translator's understanding of the artistic ideorealm is, through the grasp of specific images, to capture the feeling contained in the source text, as well as recognize the essence of social life reflected in it.

The General Mode of the Translator's Aesthetic Psychology

We have discussed the major psychological elements involved in the translator's aestheticization and learned that no element can play its function separately. How in the world do these elements work then? Here, we will have a tentative discussion of their complicated relationships, or, rather, the general mode of translator's aesthetic psychological process.

The Phases of the Translator's Aesthetic Psychological Process

Generally, the translator's aestheticization can be roughly divided into three phases. The first phase is aesthetic cognition. This phase is of vital importance to the successful occurrence of the translator's aestheticization, as it determines what beauty elements are to be processed in the translator's brain. In this sense, we can say that aesthetic cognition plays the role of a filter. Also, in this phase, the translator's aesthetic interest, aesthetic demand, aesthetic purpose, especially his aesthetic experience, will be involved. The second phase is aesthetic transformation. In the first phase, the translator may have captured in the source text the beauty elements that suit his aesthetic interest, aesthetic demand, etc, and may have constructed certain aesthetic images based on his aesthetic experience and imagination. However, the images are still only similar objective copies of the aesthetic images described in the source text. The real sense of beauty has not been produced yet. To get a real sense of beauty, the translator has to empathize the beauty elements or aesthetic images, reaching the unity of him and the beauty elements or aesthetic images, i.e., the translator and the beauty elements or aesthetic images mutually permeate each other, leading to his inner imitation of the emotional images of the source text and getting a satisfaction of certain sense of beauty. This is called aesthetic transformation. The third phase, also the last one, is aesthetic reproduction or aesthetic representation. In this phase, the translator has to internalize what he has gained from the source text. Thus, this phase involves the drawing of aesthetic information

from the translator's memory and finding the most suitable forms in the target language. The purpose of all the previous translation activities lies in, to a great extent, this phase.

A Tentative Comprehensive Mode of the Translator's Aesthetic Psychology
According to the findings of psychological research, when a human being exchanges information with the outside world, his psychological activity involves the governance of several systems, such as the sensation and perception system, motivational system, thinking system, memory system, monitoring system and integration system (Toates, 1986; Mook, 1987; Kosslyn & Rosenberg, 2004). The translator's aesthetic activity is also a process of exchanging information with the source text. Hence, seen from the macro perspective, the translator's aesthetic psychological process is nothing but a harmonious interplay among the psychological systems mentioned above. First, the translator's motivational system will produce a certain kind of motivation in the form of aesthetic need or demand to understand the source text and capture its beauty elements. With the push of the aesthetic need and demand, the sensation and perception system begins to sense the beauty elements with sense organs of sight and hearing (in interpretation). The information of the beauty elements will first be registered in the sensory memory (also called instantaneous memory). In this phase, some of the information is encoded and some is lost. The encoded information enters the short-term memory, waiting to be further processed by the translator's imagination, analysis, reason, and generalization, etc. In fact, this is the translator's aesthetic cognitive phase, and the translator's empathy is also involved. And at last, the processed information enters the long-term memory. Of course, the working of these psychological systems is governed and monitored by the integration system and further by the controlling system.

However, we find that the macro psychological process is too vague to be of practical use. For a deeper and a clearer understanding of the translator's aesthetic psychological process, we have to make a further exploration into its details. That is, we have to study the exact relationships between the micro psychological elements. In so doing, we have to understand how the various psychological elements work respectively on the beauty elements of the source text and how they are organized in a systematic way to accomplish the translator's aesthetic goals. We know that the translator's aesthetic activity begins with the cognition of beauty elements in the source text and his aesthetic sensation and perception acts as a filter. The elements, which can be filtered through, will enter the "black box" and be processed further. However, the translator's aesthetic sensation and perception is not something that can be done as one pleases. Generally, the translator has already set a clear aim before he sets out to translate. This aim constitutes the basic drive for his arduous aesthetic work in translation, which advances his aesthetic cognition of the source text to happen. After that, the translator further analyzes and handles in his brain the various beauty elements with the help of his existing knowledge deposited in his memory, leading to the formation of a series of aesthetic images by means of aesthetic association and imagination.

After understanding the beauty elements of the source text, the aesthetic psychological process enters the next step, i.e., encoding the beauty elements in a special psychological language and further depositing the beauty elements understood and encoded into memory system. However, the translator's aesthetic activity does not come to an end here. As the translator's real purpose of aestheticization is not for his own enjoyment, he has to continue his aesthetic psychological process by withdrawing the deposited beauty elements from memory and re-encoding them in the target language. In the whole process, aesthetic feeling is one of the most active factors among all the psychological elements. It functions in all aesthetic psychological activities, such as aesthetic cognition, aesthetic understanding,

aesthetic association, and aesthetic imagination, and, even, aesthetic memory. In fact, all the psychological elements involved are interrelated and interact on each other: "Sensation and perception, without the participation of imagination,…will become pure biological sensuous pleasure, like the animal's response to the signal; imagination, without the participation of feeling and understanding, will lose its impetus and norms, leading to irrational fancies; feeling, without the participation of understanding and imagination, will lose its model and carrier and become an vent of biological instinct desire; and understanding, without the participation of imagination and feeling, will lose subjective characteristics and vigor and become logical thinking in abstract conceptions" (Zhong & Wang, 1989, p. 120).

According to the above analysis, we may construct a tentative general aesthetic psychological mode of the translator in his translation as follows:
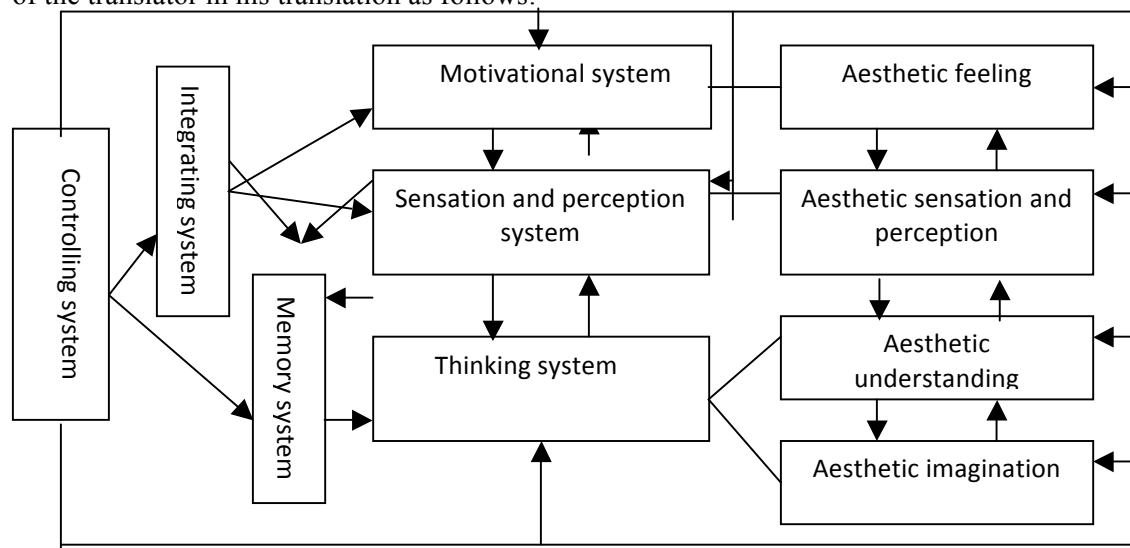
Figure 1. **The general aesthetic psychological mode of the translator**

The mode shows clearly that translation is not merely a very simple act as most people may think, as the translator has transplanted his own feelings and understandings into the source text. Therefore, the translated text can never be exactly the same with the source one. Moreover, every translator is an animated human being. Translators may have different literacy achievements, different cultural backgrounds, different attitudes towards life, etc., and the degrees of the roles the aesthetic psychological elements play in their aestheticization are different, as well. Therefore, different translators may show slight differences in their handling of the beauty elements of the source text, which gives a full explanation of why their translated texts may display different features, even when they make their attempts at the same source text.

Implications and Conclusion

Exploring the translator's psychological process is a systematic project. The aesthetic psychological mode described above is, of course, only a general one. It is not sufficient to reflect every detail of the aesthetic psychology of all the translators. Besides, the translator's psychological activities are far more than aestheticization. What's more, owing to its invisibleness, it is also a complex project. However, it is not impossible to make progress in this field as the science of psychology is developing very fast, and great

achievements have been made. In effect, many findings in the science of psychology have been applied in various aspects and great progress has been made. It is certainly possible to make a successful exploration of the translator's various psychological activities in translation. This effort will contribute a lot to the construction of an independent discipline of translation studies and also help people have a clearer understanding of what translation really is.

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Context in Translation: An Adaptation Theory Approach

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[Abstract] *This article uses the theoretical framework proposed by Adaptation Theory and advocates a process-oriented research of translation to investigate and describe the role of context in translation. For this purpose, it builds on the notions of context and contextual correlates in the Theory of Adaptation and moves on to explore the social, cultural, and linguistic context to which the translator's choice is subject. Based on such analysis, the paper redefines translation. and shows that an adaptation-theoretic view of translation processes may be more descriptive and, therefore, inspiring for translation criticism.*

[Keywords] *Adaptation Theory; context; translation process; choice making*

Introduction

Pragmatics and translation studies have coalesced to yield a fast-developing interdisciplinary field of research; due to its very nature, pragmatics probes into the use of language and interpretation of meaning in context. Over the last twenty years, pragma-translation studies, which focus on the notion of context, have greatly appealed to scholars of linguistics and translation studies, such as Hickey (1998) and Gutt (2000). While research on texts as units larger than sentences has a rich tradition in translation studies, the notion of context, its relation to text, and the role it plays in translation has received much less attention (House, 2006). In *Understanding Pragmatics*, Verschueren (1999) argues that pragmatics constitutes "a general functional perspective on language" with "meaningful functioning of language in actual use" as its object of investigation; it is important to keep in mind that meaning, rather than "a stable counterpart to linguistic form," is "dynamically generated in the process of using language" (pp. 8-11). Following his pragmatic exploration, this paper first reviews the conception of context in AT and intends to describe the phenomenon of translating and probe into the various factors from the angles provided by AT with an emphasis on the contextual correlates.

Theoretical Framework Review

Language use, as Verschueren (1999) argues, consists of "the continuous making of linguistic choices, consciously or unconsciously, for language-internal and/or language-external reasons" (pp. 55-56). To put it more explicitly, choices are made at every possible level of linguistic structure, both in producing and in interpreting utterances and with various degrees of consciousness. The choice- making rests not only on the linguistic forms but on the strategies for achieving the communicative goal.

Verschueren (1999) outlines three hierarchically related language properties: variability, negotiability, and adaptability. The three properties for the meaningful functioning of language are fundamentally inseparable, and their hierarchical ranking serves as a conceptual tool to understand pragmatic phenomena with adaptability as a key notion. Adaptability is "the property of language which enables human beings to make negotiable linguistic choices from a variable range of possibilities in such a way as to approach points of satisfaction for communicative needs" (pp. 58-63).

The notion of adaptability enables us to describe and explain language use from the four angles of contextual correlates, structural objects, dynamics of adaptability, and salience of the adaptation

processes, which are in line with the linguistic, social, and cultural elements involved in the dynamic process of translating. His contextual correlates of adaptability indicate that producer and interpreter take the central place in language use, and they make choices in physical, social, and mental worlds.

Remodeling the Process of Translation within AT

As a process-oriented research of translation, the paper aims to address the question "What do translators do when translating?" by explicating and explaining the translator's choices made in the contexts.

Contextual Correlates of Translating

Despite the vagueness of context and a wide range of potentially relevant contextual objects, we shall, on the basis of AT, sketch out the general picture of translating context. A few adjustments are made in Figure 1, which indicates that contextual correlates of translation include the translator, social context, cultural context, historical context, and linguistic context, which are to be discussed one by one.
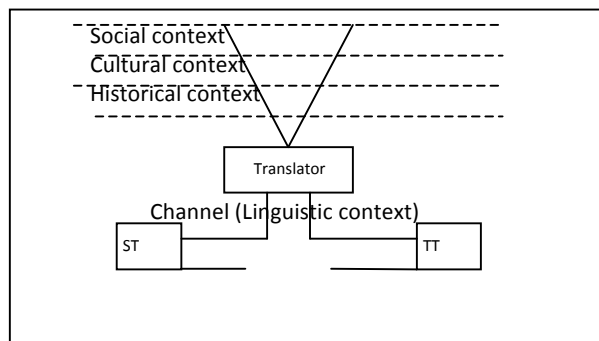
Figure 1. **Contextual Correlates of Translating**

Translation subjects. Translation subjects include ST writer, TT reader, translator, translation initiator, and editor. Out of all of them, ST writer and TT reader exert influences when the translator takes them into consideration. Consequently, they are termed as invisible subjects. The rest are visible subjects, but the translation initiator and editor's roles are played only in part of the process. We will focus on the role of the translator.

The translator's dominant role could be understood in two aspects: translating would be impossible without his involvement, and the quality and quantity of translation would vary hugely owing to his competence and values. A competent translator should, first and foremost, have a good mastery of the languages involved. However, this alone will not guarantee effective translating.

A translator's motivations and intention also affect his choice of texts to be translated and his strategies. In an age of turmoil and revolution, translators usually use translating as a means to fulfill their political ideal and ambition. Then, the ideological content will be the main norm in the selection of the works to be translated, evidence of which can be found in Liang Qichao, Lu Xun, and Ba Jin. In the stable and open era, the ideological content will generally be overwhelmed by the aesthetic and artistic values.

We now consider the translator's role as a mediator between two cultures and as a regulator of the conflicting factors that are necessarily induced when two cultural systems are brought together. However, the translator's domination does not imply that she or he could ignore ST and make random changes. Such "pseudotranslation" (Bassnett & Lefevere, 2001, pp. 27-28) is clearly beyond our scope of research.

Then, someone might disagree by asking if it is paradoxical to assert the translator's dominating role on one side and deny his right on the other. This leads us to the extent of translator's right, the key to which lies in the translator's awareness of other contextual correlates. The translator is merely one factor in translating, and other aspects of contextual correlates constitute a set of parameters to which the translator in subject.

Social context. The translator makes his choice in a dynamic social context. In fact, at the very beginning, an choice has to be made as to "what to be translated," which often reflects the social factors. Xie and Zha (2000) find that the social context has a strong bearing on fiction translation in the 20th century China, and, in most instances, fiction translation is used "to maintain and reinforce ideology."

The politics of translation, as Fei (2005, pp. 63-64) contends, might be understood as the power relations, visible or concealed, in the conflicting and mingling process of two cultures. Its subjective elements include translator's competence, gender and identity, and manipulation strategy, whereas the objective elements are related to patronage. Lefevere (2004, p. 7) defines patronage as "the powers (persons or institutions) which can further or hinder the reading, writing and rewriting of literature." The patrons are those who commission a translation, publish it, and see to it that it is distributed. If translation does not stay within the perimeters what is acceptable as defined by the patron, the chances are that their translation will either not reach the audience they want it to reach or that it will, at best, reach that audience in a circuitous manner.

Another important parameter is ideology. The exercise of ideology in translation is as old as the history of translation itself. According to Fawcett (1998, pp. 106-107), "throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation." According to Bassnett & Lefevere (2001, p. 48), ideology can be understood as "the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts." Ideological elements can be determined within a text itself, either at the lexical level or the grammatical level. They may be more or less obvious in texts, depending on the topic of a text, its genre, and communicative purposes. The ideology of translation resides not simply in the text translated, but in the stance of the translator, and in its relevance to the readers.

Generally speaking, economical factors were much less taken into consideration in past translation studies. With the publishing industry getting more commercial, translated publications have become a kind of merchandise. In such a premise, publishing as an industry must take the economical factor into account while deciding whether or not to publish a given translation.

Cultural context. It has for centuries been taken for granted that translation merely takes place between languages, as is defined in *Encyclopedia Britannica*: "translation, the act or process of rendering what is expressed in one language or set of symbols by means of another language or set of symbols" (Hornby, 2001, p. 39). Since the "cultural turn" in translation studies in early 1990s, cultural context has come into the spotlight of translation researchers with much enthusiasm.

No text can be totally free from cultural context. To determine the meaning of words, the translator must look at both the linguistic context and cultural context. A case in point is the translation of the novel *Presumed Innocent* into《假设的无辜者》(jia she de wu gu zhe). Such translation betrays the innocence of the translator because he may have not realized that the title originates from a legal term "presumption of innocence" meaning "the indictment against any person is not evidence of guilt. The law does not require

a person to prove his innocence or produce any evidence at all whereas the Government has the burden of proving a person guilty beyond a reasonable doubt and if it fails to do so the person is not guilty."

Generally speaking, translation studies in a cross cultural context is a significant breakthrough, opening a larger and broader field of investigation. However, this shall not lead us to another extreme, as Mona Baker (1998, p. 17) warns that many scholars have now adopted a "cultural perspective…a dangerously fashionable word that almost substitutes for rigor and coherence." Linguistic correlates are the media of translation, which need our consistent attention.

Historical context. Different requirements are placed on translation at different historical stages. This can be well illustrated by the three booming epochs of translation in China: Buddhist translation from East Han to Song dynasty, science translation in Ming and Qing dynasties, and technological and fiction translation from the Opium War to the May 4th Movement. All these translating activities came out of the historical necessity. The openness of a country at a given historical stage, also, has some bearing on the choice of translation. For example, the passion and fervency in translating Byron in the 1920s is mostly due to the fact that his spirit of revolution is what the time needed, not aesthetic reasons. The half century after the liberation witnessed the influence of historical context on the translation in China. Amid the Cultural Revolution, only a small amount of translation was done; despite the number, translation was manipulated to reinforce ideological education. Things changed after 1978.

Finally, the historical context lies in the evolution of language and society. As we know, translation involves two languages and two different societies, usually of different times. So, problems arise in choosing the appropriate linguistic item, and this is actually what Si Guo, a famous Chinese translator, runs into in translating *David Copperfield*. He said "ring" in English could be either "pulled" or "pressed," but was there an electric bell in Dickens' times? Was it "pulled" with a string? Though a small problem, it still needs the translator's investigation into the historical context of ST (Jin & Huang 1998, pp. 42-57).

Linguistic context. Most words have basic meanings. Once a word appears in a text, it takes on an expanded meaning generated by contextual progression of the text. At times, the projected meanings certainly transcend the limitations of the dictionary definition and are difficult to capture. For instance, in translating the word "good" into Chinese, "好(hao)" cannot function as a forever appropriate translation. The translator has to look at the company a word keeps so as to decide which meaning is to be activated in the specific context.

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Words have the potential of expanding the boundaries of their lexical meanings and the dynamics of semantic possibilities through their specific context. The translator's first and foremost concern must be the continuous involvement in experiencing and defining the boundaries of meanings and associations surrounding each word. That activity happens both in SL and TL. In conclusion, the linguistic context may help the translator to resolve ambiguity, provide referents for words like "this" and "then," and supply information that makes sense of elliptical utterances.

Structural Objects of Translating

From the perspective of AT, linguistic choice-making operates at all possible levels of linguistic structure that involve variability of any kind. We shall explore the structural objects from the sound level, syntactic level and stylistic level. At the sound level, people will easily recall the typical features of spoken discourse, say intonation, stress, etc. However, in translation, I will concentrate on the intonation and rhythm. The translation of intonation in written texts poses a serious question, but the linguistic context might provide some cues.

> *E.g. 1 "唉，天可真凉了——"（这了字念得很高，拖得很长。）*
>
> *("Ai, tian ke zhen liang le－" (Zhe liao zi nian de hen gao, tuo de hen chang.)*
>
> "可不是么？一层秋雨一层凉了！"北方人念阵字，总老象是层字，平平仄仄起来，这念错的歧韵，倒来得正好。（郁达夫 《故都的秋》）
>
> *("Ke bu shi me? Yi ceng qiu yu yi ceng liang le!" Bei fang ren nian zhen zi, zong xiang shi ceng zi, ping ping ze ze qi lai, zhe nian cuo de qi yun, dao lai de zheng hao.) (Yu Dafu Gu Du De Qiu)*
>
> *"Yes, it's getting cool really…" with the last word raised to a high pitch and long-drawn-out.*
>
> *"Yes, isn't it? 'A spatter of autumn rain, a spell of cool' as the saying goes, you know." In a Northerner's accents, the character for "spatter" and "spell" often sound not unlike the character for "layer." Judging by the tonal patterns in classical Chinese prosody, this mispronunciation seems to come quite appropriately (Yu Dafu Autumn in the Old Capital).*

It is quite difficult for one to feel the leisurely drawl of "唉，天可真凉了(ai, tian ke zhen liang le)" in isolation, but the following brackets will guarantee that readers feel as if they are there. "一层秋雨一层凉(yi ceng qiu yu yi ceng liang)" has kind of rhythm in it, and in the translation, we can see that both letters "spatter" and "spell" for "层 (ceng)" starts with the "sp-," thus reproducing the alliteration in the speech.

Syntactically speaking, the differences between Chinese and English are so huge that the translator has to think carefully in making linguistic choices.

> *E. g. 2 "像花而不是花的那一种落蕊，早晨起来，会铺的满地都是。(郁达夫 《故都的秋》)*
>
> *(Xiang hua er bu shi hua de na yi zhong luo rui, zao chen qi lai, hui pu de man di dou shi)" (Yu Dafu Gu Du De Qiu).*
>
> *You get up in the early morning to find the ground carpeted all over with their fallen petals, which still have something of the look of flowers, though actually not flowers any longer (Yu Dafu Autumn in the Old Capital).*

"像花而不是花的那一种落蕊 (xiang hua er bu shi hua de luo rui)" is the topic of the sentence, but does not agree with the covert subject of '早晨起来 (zao chen qi lai)," which is a man. So, when rendered into English, the sentence order has to be re-sequenced and the subject be added to comply with English syntax. Moreover, the topic in Chinese is rendered into an attributive clause.

Style is interpreted as "the way in which language is used in a given context, by a given person, for a given purpose and so on" (Leech & Short, 1981, p. 10). According to Verschueren, style is "to describe variability along dimensions of formality and informality, from casual or colloquial speech to highly formal uses" (1999, p. 120). All languages are amenable to variable stylistic use.

E.g. 3 "You couldn't expect her to throw arms round'ee, an' to kiss and coll'ee all at once" (T. Hardy Tess of the d'Urberbilles).

"怎么，她哪能一下就把你抱上锅，撮上炕的哪？" (哈代《德伯家的苔丝》)

("Zen me, ta na neng yi xia zi jiu ba ni bao shang guo, cuo shang kang de na?") (Ha Dai De Bo Jia De Tai Si)

Tess' mother speaks with a Wessex dialect, and Zhang's translation attempts to adapt to the stylistic and local color by using the a local Chinese dialect to indicate warm welcome. Yet, Sun (2003) voiced different opinions that such adaptation might cause cultural misunderstandings. He proposes the translation of "你总不能指望她一下子就抱着你又亲又啃吧？ (ni you bu neng zhi wang ta yi xia zi jiu bao zhe ni you yin you ken ba)," which keeps the informal style but, regretfully, loses the local color.

Redefining Translating

The translator makes choices from a range of linguistic levels to produce the translation in accordance with general language principles. Choices at one level are sometimes co-adaptable with those at another. For example, in translating the "一层秋雨一层凉(yi ceng qiu yu yi ceng liang)," not only the rhythm must be taken in to account, but the choice for appropriate word for "层(ceng)" at the lexical level and the sentence structure at the syntactic level.   More frequently sacrifices have to be made.

From the perspective of AT, translating consists of continuous choice-making of linguistic items, consciously or unconsciously, for language-internal and/or -external reasons. Then, we may find it natural and reasonable to redefine translating: translating is a dynamic communicative process in which the translator makes continuous choices of linguistic items, consciously or unconsciously, to adapt to a set of parameters in a cross-cultural, historical context.

Conclusion

In the paper, we explored the context and contextual correlates in translation from the perspective of AT and redefined translating. A translator's choice among many linguistic possibilities is adaptation-driven. That is, the translator not only adapts his linguistic choices to the context, but exploits contextual factors to satisfy the communicative needs. Every act of translating involves first recognizing potential options, then selecting the one best adapted to the particular context and considering how well they fit the macro context. On one hand, his decision depends on the linguistic context, as H. Weinrich (1996, p. 23) observed: "A wide range of associations can be suggested by a word in isolation, but not by a word in a text. The context determines the meaning. Words qualify each other and are mutually limiting, and the more so if the context is complete." On the other, the macro context plays a critical role in determining the translator's choice. In the words of G. Mounin (1967, p.6), "translation is primarily and universally a linguistic operation," but, yet, "it is never solely and exclusively a linguistic operation." Every translation project is a balancing process achieved by constructing a target text under the constant restraint of a source text.

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On Ethical Accountabilities of Translation Participants: Some Reflections on a Plagiarized Translation

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[Abstract] The author first points out that the English-Chinese version of Francis Bacon's Essays, published by China Translation & Publishing Corporation in 2008, is actually a plagiarized translation. Then, by drawing on the research results in translation ethics, the author discusses the corresponding accountabilities of all the participants in translating, namely, operational ethics, managerial ethics, and critical ethics, in the hope that plagiarism, as discussed in the article, shall be eradicated in future.

[Keywords] translation participants; operational ethics; managerial ethics; critical ethics

Introduction

The author has often heard discussions about the current translation market in China, saying that there are a lot of defective, translated works and even many plagiarized ones. As a translation teacher and part-time translator, the author often reads translated works, some of which are really of poor quality. Lately, the author was "lucky" enough to buy a plagiarized translation. Out of the need of research, the author bought five Chinese versions of Francis Bacon's *Essays*, which are all published by licensed and renowned publishing houses in China. By comparing these versions, the author discovered by chance that two of them were strikingly similar to each other: one published by China Translation and Publishing Corporation in 2008 and translated by Ding Dagang (mentioned as the Ding version below); the other was published by the Commercial Press in 2006 and translated by Shui Tiantong (mentioned as the Shui version below). On the copyright page, one can see the Ding version had its first edition in January 2008, while the Shui version had its first edition in June 1958 and its second edition in July 1983. In order to ascertain whether it is a fact or not, the author compared the two versions essay by essay.

The comparison showed that the Ding version, except for occasional replacement, addition, or omission of a few Chinese characters or punctuation marks and rearrangement of some paragraphs, is literally a copy of the Shui version. For example, linguistically speaking, the Shui version is characterized by the use of the character "底" (di) as the auxiliary particle of the possessive case, whereas in the Ding version, all the places in which "底" (di) is used are refilled with the character "的" (de). Other occasions involving the replacement of characters include the substitution of "好象" (hao xiang) and "看做" (kan zuo) in the Shui version for "好像" (hao xiang) and "看作" (kan zuo) in the Ding version, while occasions involving the addition or omission of characters are mainly found in the choice of characters in individual proper names, such as "蒙泰涅" (meng tai nie), "攸立西斯" (you li xi si) and "攸诺" (you nuo) in the Shui version replaced with "蒙田" (meng tian), "尤利西斯" (you li xi si) and "朱诺" (zhu nuo), respectively. After ascertaining the plagiarized identity of the Ding version, the author sent an email (the address is available in the Ding version) to the publishing house and reported the case. No reply was received. Then, I made a comment on the online forum operated by the website from which I bought the Ding version, hoping that more readers would stop buying it and, thus, boycott such an unethical practice.

Then, why is the practice of plagiarizing so hard to die out? Perhaps many people would immediately point the finger at the translator, thinking that it is the result of the translator's failure to observe moral

rules. The author thinks, however, this phenomenon is not merely the translator's fault; rather, all the participants involved in the translation process should be blamed for it. In other words, the translator is not the only participant in a particular translation activity. According to the functional theories of translation (Munday, 2001), interlingual translation is described as "translational action from a source text" and as a communicative process involving a series of roles and players: the initiator (the company or individual who needs the translation), the commissioner (the individual who contacts the translator), the ST producer (the individual within the company who writes the ST but not necessarily always involved in the TT production), the TT producer (the translator), the TT user (the person who uses the TT) and the TT receiver (the final recipient of the TT). These players each have their own specific primary and secondary goals (p. 77). Each should shoulder corresponding ethical accountabilities. Violation of ethical norms by any of those participants would bring about negative results. The author holds that the plagiarized translation, a specific realization of such negative results, is caused by the failure to comply with corresponding ethical norms of three corresponding participants, namely the translator, the patron, and the reader.

The Translator and Operational Ethics

Operational ethics (Yang & Zeng, 2010) have the translator or the TT producer as the core participant. These ethics mainly involve the norms and accountabilities the translator should comply with and shoulder in the course of translation. The translator is the core subject of the translation activity. He is responsible for the other participants, including the initiator, the patron, the original author, the target readers, and the two cultures in question (p. 76).

The process of translation is just like a chain of links. The first link is the initiator, who may be an individual, a particular group or a certain institution. It determines who will be the translator and stipulates what the task is for, when and where the translation is to be used, by what means it is to be disseminated, and what functions the translation is to serve (Fang, 2004, p.73). The typical representative of group or institutional initiators is the publishing house. As for the case discussed in this article, the initiator and the patron is the same, that is, China Translation and Publishing Corporation. Generally speaking, publishing houses usually cooperate with certain translators on a regular basis. They maintain a kind of trustworthy partnership with translators, which requires the translator to obey corresponding ethical rules.

In other words, translators are expected to be loyal, responsible, and punctual in completing particular tasks. They should not perform their duties in perfunctory ways, such as copying, scrambling, and plagiarizing. Unfortunately, however, in practice there are often occurrences of plagiarized translations. Some scholars think that one important cause is that payment is too low and that is hard to motivate translators to do their jobs more seriously and conscientiously. In this respect, the author holds that it is true that the translator mostly gets a lower payment than they deserve. However, another fact is that the translators know how they will be paid. If they don't think the payment is desirable, they are completely free to refuse the task. However, once they take up the job, they should do their best to complete it as satisfactorily as possible. Moreover, to those who have produced the translation(s) of a particular original, the plagiarizing translator has also violated the operational ethics.

Take China as an example. With the development of society, many well-known foreign works have more than one Chinese version. Under such circumstances, when the translator is assigned the task of translating a particular foreign work, the first thing he should do is to collect as many of the existing

versions as possible so that he can refer to them in the course of comprehending the original and constructing the translation. As is known to us, referring to the existing versions is quite common, but how to take them as reference is what matters. If the translator resorts to other versions during the course of comprehension, it can help him solve the problem of understanding. If he does so during the course of expression, it can help smooth the awkwardness in diction. The reference in the latter case is supposed to learn how to convey certain ideas, not mechanically copying specific expressions. In addition, if the translator has indeed referred to previous versions, he should state it clearly in such paratexts as preface, annotations, and postscripts and give special thanks to the previous translators. A case in point. In the preface of the Chinese version of *Moll Flanders,* published by Yilin Press in 2003; the translator Guo Jianzhong made a statement as follows:

> *"While translating, I referred to the version of Liang Yuchun published by People's Literature Publishing House in 1958. According to the Notes on Publication, Liang Yuchun's version (with a Chinese title literally meaning "The Autobiography of a Prostitute") was published by Beixin Press in 1931. In 1958, it was republished after Wang Zhongying made some modifications. Liang Yuchun and Wang Zhongying were both eminent translators. I want to take this opportunity to show my respect and gratitude to them. Liang's version is very good except that its linguistic expressions sound somewhat out of date to the modern readers. By the way, for some reason or another, Liang Yuchun did not translate the Author's Preface." (Guo, 2003, p.11)*

As quoted above, Guo Jianzhong gave a detailed introduction of the previous version he had referred to, expressed his gratitude to the previous translator, and made some impartial comment on Liang's version. What Guo did is what the author wants to advocate here: the translator should be responsible for not only the initiator, but also the previous translators.

To sum up, the occurrence of plagiarized translations has primarily resulted from the translator's failure to be responsible for the initiator, the patron, and other participants, including the previous translators of the same original. In other words, the translator of a plagiarized translation has failed to comply with corresponding operational ethics.

The Patron and Managerial Ethics

Managerial ethics (Yang & Zeng, 2010) refer to various ethical relationships between the translator and the parties who regulate, monitor, and serve the translator, which include patron ethics and industrial management ethics. Ethical norms involve a kind of interpersonal relationship, so responsibilities are also mutual. If the translator is responsible for the patron and industrial management, then it is also true the other way round (pp. 75-76).

As for the patron, what the article refers to is mainly the publishing houses that publish the translation. They select the translator and edit the translation. They are responsible for the quality of the translation. However, nowadays some publishing houses are eager to make profits, and the editors are not well qualified or very irresponsible. After they decide on a marketable original, they are hasty in selecting the translator, while being perfunctory in proofreading the translation and controlling its quality. This has both consciously and unconsciously helped the occurrence of plagiarism in translation.

The publishing house of the plagiarizing translation (Ding, 2008) involved in this article is China Translation and Publishing Corporation (abbreviated to CTPC below). Its self-evaluation is "with nation-class resources in translation and publishing strength" (*Notes on Publication*). *The Essays* is one of

the bilingual serial readings titled "*A Must List of Literary Books Selected in Accordance with the New Chinese Curriculum*" the corporation had specially compiled and promoted. Its target readers are middle school students and English learners. In the *Notes on Publication* before the contents, the publisher mentions that good quality is one of the characteristics of this series of readings, saying "translations are excellent" (Ding, 2008). The word "excellent" is used to describe a plagiarized translation, and it sounds really ironical. Admittedly, the publishing house has a good wish, and it has, indeed, worked hard to achieve its ideals. Unfortunately, it has failed to perform its duty in controlling the quality of the translation, which is the most crucial and essential step in publication. CTPC is a well-known publishing house nationwide. So, the author would rather believe that the publisher has not colluded with the translator in the publication of such a plagiarized translation. Instead, it is just because the publisher has neglected its duty. To be specific, the editor in charge of this translation should be really charged with the guilt.

In fact, the editor in charge of the translation is also an important participant in the process of translation in the broadest sense. During the course of supervising the publication of a particular translation, he or she should try to familiarize himself or herself with the original and the existing versions in the target language. While proofreading the translation, the editor should take certain measures, such as sampling a comparison between the version to be published and those versions already existing to eliminate plagiarism. If this step could be strictly taken, the publisher would be a qualified gatekeeper in the translation field. It is, thus, believed that no translator would dare to plagiarize any more in future. Therefore, it is very necessary for the publishing house, in particular those big and famous ones, to lay great emphasis on the cultivation of high-quality editors so that they can consolidate their implementation of corresponding ethical responsibilities. The publishing house should not only tell the readers that it has done a good job, but rather take real actions to stop the unhealthy tendency and to guarantee the quality of publications.

Apart from the accountabilities of the patron, the industrial management departments should also do what they should do, that is, to make feasible industrial regulations. Up to now, China has not established any administrative agencies for translation industry in the true sense. Nevertheless, in recent years, as a result of the joint effort of Translators Association of China (TAC) and other departments, the translation industry has made some progress in management. For example, from December 2003 on, entrusted by the State Department of Human Resources and Social Security, the China Foreign Languages Publishing and Distribution Administration started to be in charge of the implementation of China Accreditation Test for Translators and Interpreters (CATTI), thus paving the way for the establishment of practitioner qualification system in the translation industry. Another case in point. The Translation Services Committee of TAC and China Association for Standardization (CAS) jointly compiled the first batch of national standards in the translation field, including *Specification for Translation Service Part 1: Translation* and *Target Text Quality Requirements for Translation Services*, which were published in November 2003 and June 2005, respectively. This is an important step taken by the translation industry of China in translation quality control toward standardized management. However, in the face of a tremendous translation market, these efforts have not yet exerted any real effect in supervision and management.

Under such circumstance, some scholars note that the recurrence of plagiarism in translation has been closely related to "the lack of professional supervision and penalty system." "Few professionals would like to play the discloser. Even if occasionally the phenomenon is disclosed by readers, the

plagiarizer and the publisher would not suffer any loss and the plagiarized book is still on sale. The cost of plagiarism is very low, but the profit is very high and there is no risk. Of course, it is very hard to die out" (Liu, 2011). Therefore, if we want to eliminate translation plagiarism, the administration of the translation industry should shoulder corresponding ethical responsibilities just as the translator and the publisher do: strengthening the communication and cooperation with decision-making government departments, promoting the establishment and perfection of laws and regulations aiming to protect the translator's rights and interests, and taking effective measures to ensure the implementation of those laws and regulations so as to help the healthy and orderly development of translation cause.

The Reader and Critical Ethics

Critical ethics (Yang & Zeng, 2010) refer to ethical relationships between those who criticize and those who are criticized. Roughly speaking, the subject of translation criticism includes editors in charge of translation publication, common readers, professional readers, peer translators, etc. (pp. 76-77). In the previous part, the responsibilities the editor in charge of translation publication have been discussed, so in the following part the focus will be on the responsibilities the other types of translation criticism subjects should shoulder.

As far as common readers are concerned, most of them are not familiar with the original or they do not care much about it. As a result, they are less likely to notice the phenomenon of plagiarism. On the contrary, professional readers and peer translators mostly have adequate knowledge of the language and culture concerning the original. While reading the translation, they are more likely to compare the translation with the original and, thus, more easily recognize the plagiarized translation. As the consumer of translated works, both common and professional readers are entitled to assume corresponding supervising responsibilities. Once a plagiarized work is spotted, readers may make full use of the advanced network media to disclose it, as the author mentioned at the very beginning of this article. In some cases, one can also resort to legal means to settle the problem so as to help shape a healthy environment for translation criticism.

There have been successful lawsuits that set good examples for future cases. For instance, in December 2009, Beijing Haidian District People's Court settled the case of the famous translator Wang Ganqing, charging Chinese Drama Press with its infringement of Wang's intellectual property rights. It was finally proved that the Chinese translation of *Cuore,* published by Chinese Drama Press, had been a pirated book of Wang's version. The court's final judgment was that the Chinese Drama Press should immediately stop publishing the book in question and pay Wang Ganqing 32 thousand yuan as compensation (Zou, 2009).

In addition to what has been discussed above, some scholars think if we want to effectively curb the unhealthy trend of plagiarism, it is also necessary for the copyright administrative agency to authorize some intermediate organizations, like translators associations or translation companies. At the same time, authoritative bodies for the accreditation of plagiarism should also be established and provide paid services for those who apply for accrediting whether a particular translation is plagiarized or not (Li, 2009). On this point, the author fully agrees with these scholars but hopes that the accreditation agency would be the last means to resort to. If all the above-mentioned participants, the translator, the publishing house, the industrial administration and the reader, can be more aware of their own responsibilities and play a better role in a more serious attitude, it is believed that the charm of translation itself will sure make everyone involved in the process enjoy glory and great fun brought about by its creativity.

Conclusion

As is known to us, in every class and every profession, there exist ethics. There is no exception to translation. As a profession, translation cannot live without ethics. Translation ethics are moral rules and standards that must be obeyed by all the participants involved in this social activity. In a nutshell, the translator, the core translation subject, should follow operational ethics, assuming corresponding responsibilities when dealing with the initiator, the patron, the original author, the previous translator(s), and the readers. In turn, the other translation subjects, the initiator, the patron, the managers in the translation industry, etc., should observe managerial ethics that require them to be responsible for the translator and other participants. Equally important, during the course of the translation's dissemination, readers of all kinds are also expected to comply with critical ethics. While praising and publicizing excellent translated works, they should keep a more vigilant guard over plagiarizing and all poor-quality translations in the hope of making contributions to the purification of translation market. All in all, only when all the translation participants shoulder their corresponding ethical accountabilities can the translation cause develop in a healthy and orderly way.

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A Study on the Relevance of Register Variables to Textual Coherence Reconstruction – A Case Study Based on E-C Translations of the Initial Utterance of *Pride and Prejudice*

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[Abstract] *It is evident that great importance should be attached to the relevance of register variables (RVs) – linguistic contextual parameters – to textual coherence reconstruction (TCR). Also, there is a need to investigate the impact of interior mechanism of RVs on TCR benefits the revelation of the function of RVs and to take into account the function of RVs in the framework of TCR can help construe the interacting mechanism of RVs with TCR. Therefore, one of the root causes leading to the realization of TCR is to be brought to light.*

[Keywords] *textual translation; RVs; TCR; contextual parameters*

Introduction

Translating is an act of textual coherence reconstruction (TCR), which is first regarded as a linguistic activity and then as a cultural one. This is an established fact. Translating, as an act of TCR, should start with text and end in text. Commencing from the textual perspective, therefore, is a rudimentary option for translating. Any text, however, closely relates itself to contextual parameters—register variables (RVs). The former and the latter interact well with each other, for sure. RVs play an important role in reconstructing coherent texts during which functions of RVs are demonstrated. In fact, RVs conceive characteristics of a certain interior mechanism in which TCR is affected. A text changes in form and function when change of RVs happens. If we want to grasp the regularity of this change, how RVs are categorized should be considered. Categorization of RVs aims at explaining what people do with language. When we observe linguistic activities occurring in different situations, we find that there are various disparities in linguistic types, which are selected as they are fit for different situations (Halliday, 1978).

The way to select them is based upon such an embodiment that linguistic system mainly presents three forms at the semantic level, and decisive factors in textual circumstances are categorized into three kinds: *field*, *tenor,* and *mode*, which possibly urge one to put situations, text, and meaning into account. Just as has been stated above, RVs directly involve themselves in textual construction or reconstruction and, finally, constitute the main contents of a text. Halliday and Hasan drew a conclusion about the functions of the three contextual parameters of language: *field* in a text refers to what happens; *tenor* in a text is referred to as the people involved, and *mode* means that a certain part of the language functions. They are naturally the embodiments of ideology, inter-personality, and inter-textual function. *Field* is closely related to ideological function and substantiated through transitivity; *tenor* is intensely relevant to function of inter-personality and manifested through modality and represented by some evaluative word; *mode* is inseparable from textual function and shown with the help of theme, informative structure, and cohesive devices. "The close link between the lexico-grammatical patterns and meta-functions means that

the analysis of patterns of transitivity, modality, thematic structure and cohesion in a text reveals how the meta-functions are working and how the text 'means'" (Eggins, 1994, p. 84).

"*Field* is a social activity consisting of a text, and subject matter is its specific performance; *tenor* is a collection of role relations between those participants, and formality is its most glaring example; *mode* refers to the length of frequency or wavelength and colloquial or written language is its variant" (Hu, 2005, p.46). These views show that RVs, as linguistic contextual parameters, are most directly connected with the three meta-functions in the semantic system. The relevance, consisting of RVs and three meta-functions in the semantic system, after all, is represented in terms of the textual feature—coherence. Hence, RVs can represent the functions of TT. In TCR, RVs in TT not only produce immediate impact on the embodiment of the function of TT semantic system, but also on the basic structure of TT semantic system. In this sense, to say that RVs and TCR are closely interrelated is strongly motivated.

A Case Study Based on Translating

Apparently, TCR differs from textual construction, which is equal to activating the solidified linguistic message and properly restructuring it in TL in terms of the message provided by SL and, finally, establishing a linguistic structure—text. Because of this, translating must appropriately tackle problems relevant to such linguistic contextual parameters as RVs. As long as it is integrated, a text is bound to comprise RVs reflected by a textual feature—coherence. Accordingly, those which can be called a linguistic structure with such a feature must be coherent. Based on the presupposition of the relation prompted or restrained by RVs and TCR, the important functions of RVs are shown: "(1) The embodiment of RVs appears to be implicit in TCR but plays a key role; (2) In translating, it is all these variables that constitute the energy that help facilitate or constrain TCR; (3) linguistic contextual parameters interweave reciprocally, which is indispensable for TCR" (Li, 2013, p.157)

Based on a case study of the initial utterance of Chapter One in *Pride and Prejudice* by J. Austen and on the observation, comparison, analysis and explication of RVs, the relevant feature of these elements to TCR is inspected. Let us have a look at the initial utterance of the book.

> *It is a truth universally acknowledged, that a single man in possession of a good fortune*
> *must be in want of a wife (Austen, 1992, p.3).*

It is not difficult to judge that the original conspicuously contains three linguistic contextual parameters:

- *Field* – a bachelor who is rich enough surely wants to get married, which is a necessary motivation in terms of which marriage occurs;

- *Tenor* – reflection of a relational aggregation among people at different social strata who are rich enough to get married;

- *Mode* – a way of expression in written form (It first indicates "repressive tune" and then "rising tune." Modulations are clear, and a feature of solemnity and harmony is remarkable).

Here are three E-C translations of it. By observing the RVs, we know that the author intends to reveal their function through inspecting, analyzing, and explicating both ST and TT. The following are three selected Chinese versions:

> *Version I*:
> 单身男人一旦有了钱财，必定要娶妻觅偶，这是一个举世公认的真理 *[dan shen*
> *nan ren yi dan you le qian cai, bi ding yao qu qi mi ou, zhe shi yi ge ju shi gong ren de*
> *zhen li (Luo, 2007, p. 1)].*

Version II:

凡是有财产的单身汉，必定需要娶位太太，这已经成了一条举世公认的真理 [fan shi you cai chan de dan shen han, bi ding xu yao qu wei tai tai, zhe yi jing cheng le yi tiao ju shi gong ren de zhen li (Wang, 1955, p. 1)].

Version III:

饶有家资的单身男子必定想要娶妻室，这是举世公认的真情实理 [rao you jia zi de dan shen nan zi bi ding xiang yao qu qi shi, zhe shi ju shi gong ren de zhen qing shi li (Zhang, & Zhang, 1993, p. 1)].

Through observing the three versions above, RVs in ST are found not to be represented in TT entirely:

- *Field* – Rich bachelors are sure to get married (the topic remains unchanged; i.e.,TT still incarnates the message contained in ST).

- *Tenor* – To whom TT refers is still those people at different social strata who want to get married (the role relation conceived in TT remains the same).

- *Mode* – TT's message is incarnated in written form, but with the structure of theme-rhyme being broken down, the result is that its solemnity becomes excessive and the original harmony ceases all of a sudden.

So, the order of the informative structure – part of mode – has obviously changed. When informative structure changes, the mode changes subtly, and ST contextual configuration disappears with it. A careless Chinese reader may possibly fail to notice this.

Through the above comparison or contrast, ST and TT do not appear the same in structural order. A certain parameter in RVs thus shifts subtly, which causes change of the contextual configuration of ST. When the text is structured, variation of linguistic contextual parameters forms a situation in which TT fails to correspond with ST in coherence, and, thus, the original textual function appears no more in TT. So, the previous three versions can hardly satiate transformation of the RVs of ST into TT. As a result, the real schemata of the original fail to be represented in TT.

Theoretical Exploration

All the linguistic activities by the human beings, which refer to language application involved in language users, are bound to take place in a certain context. In different contexts where language is used, constant changes of language occur, which are usually studied and described in the way of RVs. Users and use of language are two major variables causing the change of language. "'Language user" is the primary parameter in describing register; following it is "language use"' (Fawcett, 1997, p. 77). "Halliday defines register as 'variety of use,' i.e. 'register,' referring to functional variety of language. The so-called functional variety means the form of linguistic changes brought about by the changes of context of situation" (Hu, 2005, pp. 273-274). People habitually describe the changes in which language is used in terms of contextual parameters – RVs. Thus, it is necessary to have knowledge of the contents of RVs: *field,* referring to the topic and situation by which people communicate; *tenor,* indicative of one social role relation to another, i.e. personal tone and aim of linguistic activity, i.e. functional tone; *mode,* meaning the medium or channel within which linguistic activities are carried out. They can be colloquial or written and grammatical devices; lexical cohesion and logical conjunctions are the main tools by means of which they are expressed and embodied.

To help predict a linguistic structure is the basic function of contextual parameters. It means that to predict a text may be conducted in light of context, that is, to forecast the structure within which the meaning or textual structure in a specific context can be exchanged through lexical or grammatical types, whereas context in which a text is produced can be forecast in terms of RVs. So far as translating is concerned, the functional feature of the latter is more conspicuous. All RVs can, thus, incarnate functional features of their own. They work with each other, appear in concrete forms in substantial communicative situations, and, thus, provide contextual configuration for each concrete linguistic activity. This means that RVs, like *field*, *tenor,* and *mode,* restrain the ideological, interpersonal, and textual functions of language, and contextual parameters – RVs – play co-functions, helping the speaker to understand and select or restrain the speaker from understanding and selecting words or semantic structures. This relation shows that there is intrinsic logical relevance of RVs to TCR.

Textual translating is a linguistic phenomenon and is restrained by a specific context. In the process, the means of grammar, the lexical cohesion, and the logical conjunctions may join one after another. A translator must have insight into the RVs provided by ST and embody the pre-existing context in ST as the most important task so that the pre-fixed coherence in ST is projected in TT. We can develop our analysis of the relation between RVs and TCR by referring to the above-mentioned TT. Considering the RVs, the context of the previous TT – the subject matter remains unchanged, and, thus, its *tenor* does not vary. However, we can see from the previous translations an inclination of being "*factual first and then conclusive*" and deviation of the mode results in loss of the banter of ST in TT. Therefore, the latter appears to have excessive solemnity and causes harmonious charms of ST to disappear in TT.

Owing to the difference of the *mode*, the structure of textual information of TT and ST naturally looks asymmetrical. Let us consider this, and we can find that the previous three versions are superficially identical in *mode,* but, in fact, they are glaringly different in deep meaning. Indeed, the contents of textual information of TT looks almost the same as those of ST, but careful readers will find that between TT and ST there is a large gap in "directionality" (Huang, 1988, p. 45). This means that TT has overthrown the pre-existing contextual configuration, and such practice, which violates the author's innermost intentionality, can hardly avert the change of textual directionality. Due to the change of sentential order,an organic component of *mode*, the *mode* of being "*factual first and then conclusive*" presented too much solemnity, gave rise to a sudden loss of humor, and then resulted in readers' cognitive deviation from the original. So, the comic effect of being "*first conclusive and then factual*" caused by the *mode* of ST disappears. As we all know, the whole contextual configuration change usually results from the variation of contextual parameters.

The former three versions are believed to leave TT readers such an impression: although TT contains the informative contents of ST, which seem to be relevant to the experiential and logical functions of the original, its informative contents reflect the banter atmosphere in ST go astray. We can have another look at the relation between the author and the translator; it can hardly be denied that TT seems to be able to let readers perceive the author's cognition of and attitude towards marriage, but the attitude that the readers have felt in TT is quite different, for sure. When he appreciates the translated utterance of ST, a reader might hardly be able to have the perception of the genuine attitude comprised in ST. Furthermore, with the shift of the *mode* of ST, the *mode* reflected in TT is absolutely impossible to match with the original one. Because of this, that the *tenor* of ST is changed becomes established with a result of a contextual configuration in TT replacing the one in ST.

From the TT readers' point of view, there is, perhaps, nothing improper, for all these translations apparently extract the cognitive inclination or thought pattern with which the Chinese translators can satiate themselves so that the linguistic contextual parameters that the translations reflect are sufficient enough to cater to most Chinese readers' thinking patterns. As for whether the translations reproduce the original writer's appeal and unfold the directionality of ST or not, TT readers who are not aware of ST thought pattern will not mind at all. We may say that the above-mentioned translators (perhaps unconsciously) have imposed their own subjective desire upon ST. So, comparing the formal structure of Chinese translations with those of ST easily helps us see that there is not much room for coordination in the linguistic context between the two texts. In view of the array of the informative unit of communicative intention conceived in ST, the former translators seemed to have failed to notice this but used the language of their own, Chinese to manifest their own subjective belief instead, and reorganized new linguistic structures under the effect of the inertia of Chinese thought patterns.

So, TT contextual configuration naturally gets along with the Chinese one. Generally speaking, what TT readers, especially those who are ignorant of the meaning or function of ST, have to do is understand the contents of ST, which has been deformed already by the translators. Whether they can really enjoy the genuine connotation of ST or not is another story. Here it is necessary, however, to point out that the former three translations have failed to convey effectively the pre-existing context and prefixed coherence so that the function conceived in ST has not been adequately represented in TT. This phenomenon indicates that some E-C translators of **Pride and Prejudice** may not have thoroughly grasped the relevance of RVs to TCR. Judging from the previous three versions, it is obvious that there are problems with the relevance of RVs to TCR.

It is well-known that, with regard to literary creativity and aesthetic consciousness, an author seems not much different from a translator, but, in fact, the latter can neither rely too much on imagination nor give too much free rein to subjective initiative. Besides, he has to maintain the grammatical structures, information distribution, construction strategies, writing motivation, the author's intentionality, etc.

Furthermore, he must strictly preserve the pre-existing context and established coherence of ST. Hence, in translating, he has to consider how to keep the original taste aroused by the established RVs of ST in TT. Otherwise, to talk about textual function is not realistic, not to mention translation adequacy. Without adequacy, an exact mapping of the established coherence of ST in TT can hardly be possible. Looking back the previous three translations, the change of sentential order gives rise to the change of information end weight and dislocation of pre-existing context and prefixed coherence. It is obvious that one of the RVs – *mode* – in ST changes into that in TT. To judge the previous three versions to be coherent or adequate is perhaps anti-factual. We can be bold to say that the acceptability of the three translations above is worth discussion because what the translator only pays heed to is TT, not considering it in another way around the entire context of ST or the functional correspondence between ST and TT. All this is due to the fact that translators ignore the involvement of the function of RVs. A text translated under such circumstances can only reflect the translator's own wishful thinking.

So, when ST is being transformed into TT, the change of *mode* will cause an ST information focus to shift under the requirement of TT contextual transformation, and a different contextual effect will be reproduced. Once ST contextual configuration cannot be reflected in TT, naturally, the result is that there is no correspondence in the function between the two texts. In textual reconstruction, the relation between sentences involved and the entire text will produce impact on textual coherence. If the theme and rhyme of the original sentence of SL plays an important role when ST is under construction, the translator, of

course, expects to display those original structures by employing corresponding methods in reconstructing TT so that matching contextual configuration on the basis of retaining the established coherence of ST is built. Viewed from the linguistic form of the textual context, the patterns of the three versions above do not respond to those of ST, completely appearing to be close structure at the end of each sentence characterized by Mandarin Chinese.

Such TT patterns seem to be correspondent with idiomatic ways of Mandarin Chinese and the informative structure of TT overthrows the original informative one. When such changes occur, the pre-existing contextual configuration changes, and, thus, TT provides its readers with a changed world, and, thus, "The whole TT fails to manipulate the poetic effect of ST in the order of text" (Wang, 2009, p. 54). Seen from the angle of contextual configuration, this way is not helpful to the realization of the homologue in textual function.

The course of informative distribution existing in ST changes in TT because there is no correspondence in form between ST and TT. When contextual configurations of both TT and ST do not match, there is no reason for the former to be regarded as being translated adequately and coherently. Perhaps some people may think that this is the result of domestication, but when central information is stressed without considering the matching between contextual configurations, the information of ST is sure to vary in TT. When the pre-existing context in ST is deviated, the way of domestication can only prevent the established coherence from being realized in TT. The given information thus flows abnormally and the coherence existing in the two texts naturally fails to form valid correspondence, since severe damage has been done to the original informative structure. Now that the contextual configuration of the three versions above deviates from that of ST, the most important functional feature of the two texts – coherence – naturally loses its basis for its existence.

Exploration of New Translation

Since the previous translations cannot finish the task of transforming textual meaning or the function of the original, let us have a look at another translation.

> ***Version IV:***
> 有这么一条真理举世公认：单身男人拥有一大笔财产，就必定需要一个太太 *[you zhe me yi tiao zhen li ju shi gong ren: dan shen nan ren yong you yi da bi cai chan, jiu bi ding xu yao yi ge tai tai (Zhu, 2008, p. 125)]*.

With regard to ***Version IV***, we find that the situation reflected from this new translation is different from that of the previous ones. Owing to the fact that ***Version IV*** not only gets along with the order of ST, but also its RVs respond to those in ST, and so do textual form, informative structure and meaning. Considering the precondition for translation adequacy, the two texts appear to be quite appropriate in both function and significance, not to mention their coherence. From this, we can see that when presenting information by sticking to the original linear thought, it is not necessarily true that the two texts are contradictable against or quite different from each other, both in informative structure or in route of thought; nor is it necessarily true that sentential structure open to the right side in English can hardly be found in the way of expression in Chinese. "As a matter of fact, this kind of coherence embodiment – being *conclusive first and then factual* – is not a typical cognitive pattern in English. The kind of cognitive pattern is a common logical cognitive one of human beings'. And it is a regular and unmarked cognitive pattern" (Wang, 2009, pp. 54-55).

The contextual configuration of ST and TT apparently reflects the degree of tacit agreement between RVs and TCR. In this sense, **Version IV** is typical enough. The treatment of **Version IV** indicates that "Tackling the modifiers at two phrasal levels as rhymes instead of attributives in grammatical structure offers most optimal matching for effective expression of ST. Then we need to point out that this way is favorably helpful because the translator is fully aware of the series of speech acts at syntactic levels and their functions. It represents the shift of focus in translation, that is, the focus on grammar moves to the informative structure" (Zhu, 2008, pp. 126-127). Since the informative structure, to a large degree, is a reflection of RVs, then, focus of this kind is just the same as that on RVs. Therefore, **Version IV** maintains higher coherence in TT both in linguistic form and informative structure in comparison with the previous three versions. In literary translation, this submission of local coherence to the holistic coherence is worth advocating.

Hence, in order to maintain the textual function of ST and observe its beauty in form with contextual configuration of ST being optimally kept in TT, realizing the prefixed coherence is of greater possibility. Accordingly, because **Version IV** apparently has reached tacit agreement in coherence, the tension of ST contextual configuration extends in TT. In other words, such a translation has finished TCR in a real sense, for the coherence of the translation has produced an optimal effect, which can be felt from either of the linguistic regularity and textual regularity or TT readers' regularity of expectation. Through observation and exploration of **Version IV,** the thing that can be clarified is "The focus on the series of order arrangement of the informative structure may regarded as a basic reference for the informative management across languages, which is fit for both the understanding of the original text, the construction of TT and for the control of the quality of translation" (Zhu, 2008, p. 127).

Doing translation on such an understanding is not different from assuring the original contextual configuration of being manifested in TT, and, thus, the target readers' in-depth comprehension of the relevance of RVs to TCR in TT is to be mirrored. By keeping linguistic forms, contextual information, textual meaning, etc. in a good balance, **Version V** has conspicuous superiority over the former three translations. It is appropriate management of such factors as linguistic forms, contextual information, textual meaning, etc. that constitute RVs, which help result in the best effect in coherence. It can, thus, postulate that emphasis on the logical internalizing relevance of RVs to TCR can sufficiently ensure the projection of pre-existing context and the established coherence of ST in TT.

Conclusion

Previously, the relation between RVs and TCR has been explored to a certain degree. After analyzing and studying the working mechanism of this relation in the course of TCR through concrete instances, we find that the former and the latter are logically relevant to each other. Surveys on such reconstructive factors as RVs and clarification of the degree of their relevance to TCR are helpful to reveal their internalizing functions in the process of textual translation so that readers' attention to such functions is aroused and the two texts form maximal correspondence in coherence, for sure. It is not rare to see the discussion that RVs exert impact on translation, but considering its scope, most previous discussions were confined to the impact on lexical and sentential meanings.

This article pays attention to the discussion about the influence of the relation between RVs and TCR by mainly taking into account the facts that the impact of RVs on TCR is essential and discussion confined to the transformative problems of words and sentential meanings is far from being ample. As a matter of fact, the function of RVs, as indispensable components in textual translation, can never be

belittled. However, for a long time, people have ignored the validity of theories and practices concerning textual translation. The previous three versions are very good examples for the construal of such phenomena. One of final objects in translating is nothing but straightening out the relevance of pre-existing RVs to textual functions and embodying them precisely. Only in this way can conditions of RVs in ST be reconstructed in ways in which their functions are to be represented in TT cultural environment. In order to identify the fact that there is maximal relevance between ST and TT, it is very important to bring to light the fact that RVs and TCR are closely relevant to each other.

Acknowledgements

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An Exploratory Study on Methods Sections of Genre-based Research Articles: A Cognitive Approach

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[Abstract] *The present study made an analysis of data-based genre related articles published between 2008 and 2012 in four major international academic journals: fifty articles were chosen as samples. Then, these articles were analyzed from two perspectives: the research methods and cognitive genre of Methods sections. The results indicate that there exist certain relationships between cognitive genre models and different schools of genre. The findings give some implications for pedagogy relating to writing academic instruction.*

[Keywords] *cognitive genre; research methods; genre schools*

Introduction

In the past two decades, a lot of research on genre theories has been carried out to describe and explain text organizational forms and interactional purposes in different situations. Depending on how genre theorists view the nature of texts and what it means to participate in literacy practices, there appeared three distinct perspectives to genre research and pedagogy – the Systematic Functional Linguistics (SFL) school (Martin), the English for Specific Purposes (ESP) school (Swales), and the New Rhetoric (NR) School (Miller and Bazerman). Apart from the three approaches, Bruce (2005) presented the social genre and cognitive genre approach to discourse classification. Every genre school has its own theoretical roots, as described in Hyland (2004).

Reviewing genre-based research articles in the recent five years, many researchers adopted genre analysis approach to investigate language features and textual organization of English for academic writing (e.g. Cheng, 2011; Negretti & Kuteeva, 2011; Lin, 2012). Meanwhile, different writing styles of English for specific purposes were elaborated by genre theory. However, such research has involved many specific interactions and put forward different genre-based teaching methodologies, but little attention has been given to research on Methods Sections from the perspective of cognition. Bruce (2005) used cognitive science and the categorization theory. So, the conceptualization of the cognitive genre model is constrained by schema theory, prototype effect, and hierarchy key concepts from the categorization theory. Bruce (2005) used the cognitive genre in designing a syllabus for general EAP writing courses. Bruce (2008) examined the differences between "fast" (method from physical sciences research articles) and "slow" (method from social science research articles) tendencies in the Methods section in terms of their internal cognitive discourse organization.

There is relatively little systematic information on the conceptual framework of Methods sections of genre study. Adopting the cognitive approach to explore Methods sections of genre-based research articles may provide a relatively comprehensive view of understanding genre studies. Based on these considerations and the previous literature reviewed, we propose the following two research questions for this study:

Q1: Are there any relationships between cognitive genre model and different schools of genre studies?

Q2: If there exist some relationships, what enlightenment can researchers attain from the relationships?

Method

Data Collection

In order to carry out a detailed analysis of Methods sections from a cognitive perspective, we selected four related international academic journals on linguistics in the most recent five years (2008-2012). They covered the *Journal of Pragmatics, English for Specific Purposes,* the *Journal of Second Language Writing,* and the *Journal of English for Academic Purposes.* Fifty articles, which are data-based in these four journals, were chosen as the sample of this study. Then, we analyzed the cognitive genre model of the Methods sections and the research methods it adopted.

Data Analysis

For data analysis, the study adopted a four-step qualitative approach: open coding, axial coding, the rater analysis, and consistent comparison of different schools' research methods and cognitive models of method sections. Open coding, or substantive, coding is conceptualizing on the first level of abstraction. At the beginning of processing the large quantity of data, the method of open coding was used to capture the theme of each collected article and assign initial codes or labels in a first attempt to condense the mass of data into categories. During this process, we, meticulously read each article, examined it, and identified it from the perspectives of its research methods.

The second phase is axial coding. We have identified which category applied to each article according to the set criteria concerning different genre schools and methods. As for research methods, the data that we got from data-based articles derived from the open coding were categorized into three categories: qualitative research, quantitative research, or the mixing of qualitative and quantitative research. To examine which category a study may belong to, we analyzed it in three dimensions: the method of data collection, the type of data obtained from data collection, and the method of data analysis.

After finishing the process of open coding and axial coding, the data were analyzed by the rater analysis. We, as raters, analyzed each of the 50 texts for the occurrence of stretches of discourse that conformed to features of the cognitive genres. Analyses of the cognitive genre models of the Method section in each article were written by hand.

Next, we made a consistent comparison of different schools' research methods and cognitive models of the Methods sections. During this process, all the categorizations emerging from the open coding and axial coding were quantified and illustrated by numbers.

We used the technique of investigator triangulation to improve the reliability and validity of the process of data analysis. In this study, the author and two post-graduate students, who majored in applied linguistics, reviewed the data and conducted the coding process separately. When disagreement on coding the data occurred among the three parties, the original data were reexamined and identified until a final agreement was reached on the coding and category development.

Results

We analyzed these 50 articles carefully through opening coding and axial coding. The review of four international academic journals indicates that there are mainly four types of genre-based academic articles according to different genre perspectives in recent five years: SFL, ESP, Mixed ESP and SFL, Mixed NR

and ESP. Among them, 16 ESP genre-based texts, 12 SFL genre-based texts, 8 mixed genre theories of NR and ESP based texts, 14 mixed genre theories of ESP and SFL. They were selected as samples.

Table 1. *SFL Research Method and the Use of Cognitive Genres in Method Sections*

Text	Research Method	Cognitive genre model of method section
1	Mixed	Discussion (2), Report (1)
2	Mixed	Discussion (3), containing embedded Report (1)
3	Mixed	Discussion (1), Report (1)
4	Mixed	Discussion (3), Report (1)
5	Mixed	Discussion (5), Report (4)
6	Mixed	Discussion (1), Report (1)
7	Mixed	Discussion (3), Report (1)
8	Mixed	Discussion (1), Report (1) containing embedded Recount (1)
9	Mixed	Discussion (2), containing embedded Report (1)
10	Mixed	Discussion (4), Report(3)
11	Qualitative	Discussion (2), Report (1), Explanation(1)
12	Qualitative	Discussion (1), Report (5)

In Table 1, the rater analysis shows that the texts in SFL research articles mostly used the cognitive genre termed "Report" and "Discussion." In most cases, there are rhetorical shifts within the text from one cognitive genre to another.

According to SFL traditions, research methods depend more on functional linguistics. SFL linguistics uses Halliday's concepts of field, tenor, and mode to analyze three metafunctions of language (ideational, textual, and interpersonal). Research method analysis of this genre school represents just its epistemological roots of this theory. The cognitive genre (Discussion) is to examine issues from more than one perspective and make recommendations based on evidence, while the cognitive genre (Report) is to classify and/or describe general classes of phenomena. Furthermore, SFL researchers usually use a large sample by corpus to identify that meaning and form are inseparable and find some certain rules between them.

Table 2. *ESP Research Method and the Use of Cognitive Genres in Method Sections*

Text	Research Method	Cognitive genre model of method section
1	Qualitative	Discussion (4), Report (1), Recount (4)
2	Qualitative	Discussion (2), Report (3), Recount (1)
3	Qualitative	Discussion (4), embedded Report (2), Recount (1)
4	Qualitative	Discussion (3), embedded Report (1), Recount (1)
5	Quantitative	Discussion (5), containing embedded Report (2), Explanation (1)
6	Quantitative	Discussion (2), Report (1), Explanation (1)
7	Quantitative	Discussion (7), Report (3), Explanation(1)
8	Mixed	Discussion (5), containing embedded Report (2), Explanation (1)
9	Mixed	Report (1), Explanation (2)
10	Mixed	Discussion(3), embedded Recount (1)
11	Mixed	Discussion (2), Report (1)
12	Mixed	Discussion (2), Recount (2), containing embedded Report (1)
13	Mixed	Discussion (7), Report (2)
14	Mixed	Discussion (2), Report (2)
15	Mixed	Discussion (2), Explanation (1), Report (1), Recount (1)
16	Mixed	Explanation (1), Discussion (1), Report (1)

Table 2 indicates that the ESP genre-based articles employ an average of three cognitive genres with more than one instance of the same cognitive genre in an article. As for the category of qualitative research method of ESP genre-based articles, Discussion, Report, and Recount are commonly used. Because the article requires the analysis or comparison of whole case or interview, elaborated Recounts are frequently used. This usually involves chronologically staged mention of salient events or episodes from the work interspersed with a considerable amount of interpretative comment. Compared with the qualitative research method articles, Discussion, Report, and Explanation are more commonly used in the Methods sections of the quantitative research method articles focus on the frequency of using the corpus instrument. In addition, cognitive genres employed in the group of mixed research method articles turn out to be more complex. Four cognitive genres are all used in these articles due to complication of research methods. With regards to methods of data collection or analysis, ESP articles rely more on the research methods of applied linguistics to analyze relatively stable disciplinary-specific text structures within more locally defined contexts. Therefore, corpus, SPSS, interview, case study, observation, and move analyses are all applied in these kind articles.

Table 3. *Mixed ESP and SFL Research Method and the Use of Cognitive Genres in Method Sections*

Text	Research Method	Cognitive genre model of method section
1	Qualitative	Discussion (3), Recount (2), Report (1)
2	Mixed	Discussion (1), Explanation (1), Report (1), Recount (1)
3	Mixed	Explanation (1), Report (3), Discussion (2), Explanation (1)
4	Mixed	Discussion (1), Report (1), Explanation (1), Recount (1)
5	Mixed	Discussion (4), Recount (1) Explanation (1), Report (1)
6	Mixed	Discussion (3), Recount (2), Report (1), Explanation (1)
7	Mixed	Explanation (2) , Discussion (1), Report (1), Explanation (1)
8	Mixed	Explanation (1), Discussion (2), Recount (1), Report (1)
9	Mixed	Explanation (2), Discussion(3), embedded Report (1)
10	Mixed	Discussion (5), Explanation (1), Recount (1), Report (2)
11	Quantitative	Discussion (2), Recount (1)
12	Quantitative	Discussion (5), Explanation (1), Recount (1), Report (2)
13	Quantitative	Explanation (2), containing embedded Discussion(3), Recount (1)
14	Quantitative	Explanation (1)

As shown in Table 3, four cognitive genres are represented in the mixed SFL and ESP genre-based articles. Obviously, each article that adopted mixed methods of quantitative and qualitative methods more commonly employed four cognitive genres: Discussion, Report, Explanation and Recount. The reason is that the goal of mixed methods research is to achieve an elaborate and comprehensive understanding of a complex matter by looking at it from different angles. The second purpose of it is to validate one's conclusion by presenting converging results obtained through different methods.

Table 4. *Mixed NR and ESP Research Method and the Use of Cognitive Genres in Method Sections*

Text	Research Method	Cognitive genre model of method section
1	Qualitative	Discussion (1)
2	Qualitative	Recount (1) containing embedded Report (1), Discussion (2)
3	Qualitative	Discussion (3), Report (2)
4	Qualitative	Discussion(4), Recount(4), Report(1)
5	Qualitative	Explanation (1), Discussion (3)
6	Qualitative	Discussion (2)
7	Mixed	Discussion (4), Recount (1)
8	Mixed	Discussion (1), Recount (1)

From the above Table 4 analysis, we conclude that cognitive genre Discussion and Recount commonly appeared in the mixed NR and ESP genre-based articles, although Report is used occasionally. Compared with other groups, Recount occupies a large proportion. The reasons are as follows. First, NR tends to define genre more broadly as social action. Second, NR, as an interdisciplinary research, falls into critical linguistics perspective and boasts the cross-cultural characteristics. Third, the purpose of cognitive genre Recount is to entertain, create, stimulate emotions, motivate, guide, or teach through story so that there are numerous time words used to connect events and inter-propositional relations of it, which are mainly embodied in amplification, chronological sequence, and grounds-conclusion. The reason is that Mixed NR and ESP genre-based articles prefer to use ethnography, interview, logs, or textography as their data collection method.

Discussion and Conclusion

The findings from this study appear to demonstrate that, in the reporting of Methods section in different genre based research articles (SFL, ESP, mixed SFL and ESP, and mixed NR and ESP), cognitive genre models are quite different. These differences appear to arise from the objects of enquiry, epistemological viewpoints, and research paradigms of these different genre schools. In addition, the findings appear to indicate that the whole tendency of research method used in genre study is the mixed research method. Furthermore, because the samples were only collected from four international journals in the most recent five years and they were analyzed by rater analysis, not using corpus to perform cognitive genre modal analysis, the results from this study can only be considered to be indicative. However, the findings that emerge from this close analysis of the four groups of different genre schools suggest the overall development trend of genre study, and it can give some suggestions for future research in this area. It can also suggest some implications for pedagogy relating to writing academic instruction. This will involve consideration of issues of research content, epistemology, writer stance, and issues of addressivity and audience.

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Recursiveness in Chinese-English Translating: A Key-logging Study

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[Abstract] On the basis of a quantitative analysis of key-logged translation process data, such as times for the translation phases and hierarchies and number of translation units, this paper reports on the results of an empirical study of semi-professional and novice translators whose L1 is Chinese and L2 English to explore recursiveness in Chinese-English translation process. Translation recursiveness is found to be in significant positive correlation with translators' professional experience and orientation time, but it is not found to be in correlation with hierarchies and number of translation units. Translation recursiveness and orientation time tend to increase as professional experience accumulates, and a simple regression analysis shows that changes in orientation time can well predict those of translation recursiveness.

[Keywords] recursiveness in translating; translation unit; translation times; professional experience

Introduction

Since the 1980s, there has been a growing interest in process-oriented translation studies among translation researchers. The translation process is known to be a complex cognitive process, and the process of target text generation does not unfold itself in a linear way but advances as water waves move on with relatively evident recursiveness. The concept of "recursiveness" in cognitive studies of oral text production refers to the speakers' indecision, recurrence, and incoherence in generating an oral text. It was later introduced into translation research to observe the translators' on-line revision (Buchweitz & Alves, 2006) in order to probe translators' cognitive adaptive behavior in response to translation problems.

Traditional translation studies take the translation process as a linear process consisting of three chronological phases: comprehension, production, and revision. However, cognitive translation studies have found that revision in translation includes not only post-writing revision but also online revision, and translation recursiveness is, to a great extent, reflected in translators' online revision. This study, based upon a quantitative analysis of the translation process data, such as times for the translation phases and hierarchies and number of translation units, reports on the results of an empirical study of semi-professional and novice translators whose L1 is Chinese and L2 is English to explore recursiveness in the Chinese-English translation process.

Research Background

Translog Software

The Translog software was developed in 1998 to investigate the translation process (Jakobsen, 1999). The program records all keyboard activity and the pauses between all actions and movements from the translator's pressing the "go" button at the very beginning to the "stop" button at the end of the task. Therefore, an onscreen reenactment of the translation process is provided. It can also generate a chronological, linear representation of all keyboard and mouse actions that were performed in the translation process. A very useful function of the program is that it can provide statistics with regard to

number of total keystrokes, text production, deletion keystrokes, mouse clicks, cursor navigations, total translation times, etc.

Phases of Translation Process and Recursiveness
According to Jakobsen (2002), Translog-generated data can help divide the translation process into three phases: orientation, drafting, and revision. The phase of orientation is identified as the first phase from the start of the process until the instant the first letter is typed; the phases of drafting as the second, from the typing of the first letter to the typing of the last word, and the phase of revision as the third, from the last word until the translator stops the translation task completely. Such a division is not far from problematic, for some translators actually do a lot of revisions during the second phase, i.e. on-line revision. Therefore, revision in the translation process includes post-writing revision (revision done in the third phase) and revision done in the second phase (on-line revision). In this study, revision in the second phase is assessed in terms of recursiveness (Schilperoord, 1996).

As Buchweitz and Alves (2006) argued, in Translog terms, recursiveness can be identified as the participant's moving about the text and producing what are called "revision keystrokes." Metaphorically, recursiveness can be compared to a working spindle, which is used to twist into thread the rough fibers from a mass of wool. Although it is very repetitive process, a tightly spun thread of wool is created out of a mass of fiber after a while. In translating, it may appear that the translator is stuck in one segment of the text or going back several times to different parts of the text, but sometimes it actually represents the writer's concern with putting together a tightly-woven text. Whether in online revision or post-writing revision, deletions, mouse navigations and cursor movements are all taken as the signs of recursiveness.

Therefore, recursiveness can be measured by adding up the numbers of deletion keystrokes, mouse navigations, and cursor movements, dividing this number by the total number of translator actions, and finally multiplying by 100. In a sense, measuring recursiveness is a way to see out of 100 keystrokes how many times the translator was going back on the translated text already produced.

Translation Unit
When the translation task starts, a translator has to consider how to "segment" the source text, i.e. selecting translation unit (TU), so as to produce target text. As to TU, traditional translation researchers tend to approach it in terms of equivalence between source text and target text (Alves & Vale, 2009). They take TU as the most appropriate segment for establishing SL/TL equivalence, ranging from phoneme, morpheme, phrase, clause, sentence, paragraph, and text (Catford, 1965, p. 32; Vinay & Darbelnet, 1995, pp. 47-48; Bell, 1991, p. 29; Toury, 1995, p.86; Luo, 1992). In contrast, cognitive translation researchers hold that TUs are ST segments of whatever extension or nature, which attract the translator's focus of attention at a given time in the translation process (Lörscher, 1993; Jääskeläinen, 1993; Alves & Vale, 2009).

Although TUs are ST segments, it is by analyzing ongoing target text production that we are able to momentarily capture a TU as a target text production segment located between pauses (non-productive intervals) that can be mapped on to a source text segment. These segments may thus be correlated with but are not identical to TUs (Alves, et al., 2010, p. 125). As to duration of pauses, it is argued that cognitive studies of text production should attend to pauses of three seconds or more to ensure that the pause-defined segment is not merely a result of motor processes (typing ability, in the case of writing) (Rothe-Neves, 2003). In this study, a five-second pause criterion is adopted in order to ensure no pauses

are caused by typing disability or are simply "noise" in the translation process data, though such a yardstick will result in overlooking TUs of shorter length or smaller size.

Research Methodology

Research Questions
Buchweitz & Alves (2006) explored recursiveness in the Portuguese-English translation process, observing that professional translators exhibit a much higher recursiveness than translation students. The study shows that translation recursiveness is closely related to professional experience. Does such a relationship exist in Chinese-English translation process? They also found that the number of TUs rises as the recursiveness increases, but no detailed statistical analysis has been made with regard to the relationship between recursiveness and the hierarchies and number of TUs. Does the positive correlation exist in Chinese-English translation process? What kind of relationship exists between recursiveness and the hierarchies and number of TUs?

Participants and Source Text
Twelve participants were recruited from the MTI students who were, at the time of the research, enrolled in the Masters of Translation and Interpreting program in Qufu Normal University, China. Six of them (Group A), who had just completed a semester's on-campus training in translation, were randomly selected out of the first grade students. The other six (Group B) were chosen among the second grade students, who had completed all their one-year training in translation and had been engaged in translation practice in translation firms for more than half a year. Each of them reported having finished translating at least 100,000 words into English. Therefore, Group A consisted of novice translators while Group B consisted of semi-professional translators. All the twelve participants were familiar with the Translog software. The source text was adapted from an introduction to Peking University, and the part, which totaled 300 Chinese words, is mainly about the history of the university.

Procedure
The research was conducted in a lab for translation studies. All the participants were asked to translate the source text into English. Before the task, they were briefed on the topic, source of the texts, and their tasks, and they were informed that their keyboard and mouse actions would be recorded. No time limit was set for the task, but the participants were advised to complete the task in the least amount of time as possible. Paper dictionaries were allowed to be used, but built-in electronic ones and internet access were not. When the task started, the researcher retreated to the back of the lab and remained there during the whole time in case of a call for help.

Results and Analysis

Translation Process Time Results
The statistics show Group A and Group B, on the whole, spent slightly different amounts of time in completing the translation task, with Group A's average total time being 3239 seconds and Group B's 3255 seconds. In average time for the phases of translation process, the two groups exhibited a sharp difference in orientation and writing but a minor difference in revision. Group A spent 63 seconds on orientation, 2885 seconds on writing, and 290 on revision, while Group B spent 113, 2396 and 313 seconds, respectively. Both groups, coincidentally, spent 9 percent of their total time on revision, but the

percentage of the total time for their orientation and writing is different. Group A spent 2% on orientation, while Group B spent 17%; 89% of the total time was consumed by Group A for writing, while 74% was used up by Group B.

Translation Recursiveness Results

As discussed above, recursiveness can be measured by adding up the numbers of deletion keystrokes, mouse navigations, and cursor movements, dividing this number by the total number of translator actions, and finally multiplying by 100. Statistics show that Group B outnumbered Group A with regard to the average number of the total actions, mouse navigations, deletions, and cursor movements. Figure 1 shows that great difference is also reflected in average of recursiveness, with the number of Group B reaching 22.13 and that of Group A 15.79. Within Group A, recursiveness ranges from the lowest A5's 15.15 to the highest A4's 18.13; within Group B, it ranges from the lowest B3's 19.10 to the highest B6's 28.15.

Figure 1 Translation Recursiveness
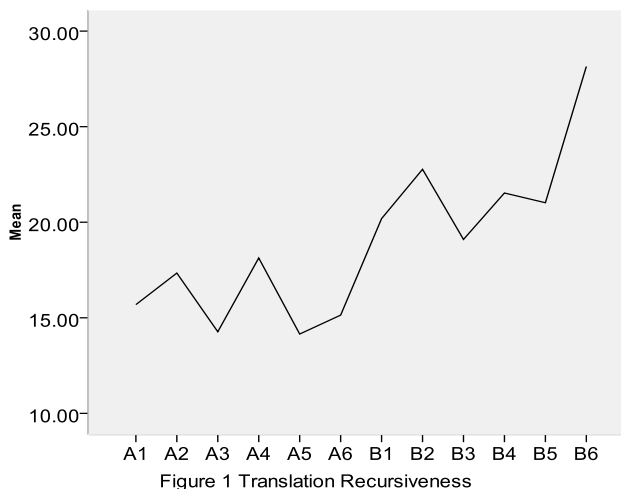
***Figure 1.* Translation Recursiveness**

Statistics of Translation Units

The linear representation of the translation process generated by Translog is realized via a series of symbols, which denote different interpretations. For details, see Jakobsen (1999). According to Buchweitz & Alves (2006), the linear representation data could be used to identify different TUs: sub-lexical, lexical, phrasal, clausal, and sentential. In this study, a sub-lexical unit includes a letter, a combination of letters, a morpheme, a backspace keystroke, a cursor movement or a space keystroke; a lexical unit is an individual word; a phrasal unit is a phrase in the linguistic sense or a combination of two or more words which may make no sense at all; a clausal unit refers to a clause in the linguistic sense or a structure made up of a subject and a predicate that sometimes does not necessarily make sense; a sentential unit refers to a simple sentence, a compound sentence, or a complex sentence.

The statistics of the hierarchies and number of TUs are demonstrated in Figure 2. The two groups differed a lot in use of sub-lexical, lexical, clausal, and sentential TUs but not in phrasal TUs. For details, see Figure 2. On the average, Group A used 15.5 sub-lexical TUs, while Group B used 18.33; at the lexical level, Group A used more units than Group B, with Group A's units totaling 23.33 while B's totaling 18; as to the phrasal TUs, the two groups took advantage of almost the same number, with Group A's being 36.16 and Group B's 35.83; the number of clausal TUs adopted by Group A reached 8.83,

while that by Group B is 6.83; at the sentential level, there were 4.5 sentences used by Group A, while there were 6.66 ones by Group B.

Figure 2 Translation Unit
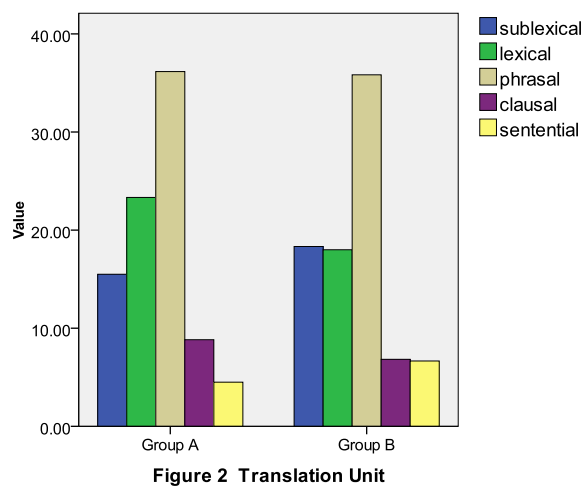
Figure 2. **Translation Unit**

Discussion

This study makes a comparative study of translation recursiveness of translators with different amounts of professional experience and explores the relationship between translation recursiveness and translation process times and TUs. There are three major findings:

Translation Recursiveness and Professional Experience

The translation recursiveness figure for semi-professional translators is much higher than that for novice translators. The statistics show that semi-professionals navigated, erased, and moved around the translated text more (total revision keystrokes) than novice translators. Especially when it comes to cursor movements, semi-professionals did more than twice as many as novices did. This implies that semi-professionals tend to "go over" the text already produced more often than novices either by knitting or mending. They may delete part of or whole segment of text that is just produced, which indicates that they are satisfied with part of the segment or totally dissatisfied with the whole part. Navigating mice and moving cursors a lot more imply that semi-professional translators are always ready to shift their attention, thus exhibiting greater flexibility in manipulating the translation process in a more macro way when confronted with the dual task of comprehension and production. They seem to be able to process the text segment to be translated while keeping in mind and giving it a second thought on the segment just produced. Compared with semi-professionals, novices behaved more poorly in trying to manipulate the translation process in a macro way, and their target text generating process has been proved to be less circuitous and tortuous.

Translation Recursiveness and Temporal Profiles of Phases of Translation Process

Novice translators spent slightly less time than semi-professional translators, completing the whole translation task, but the two groups allocated evidently different amounts of time on the three phases. The fact that translators with different amounts of professional experience spent nearly the same time finishing the task indicates that semi-professionals do not increase their translating speed as their experience

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accumulates, as is testified in research by Jääskeläinen (1999), Krings (2001), and Jakobsen (2003). These scholars, on the basis of a comparison between professional translators and non-professional translators, found that professionals do not necessarily spend less time completing a translation task than non-professionals. In phases of the translation process, novices allocated less time to orientation, more time to writing, and less time to revision. The shorter time for orientation might imply that novices tend to immediately get down to business, translating the first sentence with few references to the whole source text (Zheng & Than, 2007). Or they might rush to translate the first sentence without browsing through the whole source text, demonstrating great immediacy in taking actions. In contrast, semi-professionals spent 80% more time than novices on orientation, which implies that semi-professionals made better preparations before starting translation. They tend to be more cautious, for they usually read the whole source text to grasp the main idea before translating.

In writing, novices spent 20.4% more time than semi-professionals. The reason could be related to task difficulty, which is regarded as a translator-dependent factor. Difficulty varies among translators assigned the same translation task. A novice may find it more difficult to deal with the translation task; therefore, his line of thought is broken from time to time, and he has to pause to search for proper translation strategies, thus prolonging the translation process. As for revision, semi-professionals spent 7% more time than novices, as is also found in Buchweitz & Alves (2006). This might imply that semi-professionals, with professionalized training in translation, attach more importance to revision and proofreading with a higher sense of responsibility, and they give top priority to quality as well as quantity.

Scrutinizing the data for the phases of translation process and those for recursiveness can help us find that there seems to be correlation between the data. Spearman's correlation analysis was used to investigate whether such a correlation exists, and the results showed that translation recursiveness is significantly correlated with orientation time, with the correlation coefficients measuring 0.743 (two-tailed at the 0.01 level). Such a result allows for a regression analysis to see whether the measures of the orientation time can be used to predict the development of translation recursiveness. The simple regression analysis in Table 1 shows that orientation time can be used to predict the development of translation recursiveness.

Table 1. *Regression Models Coefficients Coefficients[a]*

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	18.438	.890		19.703	.000
	Orientation time	.005	.002	.762	3.715	.007

a. Dependent Variable: translation recursiveness

Translation Recursiveness and TU

Segmenting the source text or determining TUs is constrained by a translator's cognition and processing demand, but the hierarchies and numbers of TUs are found not to be correlated with translation recursiveness in this study. Semi-professional translators resorted to more sub-lexical and sentential TUs, while novice translators took advantage of more lexical and clausal TUs, and both groups applied nearly the same number of phrasal TUs. For semi-professionals, the use of more sub-lexical TUs indicates that they tend to take into account all the relevant factors and are very careful in "reproducing"; therefore, in their translating, there are cases in which they began their drafting but hesitated and stopped on a second thought. This also explains why they often typed one letter and immediately deleted it, wrote part of a

word and stopped, entered a whole word and deleted it totally, stroked the space key, moved the cursor back to the previous text or forward to the following text, etc.. The use of more sentential TUs signifies that semi-professionals are able to carry out the task in a more fluent way, and their pauses and hesitations are possibly preparations for "getting issues off their chest at one stretch," which shows that they are more competent to deal with the specific translation problems and manipulate linguistic units of larger size (Zheng & Than, 2007). The fact that novice translators made use of more lexical TUs indicates that they tend to adopt a literal translation strategy and attach importance to equivalence at the lexical level between source text and target text so as to overcome the constraints of working memory (Englund-Dimitrova, 2005, p. 232), since comprehension of the source text and reproduction in the target language are tightly bound by working memory (Wang & Xu, 2010).

Novice translators used more clausal TUs, and the reason for this could be found in the Translog data. Despite their greater number, the clausal units turned out to be smaller in size and semantically and structurally incomplete, which might be accounted for by novices' lower linguistic proficiency and cognitive mental abilities. Despite the above differences between the two groups, they applied almost the same number of phrasal TUs. Such a fact is not a coincidence, and it may be due to the linguistic attributes of phrases. With the phrases, it is much easier for both groups to achieve semantic equivalence between source text and target text, for phrases are the smallest linguistic units which can convey a relatively complete proposition.

In terms of the total number of TUs, the statistical result is not identical with the findings by Buchweitz & Alves (2006), who concluded that the increase of translation recursiveness leads to the rise of the number of TUs. However, in this study, statistics show that the total number of TUs used by novice translators is greater than that used by semi-professional translators whose translation recursiveness was much higher. Buchweitz & Alves (2006) held that the reason why professionals use more TUs is that they tend to "go over" the produced text over and over again either by deleting, navigating mouse, or moving cursor, processing parts or the same part of the produced text more than once. When they set down to revising the words or phrases, new TUs are created, thus increasing the total number of TUs. But what factors contributed to the difference in the results of the two studies? The fact that the professionals in Buchweitz & Alves (2006) and the semi-professionals differ in professional experience and competence might be an important factor. Apart from this difference, in this study, the semi-professionals might have performed differently and managed to discover the impropriety of some translations and set down to immediate revision. They advanced their translating, surely including revision, more smoothly, possibly with fewer pauses longer than 5 seconds. When they revised the text, the deleted or added part has been automatically assimilated into an existing TU if the pauses were shorter than 5 seconds. As a result, the number of TUs was not increased.

Conclusion

The results presented and discussed in this article could be summarized as follows. Translation recursiveness is found to have significantly positive correlation with translators' professional experience and orientation time. As professional experience accumulates, translation recursiveness and orientation tend to increase, and changes in orientation time can well predict those of translation recursiveness. No correlation is found between translation recursiveness and the hierarchies and number of TUs. Semi-professional translators tend to take advantage of more sub-lexical and sentential TUs, while

novices make use of more lexical and clausal units, and no difference has been found between the two groups in using phrasal units, as well as the total number of TUs.

Despite the results, this study is not free of defects: the translation material is of only one type, and the sample and data analyzed is too small to allow generalizations. Nevertheless, the author hopes to have paved the way for future research in this regard.

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Corpus-based Machine Translation: Its Current Development and Perspectives

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[Abstract] *Corpus technology was introduced to rule-based machine translation (MT) in the late 1980s. Corpus-based MT mainly includes statistic-based MT and example-based MT – the former lays emphasis on statistic model from mathematics, the latter inference through example translation from machine learning. The semantic-based method will become the trend in statistical MT development, while the perspectives for corpus-based MT system is to combine the latest research fruits of theories and technologies of various subjects concerned and to develop multi-mode corpus.*

[Keywords] machine translation (MT); corpus; statistic-based MT; example-based MT; perspective

A Review of Corpus-based Machine Translation

Corpus and Machine Translation

Corpus is a large-scale database with tremendous collective linguistic information in real use, which is provided for retrieval by computers for research. The first corpus was established in Brown University, U.S.A., in the late 1960s (Zhang & Zhang, 2010, p. 55). Much progress has been made in corpus research and application in the past decades. Current studies of parallel or multi-language corpus can be categorized into three aspects: the first is the alignment technology of parallel language material, with various strategies and approaches provided by scholars and with numbers of programs and tools of alignment parallel or multi-language material; the second is the application of parallel language materials, such as statistic-based machine translation, example-based machine translation, and parallel language dictionary compiling; the third refers to issues of parallel language corpus design and management, and its material collection and coding (Chang, et al., 2003, p. 28).

Corpus used in translation is one of the focuses of corpus application research. Machine translation (MT) is a technology to translate from one natural language in character or speech form into another by means of computer programs (Zhao & Liu, 2010, p. 36). MT was initiated in the 1950s and entered into a prosperous period in the end of 1980s, which characterizes practicality of many translation systems in various fields. An English-French translation system TAUMMETEO developed by the University of Montreal, Canada, in 1976, is a typical example, which can provide high-quality translation of weather forecast (Shao, 2010, p. 28). A typical MT system adopts a transfer-based translation strategy, which consists of 3 procedures: 1) analyzing a source language and form representation of the language; 2) transforming representation of the source language into that of the target language; 3) generating the source language translation version from the target language representation (He, 2007, p. 191). Traditional MT has two defects: one is that traditional MT regards words as its basic translation unit; that is, the machine first segments sentences of a source language into words, which are transformed into those of target language, and then those words are connected according to grammatical structure rules of the target language; the other is that traditional MT does not pay much attention to contexts. Peer-to-peer

studies of corpus-based MT do attempt to get over the defects of the traditional MT systems and improve efficiencies and accuracy of the MT systems.

With the development over more than 50 years, MT systems have performed certain functions in some fields. However, the current systems have not reached the effect of translation as expected. In its earlier period, MT research was conducted from the viewpoint of natural linguistics, thus creating MT systems based on such linguistic rules as lexical rule, syntactic analysis rule, transformation rules, and target language generation rules. As these rules were summarized and developed from experiences of linguists, there exist some deficiencies in the analytic rules. For instance, manual writing of those rules demands a large quantity of workload, and the rules are too subjective to keep consistency (Wang, 2003, p. 33). Since 1989, MT has entered a new stage in which corpus methods are introduced to the rule-based technology, including statistic-based and example-based methods, and the method of turning corpus into linguistic knowledge bank through language material processing, etc. (Feng, 2010, p. 28). The past years have seen the prominent achievement in MT systems.

Corpus Used in Machine Translation

There are three kinds of corpus concerning MT: parallel corpus, multi-language corpus, and comparable corpus. Parallel corpus collects original text of a language and its translating text of another language. Multi-language corpus, designed according to the similar standard, is a compound one composed of multi-language material texts, which are original versions without their translating ones. Comparable corpus collects a certain language, such as an original English text, as well as an English translated version of other language texts (Xiao, 2007, p. 25).

Since the middle of 1990s, a group of translation researchers have applied corpus to descriptive translation research for the purpose of discovering the essence of translation texts as communicative media (Baker, 1995, p. 243). In 1995, the Translation Research Center of College of Science, Manchester University, UK, under the leadership of Professor Backer, established the first comparable corpus in the world – Translational English Corpus (TEC). Single and multi-languages corpuses have played a prominent role in the research and development of language information processing in the past few years. Especially in the MT research, many new approaches based on multi-language corpus have been proposed. For instance, example-based or store-based MT methods can be adopted to improve MT quality with the aligned bilingual material. In addition, a bilingual dictionary and translation pattern can be acquired from a bilingual corpus through a statistic model to improve the traditional MT method (Chang, et al., 2003, p. 28). Many larger parallel corpuses have been established, such as the English-Norwegian Parallel Corpus of Oslo University and the Conference English-French Parallel Corpus of Canadian Parliament, to provide powerful tools for translation research so that translation natures and various restrictions in translation processes can be objectively and scientifically observed and studied.

In China, there are such corpuses as General Chinese-English Parallel Corpus established by the China Foreign Language Education and Research Center, Beijing Foreign Studies University, and the Chinese-English Parallel Corpus co-developed by Computational linguistics Research Institute of Beijing University, Computating Technology Institute of Chinese Academy of Sciences and Intellectual Technology Laboratory of Tsinghua University (Xiao, 2007, p. 25). Nowadays, corpus-based multi-language and multi-mode translation models of various scales and types are set up; Google's is one of the most well-known. Corpuses with only thousands of sentence pairs can be applied to a certain special translation field, while a majority of corpuses usually have millions of sentence pairs. There is no

doubt that corpuses on broader scale provide higher possibility of optimized translation. The introduction of the internet search enables the corpus size to be indefinitely enlarged.

Corpus-Based Machine Translation Methods

According to ways of knowledge acquisition, MT can be divided into rule-based methods and corpus-based methods, and the latter can also be divided into example-based methods and statistic-based methods (Zhao & Liu, 2010, p. 36). In these methods, aligned bilingual material can be directly used to improve quality of automatic MT and promote the human-machine interaction in machine-auxiliary translation; furthermore, a translating model can be acquired from the bilingual corpus through a statistic model to improve the traditional translating methods, which are quite time-consuming and error-prone, by acquiring translating models from bilingual corpus. It is predicted that corpus-based MT systems may greatly excel in performance of the third generation of MT systems and become the embryo of the fourth one (Li, 2004, p. 59).

Example-based MT and statistic-based methods have greatly promoted MT development. Both of them are based on larger-scale corpus; therefore, the corpus becomes a focus of MT research. Both example-based method and statistic-based one are data-driven, but they do not repel each other, as they solve problems from different perspectives. Example-based methods conduct reasoning based on translating examples from the perspective of machine learning. Statistic-based methods, however, lay emphasis on mathematical static models. The objective of the researchers is to combine different methods with their complementary advantages and establish an MT system with a combination of multiple methods (Shao, 2010, p. 35).

Promoted by the two methods in the recent years, many new theories and approaches have appeared. As a result, translation quality has been improved, and, furthermore, as translating knowledge can be automatically acquired from larger scale corpus without writing rules with manual power, the development period of the MT systems has been much shortened and MT application expanded. More researchers have been involved in the MT research because of lower threshold of the research (Liu, 2009, p. 149). Since 1999, a breakthrough has been made in the statistic-based MT method, which is now in a rapid development. Actually, it is a period at present with many MT methods blended and paralleled (Shao, 2010, p. 26) .

Main Methods of Corpus-based Machine Translation

Example-Based Method

The idea of example-based method was proposed by Nagao Makoto, the Japanese MT expert, in 1981 and published in 1984. He points out that humans do not translate through deep linguistic analysis, and their translation process is that, first, input sentences are correctly segmented into pieces of phrasal fragments; then, these fragments are translated into those of another language, and, finally, complete sentences are constructed with the fragments, each of which is translated by analogy (Feng, 2010, P. 33). Therefore, examples should be stored in the computer and a mechanism established in which similar example sentences of a given sentence can be retrieved. Example-based Machine Translation (EBMT) is a method to search from the bilingual example bank the most similar translation examples of the source language sentences to be translated, and then to complete the translation by regulating those examples (Zhao & Liu, 2010, p. 37).

The operating principle of EBMT system is that, first, the main knowledge source is the bilingual translation example bank in which there are two fields: one stores source language sentences, the other corresponding translation. When a source language sentence is input, the system compares it with the field of source language sentence in the example bank, finds out the most similar sentence, simulates its corresponding translating sentence, and gives output of the final translation. Next, translating knowledge represented by examples and semantic class dictionary are easily added or deleted. The attractive translating strategy is to make a precise comparison by means of larger scale translation example bank to produce higher quality translation and avoid the difficulties of deep linguistic analysis in the traditional rule-based MT method. Three aspects need to be studied in example-based MT; the first is correct bilingual automatic alignment, the second is an effective example matching retrieval and the third is to generate corresponding translation of the source language according to retrieved examples.

Example generalization plays an important role in translation (Zhao & Liu, 2010, p. 37). As the exactly same examples may not be found for the source language to be translated, EBMT has to find out the most similar examples by means of semantic dictionary. Once the similar sentences are chosen, then follows the translation regulation by means of bilingual dictionary; so, EBMT is used in full-automatic translation. The functions of the initial EBMT is later extended in many aspects, and the most typical one is the creation of example pattern through the example generalization, which means that some specific words are generalized to some categories. Example generalization has considerably increased the example matching rate and reduced the scale of example bank needed in translation. Theoretically, examples can be abstracted to rules and the rule-based method regarded as a highly abstract result of translation example. However, generalization is not an easy job due to the ambiguity of natural language. In many cases, examples cannot be found to cover the source language to be translated, which is the limitation of example-based method; therefore, this method is only used as a complement to other mainstream methods of translation systems.

Example-based MT method does not conduct a deep semantic analysis, thus avoiding, to some extend, the difficult process of language analysis. The system based on this method can be extended by increasing examples and words, so it is easily maintained. In addition, it can produce translation of higher quality, as it makes use of a large quantity of translation examples. Nevertheless, there are still many key problems with the method that need to be solved, such as how to construct bilingual alignment corpus, how to computerize the similarity between fragments to be translated, and translation examples in order to find out the most suitable fragments when the matching fragments are retrieved, how to effectively combine the example fragments to form translation texts, and how to increase the coverage of translation examples (Shao, 2010, p. 27).

Some major example-based MT systems nowadays are: MBT1 and MBT2 systems in Tokyo University, the PANGLOSS system of Multi-engine Machine Translation in Carnegie-Mellon University, USA, TOC and EBM systems in the Japanese Oral Translation Communication Research Laboratory. The Computer Department of Tsinghua University, China, has established an example-based Japanese-Chinese MT system. Example-based technology has also been used in the "Daya" system of computer writing and translation co-developed by Harbin University and Tsinghua University (Feng, 2010, p. 34).

Statistic-Based Method

Statistic-based MT was proposed by IBM researchers around 1990. The IBM system, with several years' development, could directly acquire translating knowledge from the corpus without manual adjustment of rules, which was a smash in the industry at that time. From 2002, the National Institute of Standard Technology, USA, supported by the Defense Advanced Research and Planning Agency, has conducted annual MT testing in which statistic-based MT has excelled the traditional rule-based method and become the mainstream hot point of MT research. With the rapid development of statistic-based methods in the recent years, based on phrase-based model, researchers have proposed many new types of syntactic-based statistic models and gained initial success (Zhao & Liu, 2010, p. 38).

The basic idea of statistic-based MT is that translation from source language sentences into target language sentences is an issue of probability, and any target language sentence has the probability of becoming the translation of any source language sentence, with the probabilities being different; therefore, the task of MT is to find out the most probable sentences. So far, the statistic-based method has experienced three periods: word-based model, phrase-based model, and syntactic-based model (Zhao & Liu, 2010, p. 37). Statistic-based MT, based on bilingual parallel corpus, abstracts a statistic model from the implicated translating knowledge in the corpus with statistic analysis, and then uses the model to translate. Statistic model includes translation model and language model. The function of the translation model is to calculate the possibility of translating one language strand into another one, often represented as a conditional probability.

The language model is used to calculate the possibility of a language strand appearing in the target language, that is, to calculate the syntactic and semantic rationality of the language strand in the target language, usually represented as an N variable model. Compared with rule-based MT or example-based MT, statistic-based MT, based on mathematic theory, presents translating knowledge in the form of probability, and its model is represented as parameters, so translation is realized by translation text retrieval with the parameters. Statistic-based MT acquires language knowledge from the corpus, so there is no need of manual writing of dictionaries and rules. As a result, statistic-based MT system can be conveniently transplanted to different languages and fields. However, statistic-based MT largely relies on the corpus, so the quality of the corpus can directly affect the establishment of statistic model.

The advantages of statistic-based MT are as follows: first and foremost, compared with the traditional rule-based method, a statistic-based MT system has a lower cost of manual work and a shorter period of development. Second, translating knowledge comes directly from larger-scale and authentic bilingual corpus, so genuine expressions frequently appear in the translation. Third, because of the machine learning with parameters, translation is not related with language itself; the translation model can be rapidly transferred to new languages and new fields (Zhao & Liu, 2010, p. 38).

Statistic-based MT based on phrases has some inherent defects. For example, such problems as the overall reordering in the phrasal level, phrasal non-continuity, and phrasal generative power have restricted the further advance of the method. Consequently, researchers have to resort to syntax because theoretically the introduction of syntactic structure knowledge is helpful to solving those problems. Therefore, it can be seen from the development of statistic-based MT that statistic-based MT based on syntax has become a new trend after MT based on phrase. Observed from the current situation, some statistic-based MT systems based on syntax have obviously excelled those over those based on phrase.

For instance, the Hiero system and the ISI system, respectively, in NIST MT testing in 2005 and in 2006, and the MT system developed by Computation Research Institute, the Chinese Academy of

Sciences are approaching or even have excelled the best system based on phrases. There are different ways to introduce syntactic knowledge into the statistic-based MT system; for example, syntactic knowledge is introduced into the word alignment model so that source language order is adjusted with syntactic knowledge before translation and re-ranked after it (Xiong et al., 2008, p. 29).

Perspectives of Corpus-Based Machine Translation

So far, language knowledge used in statistic-based MT is limited. It is impossible for some MT problems to be solved if more complicated language knowledge is not introduced. Such problems in translation as syntactic rule validity, reference and discourse have not been solved and need to be further studied. It is believed that with the progress of deeper research, more language knowledge will be effectively integrated into statistic-based MT, which will step up to a higher level (Liu, 2009, p. 150).

Word-based and phrase-based methods do not use any language knowledge but a lexical approach of probability calculation. All the language knowledge is directly represented by lexical probability statistics. Now, statistic-based MT based on syntax has become a research hotspot. In the translation model based on linguistic syntax, syntactical knowledge has been fully utilized and overtaken phrase-based and formal syntax-based methods. It is the corpus, which the translation machine uses and with which it conducts comparative statistics, that makes translation result reliable in the levels of word, phrase, and syntax. Therefore, MT technology on a reasonable and effective platform based on the corpus and other relevant technologies has made much progress at both the theoretical and practical levels. Nevertheless, problems concerning correspondence between discourse and semantics still exist. The semantics-based method is seldom used now, and only some work based on word meaning disambiguation slightly improves the current MT performance (Liu, 2009, p. 153). Rational semantic and pragmatic models should be built up in terms of future translation model, and the semantics-based method will be a trend in the development of statistic-based machine translation.

The future development of corpus-based MT systems focuses on two aspects. First, new achievements of social science and information technology will be integrated into the research to improve the performance and quality of the MT system (Li, 2004, p. 62). For example, neurolinguistics, composed of neuroscience and linguistics, will help to further understand the deepest mechanism with which humans process language, and the application of this theory will greatly increase the efficiency of corpus process; moreover, importance will be laid in the development and application of the new artificial intelligence computer technology, and how to flexibly use corpus will be one of the subjects in the artificial intelligence technology research. In the second place, a series of multi-mode corpus for MT will be established and developed, including sentence pattern banks, stylistic feature banks, cognitive knowledge banks, etc., and a series of corresponding tools of language process, analysis, and retrieval will be developed so that the current text-based corpus are expected to be more affluent in content and more flexible in use (Zhang & Zhang, 2010, p.57).

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Cognitive Contextual Equivalence in Re-Lexicalization of Motion Words

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[Abstract] *Viewing translating as a process of conceptual integration can help disclose the potential cognitive mechanism of the translator as well as the dynamic operating process. With the assumption that translations in general are aimed at realizing equivalence in cognitive context rather than in linguistic form or surface expression, this paper mainly explores the translator's cognitive process in realizing cognitive contextual equivalence from different kinds of relexicalizaiton of motion words in C-E translations. The research finds that re-lexicalization is one of the cognitive mechanisms of the translator in realizing cognitive contextual equivalence in translation. Such a cognitive mechanism is guided by the receptive-aesthetics-oriented translation principle for the pursuit of a more concise and vivid version.*

[Keywords] *cognitive contextual equivalence; translation; re-lexicalization; motion words*

Introduction

Equivalence as the final pursuit of translation has always been the kernel of translation studies. Former studies of equivalence (Catford, 1965; Nida, 1964, 1969; Newmark, 1981, 1988; Jin, 1998), however, have been mostly confined to surface phenomena, such as formal equivalence, functional equivalence, and equivalent effect, which are mainly interpretations of relations between ST and TT in the translating process from perspective of principle. Such studies remain at the level of abstract theoretical prescription and empirical interpretation, without promotion or expansion in theory, to say nothing of developing auxiliary theoretical concepts or borrowing relevant theories from adjacent disciplines for further systematic study. Considerable controversy and a consequent slump in equivalence studies have been only too natural. Borrowing the latest developed cognitive linguistic theory of conceptual integration (Fauconnier, 1997, 2008) to explore the realizing process of equivalence from cognitive context can reveal the essence of translation to some extent, which is of theoretical and practical significance.

This study views translating as a process of conceptual integration and assumes that translations, in general, are aimed at realizing equivalence in cognitive context rather than in surface expression or linguistic form. The purpose of this research is to find out how translators realize cognitive contextual equivalence in re-lexicalization of motion words.

Talmy (2000) explores the relationship between meaning and surface expression. He states that the relationship between semantic elements and surface elements is not simply one-to-one but one-to-many or many-to-one (p. 21). That is, a combination of semantic elements can be expressed by a single surface element or a single semantic element by a combination of surface elements. He also believes that although the corresponding relationship between meaning and surface expression is not often clear or direct, language users can always find suitable expression. He regards the process of finding surface expression for meaning as lexicalization (p. 21).

In translation, the translator will recreate the source event scenario in his cognition and then reorganize the event or scenario in the target text according to its language convention and order. Generally, the translator would not succeed the original way of lexicalization; instead, he would re-lexicalize the event and scenario according to the cognitive thinking habit of the target language users,

which is called re-lexicalization (Liu & Li, 2009). In this research, the author tends to regard such re-lexicalization as a kind of conceptual integration to realize cognitive contextual equivalence (CCE), which can add certain aesthetic effect to the ST. Usually, different contextual parameters (see Zeng, 2002, 2012) will come into the mental spaces to involve in the conceptual integration. Based on the different conflations of English verbs classified by Talmy (2000), this paper mainly explores CCE realized in re-lexicalizaitno of motion words through three kinds of integration: Motion + Manner integration, Motion + Cause integration, Motion + Path integration.

Cognitive Contextual Equivalence in Motion + Manner Integration

There are many words in English expressing the motion of "walk" or "move" in a certain manner, such as straggle (to move slowly behind a group of people that you are with so that you become separated from them), steal (to move secretly and quietly so that other people do not notice you), slip (to go somewhere quickly and quietly, especially without being noticed), tiptoe (to walk using the front parts of your feet only), stagger (to walk with weak, unsteady steps), creep (to move slowly on your hands and knees), bound (jump or spring; run with jumping movements), sprint (to run a short distance at full speed), etc. (all the above explanations are from *OAED*). Such words integrate the motion and manner of the subject, so they are commonly used in Chinese-to-English translations.

Example (1)
一位瘦小精干的少年立即去打来了水，一壶热，一壶冷，……*(Jia, 1999).*
A slim, nimble young man bounded up with two vacuum bottles of water, one hot and one cold (tran. by Goldblatt).

In this example, the source concepts "立即, 去, 打, 来" are all integrated into the English phrase "bound up with." According to the dictionary, "bound" means "jump or spring; run with jumping movements (in a specified direction)" (*OAED*). It implies the motions a "jump and run," manner "with jumping manner" (showing quickly). The original set of concepts indicates two directional actions, such as "go and come," are implied into "movements" with the past tense expressing "了." Combined with the direction word "up" and the accompanying word "with," the   meaning of the ST is completely expressed in the TT. The realization of CCE of "bound up with" can be shown in Figure 1. What is more, the vividness of the immediate motion of the slim and nimble young man is shown.

[立即] [去] [打] [来] [了]   [bounded]   [up]   [with]
[immediately] [go] [carry] [back]   [quickmanner][move direction][accompanying]

| Went out quickly and came back with… | ⟷ | Went out quickly and came back with… |
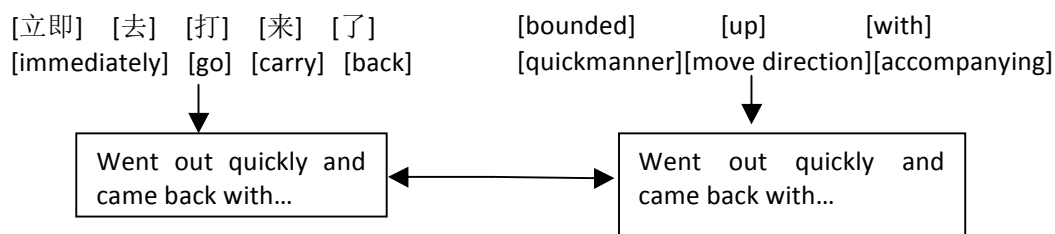
Figure 1. **CCE between "立即去打来了" and "bounded up with"**

(PT=past tense; CC= cognitive context)

Example (2)
贾瑞如得了命，三脚两步从后门跑到家里。 *(Cao, 2003, p. 320).*
At the word of command, Jia Rui bounded out of his hole and sprinted for dear life through the rear gate and back to his own home (tran. by Hawkes, 1973, p. 249)

The source text "三步两步" is to express the hurriedness of Jia Rui to escape from the plight, and the translator uses "sprint" to correspond with it. "Sprint" means "to run a short distance at full speed" (*OAED*), which integrates the motion "run" manner "at full speed" as well as the "short" distance from Jia Mansion to Rui's home. Such expression is suitable for the source context. "For dear life" is the implied meaning in the source text. According to the context, Jia Rui was punished by Wang Xifeng's deception. He was horrified and drenched by cold slops while waiting under the steps in darkness to escape, so once the rear gate opened, he would certainly "sprint for dear life." Because English is hypotaxis while Chinese parataxis, the Chinese expression "三脚两步从后门跑到家里" is very clear for Chinese readers but incomplete for English readers. So, the translator adds "…bounded out of his hole" to make the expression logical. Although the translation is not equivalent to the source text in linguistic form, it is equivalent at the level of communicative meaning in cognitive context.

From analyses of the above examples, an empirical rule can be deduced:

$$\underline{\text{S(x) + VP (Act + M}_{+1}\text{)}} \longrightarrow \underline{\text{S + VP (Act + M}_0\text{)}}$$
$$\text{ST} \qquad\qquad\qquad\qquad\qquad \text{TT}$$
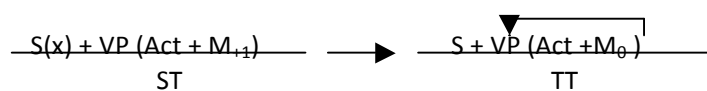
(S= subject; VP= verbal phrase; x= agent or actor;
M_{+1}= manner; $_0$ = zero; arrow = integrated in)

The formal empirical rule can be interpreted as follows:

If the Chinese sentence structure is composed of "subject + act + manner + reason/purpose/path" and there exists a corresponding English verb which integrates the manner, reason, purpose or path, the English verb can be used to translate the Chinese verbal phrase so as to make the translation more succinct and vivid.

Cognitive Contextual Equivalence in Motion+Cause Integration

Talmy (2000) also explains the type of motion + cause conflation (p. 28). For instance, in English, we have "The napkin *blew off* the table. (Nonagentive) = [the napkin *moved off* the table] *with the cause of* [(something) *blew* on the napkin]", and in Chinese we have such corresponding expression "餐巾 *被吹下了桌子*." In English, "I *pushed/threw/kicked* the keg into the storeroom. (Agentive) = [I *moved* the keg into the storeroom] *with the cause of* [I *kicked* the keg]," while in Chinese we have "我 *把桶推进了/扔进了/踢进了储物间*." Chinese sentence patterns such as "…把…" and "…被…" can correspond to the English "Motion + cause" conflation. But translation is more complex in that meaning is often implied in the surface expression. So the translator needs to find out the implied meaning in translation.

Example (3)
招娣家最小的孩子，来娣死了。死在距离海涂地不到一百米的海里。

Her youngest child, her precious Boy at Last, was dead. She had drowned in the shallows just beyond the seaweed beds, less than a hundred metres from shore (cf Liu & Li, 2009).

The source expression "死在海里" implies the cause of her death "drown by the sea water," and the translator uses "drown" instead of "die" to translate it. "Drown" means "to die because you have been underwater too long and you cannot breathe" (*OAED*), which integrates the result "die" and the cause "by drowning." As a result, to use "drown" is equivalent to the source text in the cognitive context.

Example (4)

幸亏是皮底鞋，不然一定湿透。

If I hadn't been wearing shoes with leather soles, my feet would have been soaked (cf Zhou, 2003, p. 469).

The Chinese expression "湿透" contains two concepts: manner or state "湿 (wet)," and degree "透 (thoroughly)." The English word "soak" also means "to become thoroughly wet by being in liquid or by absorbing liquid" (*OAED*), so it can be used to replace the phrase and reaches meaning equivalence. Moreover, this word integrates the result "become wet" and cause "by absorbing liquid."

From analyses of the above examples, we can deduce such an empirical rule:

$$\frac{S(x)+VP(Act+C_{+1}+R_{+1}/P_{+1})}{ST} \quad \longrightarrow \quad \frac{S + VP(Act + C_0 + R_0 / P_0)}{TT}$$

(S= subject; VP= verbal phrase; x= agent or actor; C= Cause;
R=result; P= place; $_{+1}$= containing; $_0$ = zero; arrow = integrated in)

Those English words containing sememes of motion+cause+result/place can be used to express the relevant Chinese phrases. Even though their linguistic forms are not corresponding to each other, they are expressing the same meaning in the cognitive context.

Cognitive Contextual Equivalence in Motion + Path Integration

Although Talmy does not regard English as a typical language in conflating motion and path, he illustrates many English words, which integrate motion with path, such as enter, exit, ascend, descend, cross, pass, circle, advance, proceed, approach, arrive, depart, return, join, separate, part, rise, leave, near, and follow (Talmy, 2000, p. 52) Apart from those one-directional verbs listed by Talmy, there are some other words expressing the path with more complicated directions, such as zigzag, wind, wobble, echo, etc., which integrate the motion and irregular direction of the path. Such usages are often borrowed by translators in C-E translation.

Example (5)

他两腿猛踏自行车，游蛇似的在人群中左钻右突，似乎心里有啥事等着要办。 *(Ju, 1998, p. 23)*

He pedaled his bicycle hard, threading his way through the crowd, as if he had some urgent business to attend to (Ju, 1998, p. 24).

In this example, the translator uses "thread one's way through the crowd" to translate "游蛇似的在人群中左钻右突," which changes the image of "snake" into "thread"; nevertheless, the meaning of the source expression is kept. According to *OAED*, "thread one's way through something" means "to go carefully or with difficulty through (something)," which corresponds to the original expression. Of course, we can also translate the Chinese expression into "snaking his way through the crowd," which can both keep the original image and express the meaning. Both "snake" and "thread" integrate the state and path of the movement.

Sometimes, "path" is even more complicated, and the exact direction is not easy to identify, maybe concerning the back and forth, up and down, or all direction.

Example (6)

(河水倾泼丈余,) 鸡鸣犬吠满城中。

The town echoed with the sounds of cocks crowing and dogs barking (cf Liu & Li, 2009)

The source text expresses a dynamic image schema. According to our experience in a village, during the tranquil night certain sounds would cause barking and crowing. It seems that the entire village is filled with such sounds. This is the result of human audio and spatial experience. The translator changes the viewpoint and sets "the town" as the viewpoint space and uses "echo of sounds of cocks crowing and dogs barking" to fill the space. Moreover, the town here acts as an open container, and sounds act as figure moving back and forth, up and down; as a result, the whole container is full of such sounds. Such expression is not only equivalent in associate meaning to the source expression, but also more dynamic than "the town is filled with…"

Conclusion

This paper discusses how CCE is realized in re-lexicalizatio of motion words in C-E translation. Re-lexicalization of motion words is in fact the integration of the subject's motion with the manner, cause or path, etc. By means of re-lexicalization, the redundant concepts are integrated in the cognitive context, so the number or form of concept is changed while the meaning is cognitively kept in translation. That is, although the linguistic expressions of the ST and TT are not equivalent to each other, the meanings are equivalent in the cognitive context. With the analyses of different kinds of integration in translation, the research also deduces some empirical rules to guide the analyses of similar examples. What is more, the cognitive motivation of such operation is also explored in this paper. The research finds that re-lexicalization is one of the cognitive mechanisms of the translator in realizing cognitive contextual equivalence in translation. Such cognitive mechanism is guided by the receptive-aesthetics-oriented translation principle for the pursuit of a more concise and vivid version.

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Professional Issues: Conference Interpreters' Roles and the Consequential Stress Factors

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[Abstract] *Conference interpreting is a technique, as well as an art, that bridges two distinct languages and cultures. This essay mainly focuses on the ethical as well as social role of conference interpreters. The author further probes the consequential stress factors, such as empathy, conflicts of belief, invisibility, and feminization.*

[Keywords] *conference interpreters, stress, self-image, social recognition, ethical dilemmas*

Introduction

Interpreting, as an ancient human practice, predates the activity of writing. Since man began to use language, he has tried using a variety of intermediaries to facilitate the communication between one language and another. Therefore, interpretation has always existed. Nowadays, with the increasing number of intellectual exchanges and the establishment of international organizations, conference interpretation, as a basic type of interpreting, has rapidly tended to become a profession. However, this is a profession that has not yet attained maturity. Conference interpreters lack social recognition and are, from time to time, caught in ethical dilemmas.

The Conference Interpreter's Self-image

As a conference interpreter, one must possess the ability of offering "an exact and faithful reproduction" of the source speech given, according to Jones (2002: 4). There should not be any reflection of the interpreter's personal views or emotions, in one way or another, involved in the rendition provided to the audience. The work of a conference interpreter can be accomplished through two distinct approaches, namely consecutive interpretation and simultaneous interpretation. In the consecutive mode, the interpreter listens to a segment of the speaker's speech, ranging from one sentence to several paragraphs, before rendering it in the target language required. While in simultaneous mode, the interpreter has to carry on interpreting as the source speech is being presented and to finish almost at the same time as the original.

Varieties of Consecutive Interpreting
a. with note-taking
b. without note-taking

Varieties of Simultaneous Interpreting
a. with a written source text; reception of the source text via the unrepeatable auditory channel alone
b. without a written source text; reception of the source text via two channels: the auditory and the visual

(Alexieva, 1997)

Being a conference interpreter is extremely challenging. " (…) the interpreter is very highly strung and must in his profession stand a long and continuous strain which is hard to bear" (Herbert, 1952, p. 6). In addition to the first and foremost barrier, which is linguistic, other objective stress factors also

contribute to the psychological intensity of conference interpreters, such as fatigue, information overload, infinite range of subject matters, the enormous amount of concentration consumed, etc. (Kurz, 2002) Conference interpreters always find themselves confronted by rigorous conditions, regardless of the way in which interpreting is practiced.

The consecutive interpreters has to recognize themselves as public speakers, just like any other (Jones, 2002, p. 35). They must be able to speak up clearly and articulately to a group of people of any size and establish eye contact with the audience at the same time. Public speaking can be a significant stressor for interpreters in the consecutive mode. Another vital stressor can be concluded as the demand for a highly efficient rendition. The original speech might involve hesitation and repetition of the speaker. Consecutive interpreters, after hearing all these redundant parts, should be able to spot main ideas and know exactly how to deliver a concise rendition covering all the key messages. If the rendition provided takes up the same time as the source speech or even more time than the original, the audience gets upset and impatient. The audience's anxiety can in turn serve as a negative feedback to the interpreter, which might damage the interpreter's confidence and, hence, result in an even worse performance. Therefore, Jones points out that "the consecutive should only last about two-thirds to three-quarters of the time taken up by the original" (2002, p. 35). Time constraint adds to the interpreter's mental burden severely.

The simultaneous interpreter has to work in "a sound-proof booth with headsets, control consoles and microphones" and enjoys a direct view of the conference hall (Setton, 1999, p. 1). Seleskovitch expresses that "booths have often been designed on the assumption that the interpreter will spend very little time there" (1994, p.125). In fact, the conference interpreter has to spend entire days there, usually consecutive days. The confined environment of the booth can be evaluated as one stressor for interpreters in the simultaneous mode. Moreover, since the microphone in the booth is extremely sensitive to any sound, the simultaneous interpreter has to pay extra attention to their booth manners. The sounds of coughing or turning papers is rather unpleasant for the audience. If the audience gets irritated by these sounds that are not supposed to appear, the whole group of people in the conference hall might stare into the booth at the interpreters as a signal of being annoyed. (Yalta Chen, personal communication) In order to avoid such a situation, simultaneous interpreters have to be meticulous in the booth. It is, therefore, very stressful for them to be alert all the time.

In conclusion, due to the nature of conference interpreting, the work as a conference interpreter is highly stressful. Unfortunately, the interpreter's ethical and social roles create even more pressure.

Ethical Stressors

Compared with community interpreting, conference interpreting is considered to arouse fewer ethical issues. However, conference interpreters find themselves trapped in ethical dilemmas occasionally. Jones indicates that the conference interpreter, in a way, becomes the speaker they are interpreting for. They must "empathize" with the speaker and "put themselves in someone else's shoes" as well as "espouse their cause" (2002, p. 5). That is to say, as a conference interpreter, one has to speak entirely on behalf of someone else. The demand for emotional accordance is how conference interpreting can cause ethical problems.

Empathy

Not every speech adopts a pleasant topic. For instance, in a conference about animal protection, there might be speeches about fighting against the practice of eating companion animals. In order to create a strong appeal to the audience, the speaker uses a lot of graphics, photographs, and even video materials to

enhance visual impact. The members of the audience are able to avert their eyes from the brutal scene of slaughtering, while the interpreter cannot do so. Some interpreters might get too involved and, hence, experience a mental shock. There are cases in which the interpreter actually cried and had to leave the booth (Yalta Chen, personal communication).

Therefore, as a conference interpreter, one has to be mentally strong and know how to detach a little bit, avoiding the point at which emotions get too personal. Also, after a mental shock, the interpreter is advised to go to a psychiatrist who might be able to help by using their expertise.

Conflicts of Beliefs

Interpreters must absolutely comply with the speaker and, therefore, sometimes have no choice but to say things that are not true to themselves or even against their own will. A common situation is that as a male interpreter, one has to say things such as 'I am a woman who has gone through five pregnancies' in a perfectly natural tone. While most interpreters can deal with such a situation well, there are worse cases in which conflicts of personal value and belief are involved. For instance, during a science conference, there might be a speaker addressing the issue of antitheism. It would then be rather painful for an interpreter who is a firm believer in the Christian religion to express any opposition to belief in God. "(…) the interpreter's role is characterized by some degree of inadequacy of role prescription, role overload, and role conflict (…)" (Anderson, 2002). In the previous assumption, the interpreter is torn between his/her role of a communicator and a believer. As a communicator, one has to facilitate the delivering of source ideas to the audience and also spare no effort to get the speaker's emotions across. The problem then becomes how an interpreter is going to fulfill these functions while being required to promote thoughts that they are utterly against in the first place.

One of the best solutions might be teamwork, which is extremely vital for conference interpreters especially in the simultaneous mode. An experienced and reliable boothmate knows how to cover for the partner so as to avoid unpleasant situations. The interpreter can, hence, choose to shift hands with his/her partner when the speaker touches upon topics that are intolerable.

Social Stressors

Though an ancient human practice, interpreting is still, to some extent, undervalued or even misunderstood by some. The profession took shape only after the Pairs Peace Conference in 1919 and has enjoyed less social recognition ever since. Seleskovitch points out that "the profession as such enjoys no legal protection whatsoever" (1994, p. 127). Dillinger also indicates that "precious little is known about the differences between experienced and novice interpreters' performance, and nothing at all is known about any possible difference in the way they go about carrying out the task" (Dillinger, 1994). Any bilingual can go by the name of an interpreter and work at conferences. Moreover, the feminization of interpreting might cause men to dismiss it as a career option. These social factors make such a profession even more stressful for the practitioners.

Invisibility

The performance of an interpreter "has been compared to a machine, a window, a bridge and a telephone line" (Roy, 2002). In the light of this statement, interpreters at work do not ask questions of their own, nor can they form opinions or make decisions as regards the content of the source speech. They are viewed as machines by some conference organizers as well as speakers. According to *New York Post* and *Times Online*, Muammar Gaddafi's interpreter broke down during his meandering 94-minute UN speech due to

exhaustion. "I just can't take it anymore," the collapsed interpreter shouted into the live microphone in Arabic. Interpreters at the United Nations only provide live interpretation for forty minutes at a time by adopting seamless are handovers. During an interview with *The Post*, one staffer expressed that "most heads of state prefer to use UN interpreters because then – no matter what happens – they can blame the interpreter." This case exposes the extreme pressure confronting conference interpreters. In a sense, the interpreter is invisible, not only to the audience but also to the speaker. For one thing, interpreters are rarely given a big round of applause for their painstaking job. For another, speakers who take interpreting services for granted actually make the task much tougher for their interpreters. The collapsed interpreter suffered from Gaddafi's non-stop, extemporaneous ramblings, and mainly, from Gaddafi's ignorance of conference interpreting.

The audience, conference organizers, and speakers must be educated on what interpreting really is and learn to respect the effort of an interpreter. A supportive and coordinated environment can yield better interpreting performances.

Feminization

The performance of a conference interpreter is compared to a faithful echo. In such a profession, men lose their traditional decision-making function. In other words, male interpreters lose their executive function of managing at work and, therefore, might find the job frustrating (Jones, 2002, p. 129). In contrast, women gradually abandoned their traditional role as housewives, seeking work opportunities, under the influence of the women's liberation movement. The joint effect caused interpreting to become an increasingly female preserve. Within half a century, the percentage of female interpreters at the United Nations soared from merely 21% to 69%.

Percentage of female interpreters at the United Nations
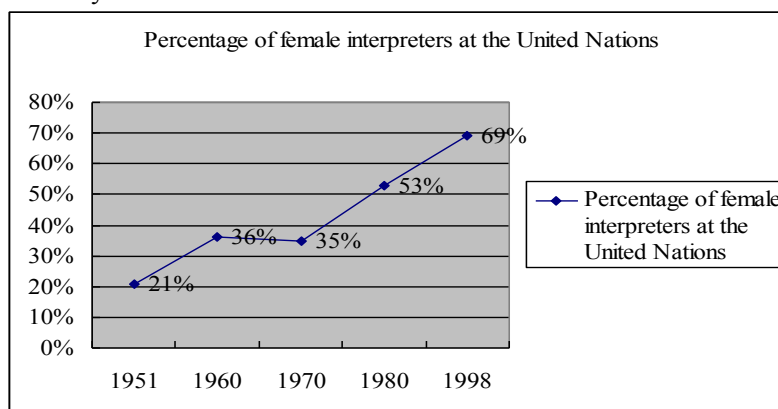
(Baigorri-Jalón, 2004, pp. 120-135)

In the closing panel discussion of the 1st Forlì Conference on Interpreting Studies (11th November, 2000), the issue of feminization was raised. Stephen Pearl pointed out that most trainee interpreters and practitioners were female in many areas of the world. He believed that the feminization of a profession would lead to lower pay rates.

Nevertheless, David Snelling disagreed with Pearl, arguing that there was barely any room for the old-fashioned gender-related stereotype in a profession as interpreting. He took the staff number at Trieste as an example of defeminization. Franz Pöchhacker also demonstrated that the vast majority of trainee military interpreters for peace-keeping operations were still men.

The study of gender is still a stranger in the realm of conference interpreting studies. More experimental data may cast a new light on people's understanding of the need for neutrality in such a career, as well as pave the road for future studies.

Conclusion

Conference interpreting is an activity that combines the "intellectual pleasure" with an abstract, "game-playing pleasure" (Jones, 2002, p. 130). On the other hand, it is an extremely stressful and demanding profession. The qualities of an interpreter include language skills, analytical skills, listening and recall, note-taking skills, speaking skills, culture knowledge, subject knowledge, etc. This essay mainly focuses on the ethical as well as social role of conference interpreters, and the author further probe on the consequential stress factors such as empathy, conflicts of belief, invisibility along with feminization.

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On the Translation of Hybrid Language in *The Bonesetter's Daughter*

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[Abstract] This thesis conducts a comparative study on the hybrid language in The Bonesetter's Daughter and its translation, aiming at detecting the connection between the language de-hybridization and the theme re-presentation in the translation. This paper finally comes up with a translation approach oriented by the "literary effects of functionally relevant linguistic features," which may, at least partially, reflect the functionally relevant linguistic features of the hybrid language and represent its literary effects to the greatest extent.

[Keywords] hybrid language; mother-daughter relationship; cultural identity; power relation

Introduction

The Bonesetter's Daughter (2001) is one of Amy Tan's achievements about her excellent narration of the mother-daughter relationship, a prevalent theme in American Chinese literature. It mainly focuses on the inheritance and conflict between the Chinese-immigrant Mother and the native American-born Daughter. The novel impresses readers most with the Mother and Daughter's contrast in their language varieties. The Daughter speaks authentic English, while the Mother speaks broken English incorporated with Chinese language rules. Such a difference serves as a mirror to the two main characters' underlying conflicts and proves to be of great value to the theme. However, its Chinese translation turns out to have the Mother and the Daughter both "speak" authentic Chinese, eliminating what seems to be one of the most distinct linguistic features of the original. Locating the Mother's "poor English" as a type of "hybrid language," this paper tries to make a comparative study on the hybrid language and its translation so as to evaluate its translation and explore the possibilities for improvement.

Hybrid Language in the *Bonesetter's Daughter*

The term "hybrid language" refers to the "mix of two social languages within a single sentence or sentences" and the "mix of two linguistic ideologies distinguished by times, social differences or other elements" (Bakhtin, 1981, p. 358). It was once criticized as language pollution, while more and more people have noticed its positive effects in enriching language varieties and promoting cross-cultural communication. Some scholars categorize the hybrid language into two general types: the direct use of foreign languages and the incorporation of certain linguistic components (lexis, syntax, semantics and phonology) of foreign languages into the main language. (Han, 2005, p. 24) The author agrees with it but still likes to divide the targeted hybrid language into sub-groups for the following detailed translation study. Geoffrey N. Leech and Michael H. Short (2001) provide a check list for detecting literary effects of linguistic features in a given text, according to which the Mother's hybrid language falls into three categories: lexical, phonological, and syntactic hybridization.

Lexical Category: Loan Words from Chinese

In the novel, there are a number of italic words such as *"K'ang," "Chipao" (Qi Pao, traditional Chinese dress), "goo"* (Gu, bone)*, "huli-hudu," "Waipo," "yinggai," "bu," "FuFu,"* etc. They are all initially used by the Mother, and then followed and put down by the Daughter, who knows little about the Chinese

language. They are loan words borrowed from the Chinese language and adapted to the receiving language. Although the spellings of some of them are similar to or even the same as Chinese Pinyin, there is a great difference in the nature of the two. Pinyin, essentially the phonetic notations to Chinese characters, functions the same as the phonetic symbols to English words. The loan words mentioned are not the direct insertion of Pinyin but the products of using English alphabets to represent the pronunciation of Chinese characters for easier pronunciation. Consequently, the loan words here are hybrid words mixing the linguistic components of both Chinese and English.

Phonological Category: Phonologically Hybrid Words by Mispronunciation
According to Leech and Short (2001), the phonological scheme studies the salient phonological features that interact with meaning, i.e., alliteration, rhyming, assonance, sub-standard pronunciation, mispronunciation, etc. In the novel, the Daughter, Ruth, hates to hear her mother call her "Lootie" and complains about why her mother has "chosen a name with sounds she couldn't pronounce." There are two deviations from "/ru:θ/," the correct pronunciation of "Ruth", to "/lu:ti:/," the Mother's mispronunciation: 1) the trill (or roll) "/r/" is misread as the lateral "/l/"; 2)the fricative "/θ/" is misread as the syllable "/ti:/."

Such phonological deviations are commonly seen in the early Chinese immigrants' oral English. The trill "/r/" is often replaced by the lateral "/l/," mainly because the former is absent in many Chinese dialects (Qi, 2000, p. 226). Moreover, the English words ending with consonants are added with vowels, such as "muchee," "makee," "piecee," etc. (ibid). These are neither foreign words directly taken from Chinese nor loan words borrowed from Chinese, but English words mispronounced because of speakers' inclination to the Chinese phonological rules. The hybridity occurs at the phonological level.

Syntactic Category: Syntactically Hybrid Phrases/Sentences
The Mother creates some noun phrases (NP) and sentences of irregular structures, such as "Water Dragon year," "Precious Auntie," "Wash-clothes time," "because every minute must charge money. What I should pay you, five dollar, ten dollar, then you come see me," "I die. Doesnt matter. I not afraid. You know this."

An NP may be formed by these functioning elements: determiner, head, modifier, and complement. A various arrangement of these elements will result in a variety of NP structures. However, it is definitely uncommon to place a verb and a noun as the modifier like the structure of "wash-clothes time." Also, the broken sentences the Mother usually uses are actually word-for-word translation of the Chinese expression in her mind. The mother's English is "ridden with grammatical mistakes and frequent errors. She pays little attention to the tense, person and number in the English language" (Zhang, 2006, p. 9). They are also syntactically hybrid.

Translation of the Hybrid Language
The "translation shift" (TS) approach studies the changes occurring in the process of translating, referring to the "departures from formal correspondence in the process of going from the source language to the target language" (Catford, 1980, p. 73). The period between 1950s and 1980s witnessed a development of TS studies from its initial shallowness to maturity. Kitty van Leuven-Zwart's TS model (1989) was particularly helpful to this paper. Initially developed for the translation studies on fictional narrative texts, it provides a framework for detecting micro-structural shifts on the linguistic level occurring in translating, describing how and to what degree a translation differs from its original. Moreover, it excels over other TS approaches with its integral evaluation of "the effects of microstructural shifts on the

macrostructural level, i.e. on the level of the characters, events, time, place and other meaningful components of the text" (Zwart, 1989, p. 155). Following are some core concepts of Zwart's TS approach.

Transeme: According to Zwart, a sentence is too long and a word too short to be the basic comparative unit; hence, her establishment of transeme, "a comprehensible textual unit" for comparing the source language text with the target one is clear.

Architranseme (ATR): The common denominator or shared meaning of the source-language-text transeme (STT) and the target-language-text one (TTT).

Aspect of Disjunction (AD): The aspects where a transeme differs from its ATR.

Micro-Shifts in the Translation of the Hybrid Language

Case 1 Translations of the loan words.

*The source language text: "Those people **huli-hudu**," her mother muttered.*

*The target language text: "这些人全都**糊里糊涂**", 妈妈**中英文夹半地**说。*

The STT: huli-hudu

The TTT: 糊里糊涂

ATR: muddle-headed

The ST transeme"huli-hudu" appears alien to ST readers due to its unusual spelling. It is the Mother's Chinese way of saying "muddle-headed" and a stylistic variant of that. Additionally, with no explanation in the ST, its meaning is unspecified and ambiguous. On the contrary, the TT transeme "糊里糊涂" is nothing more than a Chinese expression in a Chinese text. The translator adopts the translation strategy of addition by explaining that the Mother speaks "in a mixed code of Chinese and English" but fails to compensate for the stylistic value, i.e., the aspects of disjunction, of the ST transeme.

Case 2 Translations of the phonologically hybrid words.

*The source language text：Her mother couldn't even say **Ruth**'s name right. It used to mortify Ruth when she shouted for her up and down the block. "**Lootie**! Lootie!"*

*The target language text: 甚至**露丝**的名字母亲也念不利索。从前的时候茹灵满大街*
*"**露缇**！露缇！"地叫女儿, 露丝总是窘得要死。*

The STT: Lootie

The TTT: 露缇

ATR: a word pronounced as /lu:ti:/

The ST transeme "Lootie" is an stylistic presentation of the soundmark "/ lu:ti:/," as there is actually no such a word in the English language. The phonological deviations from "Ruth" to "Lootie" are due to the Mother's inclining to the Chinese pronunciation habits. However, the difference between "露丝" and "露缇" is more semantic than phonological: both begin with the same character "露" while ending with different characters. The stylistic feature of the ST transeme is gone.

Case 3 Translations of the syntactically hybrid phrases/sentences.

*The source language text: Let's go. **Wash-clothes time**.*

*The target language text: 我们走吧, **该去洗衣服了**。*

The STT: Wash-clothes time

The TTT: 该去洗衣服了

ATR: It's time to wash clothes.

The ST transeme "wash-clothes time" is actually Luling's word-for-word translation to her habitual Chinese expression. Its hybrid feature makes it a stylistic variant of the authentic English expression "it's

time to wash clothes." The TT transeme, however, is a standard Chinese expression within a Chinese text. Nothing being special, it has no aspect of disjunction. The stylistic aspect of disjunction is gone in the target language text.

To sum up, the Chinese translation fails to represent the stylistic features of the hybrid language. Such frequent micro-shifts of "stylistic modulation" will lead to a macro shift in the "interpersonal functions" of the hybrid language.

Macro-Shifts in the Translation of the Hybrid Language

The interpersonal function is related to the interaction or relationship between the addresser and addressee in the discourse situation, as is described by Hallidays (1973): "Language serves to establish and maintain social rules, which include the communication roles created by language itself—for example the roles of questioner and respondent…Through this function…social groups are delimited, and the individual is identified and reinforced…" (p. 143).

When it concerns *The Bonesetter's Daughter*, the Mother's hybrid language contributes greatly to the establishment of the Mother and Daughter's social relationship and socio-cultural relation. Social relationship refers to the social interaction or bond between two or more individuals. In the source language text, the mother and daughter's contrast in language is of much value to their relationship-construction. The Mother's "poor English" is almost a driving force to the Daughter's misunderstanding and rebellion. The Daughter frequently complains of her mother's poor performance in English, and she even takes her mother's poor English as the main cause to her mother's fights with others and a shame to her during her childhood. With the Mother's hybrid language and the Daughter's authentic English translated into standard Chinese, the Chinese translation reduces the tension created by the hybrid language and weakens the Mother and Daughter's conflicts.

Socio-cultural relations concern the differences and similarities between and within certain populations. According to social anthropologists, language is one of the "cultural mediations" interacting with its social-cultural contexts and a signifier to the speakers' cultural identity. Amy Tan's *The Bonesetter's Daughter* works on the theme of root-seeking. The Mother and Daughter respectively stand for the Chinese-immigrant parents and American-born children. The former identifies with the Chinese culture, while the latter with the American culture. For instance, the Mother maintains her habit of reading Chinese newspapers in America. Highly respecting the Chinese language, she pushes her daughter to learn it and intentionally speaks Chinese with the daughter in front of native English speakers, only to find that her daughter does not like it at all. The daughter bursts into an outcry. "I'm an American," Ruth shouted. "I have a right to privacy, to pursue my own happiness, not yours!" (Tan, 2001, p. 134) The daughter regards herself as an American and makes efforts to Americanize herself. "Ruth could still picture her mother counting in the Chinese style, pointing first to her baby finger and bending each finger down toward her palm, a motion that Ruth took to mean that all other possibilities and escape routes were closed. Ruth kept her own fingers open and splayed, American style" (Tan, 2001, p. 5).

All in all, the Mother's hybrid language acts as the opposite of the Daughter's Standard English and an indicator to her identification with the Chinese culture. Some American Chinese writers like Franck Chin intentionally to employ hybrid language to achieve "Asian American Sensibility" and strengthen the ethnic attributes of characters (Pu, 2006, p. 15). However, in the translation, since both the mother and the daughter "speak" authentic Chinese, the first-generation immigrants' linguistic features and cultural identity indicated are not as apparent as those in the original.

Another socio-cultural relation between the Mother and Daughter is the power relation, a key issue in Edward Said's study on Orientalism. The Orientalism studies the ineradicable distinction between Western superiority and Oriental inferiority, analyzing the Occidental dominance over the Orient in a binomial opposition of "we" and "they," or "self" and "the other" (Said, 1994). In Westerners' eyes, the Orient is stereotyped as culturally backward, peculiar, unchanging, brutal, and incapable of defining itself. The feminine and muted Orient is not able to speak for itself but has to be spoken for by the West. The novel reveals the theme of Orientalism by creating an otherized Mother image. In the mother-daughter relationship, the Mother represents the Orient, while the Daughter represents the Occident. The daughter shows superiority over her mother in many aspects. She defines the American way as the correct way and her mother's as the wrong way, which is why she feels ashamed by the way her mother speaks and acts. However, she never really tries to know what her mother has gone through when she is going to lose her forever. Even when she wants to, she is not able to understand her because of the language barrier.

Opposite of her mother, who is incapable of mastering the English language and merge into the mainstream society, the Daughter succeeds as an expert in the English language. The moment she finally knows her mother's miserable past, she decides to write a story "for her grandmother (a mute traditional Chinese female), for herself, for the little girl who became her mother" (Tan, 2001, p. 353). Among the three generations, only the American daughter is empowered with the ability to express herself in a way that may get heard and understood by the so-called "mainstream" society. As Said states, language is critical to the construction of the power relationship. On one hand, the Mother's poor English is in accordance with the presumption that the silent Orientals are incapable of defining themselves. On the other, its hybrid features is always teased as "crappy talks" and "gobbled-gook-gook" by native speakers, reflecting the Westerners' self-righteous superiority over the Oriental. However, in the translation, both the Mother and Daughter are able to express themselves freely, which decreases their great disparities in the discourse power.

Implications and Conclusion

Thus far, this paper has conducted a comparative study on the hybrid language and its translation. With frequent stylistic shifts on linguistic level, the interlingual hybridity of the source language text gets lost in translation, resulting in the shifts of interpersonal relationships on discourse and story level, i.e., the Mother and Daughter's contrast in their social relationship, cultural identities, and power relation. The Chinese translation of *The Bonesetter's Daughter* fails to re-present the stylistic values as well as the thematic meanings embodied of the hybrid language of the source language text. The thing is whether there are better solutions for improvement. With the development of the post-colonial translation theories, the phenomenon of hybridity is getting increasing attention. Despite the challenge of handling it, scholars and translators still come up with certain convincing findings. Han Ziman (2005) makes a collection of the current translation methods for hybrid languages in his monograph *On Hybridity and Literary Translation,* as listed below (p. 33-40):

1. To translate the hybrid language just the same as the main narrating language, **without any compensation** in the target language text;
2. To translate the hybrid language just the same as the main narrating language, **adding an explanation** in the target language text to specify the hybridity of the source language text;
3. To **transliterate** the hybrid language, **adding an explanation** in the target language text to specify its meaning and hybridity;

4. To keep the hybrid language by **zero translation**, **attaching its translation in bracket** in the target language text;
5. To keep the hybrid language by **zero translation**, **adding a footnote** to specify its meaning and hybridity;
6. To translate the hybrid language just the same as the main narrating language, **changing the typeface of the former** and **making an explanation in the endnote**;
7. To **translate** the hybrid language into **a certain language variety of Chinese**.

Methods 1, 2 and 6 totally eliminate the hybrid features of the source language text; those of 3 and 7 maintain some similar effects by achieving intralingual "hybridity" to a certain extent; and those of 4 and 5 succeed in keeping the interlingual hybridity of the source language text but fail to re-present the style embodied. According to literary stylisticians, literary effects are achieved by the combination of meanings and linguistic forms of the language applied in narrative texts. "The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text..." (Thornborrow & Wareing, 2000, p. 3) The difficulty of translating hybrid languages lies in the intractability of re-presenting in the target language text its prominent linguistic marks (hybrid features, stylistic variants, etc.) and its literary functions, aesthetic values as well as thematic meanings.

Is it possible to reproduce in the target language text the linguistic features and the literary effects of the hybrid language *in The Bonesetter's Daughter*? This question touches upon the issue of translatability and untranslatability. When it is possible to build the relevant language features of the ST into the TT, it means that these language features are translatable, otherwise, the untranslatability occurs. The source language texts and items are more or less translatable rather than absolutely translatable or untranslatable (Catford, 1980, pp. 93-94). Then it is necessary to discuss what features of the hybrid language in *The Bonesetter's Daughter* are translatable and what are not. Its untranslatability is mainly due to two categories of difficulties. One is on the linguistic level. The Mother's hybrid language is a language variety mixing Chinese linguistic rules into English and forming its interlingual hybridity, a peculiar attribute that is neither Chinese nor English but of its own.

Therefore, it is impossible to find in Chinese the language features that can be formally as well as relevantly corresponding to its peculiarity and interlingual hybridity. The other difficult is owing to the cultural factors. The broken English used in the American Chinese community is especially relevant to the culture, history, shared memory, generation gap, etc. within its socio-cultural background. Its function as an indicator to these cultural factors is completely absent from the Chinese culture. It is almost impossible to establish in a Chinese text the unique connection between the hybrid language, and its socio-cultural effects such as its role as a mark to an individual's cultural identity.

Despite the untranslatability of the targeted hybrid language, its literary effects can still be partially remained in the translation, owing to the fact that its thematic values are not achieved through itself but through the contrast of the mother's hybrid language and the daughter's Standard English. Without such a contrast, the hybrid language is merely a linguistic phenomenon rather than a theme-relevant feature. It is definitely practicable to transfer or highlight the mother and daughter's difference in language forms so as reserve its literary effects to the greatest extent. According to the shift studies, not all the shifts will exert negative effects on the translation. The concept of "shift" is neutral. It depends on whether translation shifts are necessary, valuable, and effective or not. For example, the contrast of the Mother and Daughter in language forms may catch the TT readers' attention if the Mother's broken English, an interlingual

hybrid language form, is translated into a combination of Standard Mandarin and a certain dialect, an intralingual hybrid language form.

ST: *"Those people huli-hudu," her mother muttered.*

TT1: "这些人都一头烟，" 妈妈低声抱怨着。 *(广东方言)*

TT2: "这些人都迷迷糊儿糊儿的，" 妈妈低声抱怨着。*(北京方言)*

TT3: "这些人都唏呖糊涂的，" 妈妈低声抱怨着。*(江西方言)*

    In this case, the effort to maintain the linguistic features of the original seems to be apparent. It is obvious that the shift between the ST and the TT happens, with the stylistic/interlingual-hybrid feature of the ST modified into the stylistic/intralingual-hybrid feature in the TT. We can say that such a translation approach is oriented by the "literary effects of functionally relevant linguistic features." Different from the current practices, which either eliminate the linguistic features of the hybrid language or follow a "size-fits-all" model, this approach connects the hybrid language with its overall literary effects, thus making it possible to represent the stylistic values, literary effects and thematic meanings of the hybrid language to the greatest extent.

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An Analysis of Chinese Culture-Loaded Terms of the English Version of Mo Yan's *Life and Death Are Wearing Me Out* – From the Perspective of Nida's Functional Equivalence Theory

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[Abstract] *The translation of Chinese culture-loaded terms has been for many years one of the topics of heated debates within the field of translation and interpretation in China. It is commonly acknowledged that to obtain proper (not to say accurate) English versions for the corresponding Chinese versions using equivalent terms is a very very tough job for translators. The present paper, based on Nida's functional equivalence theory, attempts to analyze and explore the translation strategies adopted by Howard Goldblatt in his translation of the culture-loaded terms in Mo Yan's Life and Death are Wearing Me Out. The authors argue that a proper and well-accepted translation from one language to another largely depends upon an appropriate and well-adopted use of the five translation strategies, "transliteration, literal translation, free translation, substitution, and addition," proposed by Nida in his FET.*

[Keywords] *culture-loaded terms; functional equivalence; translation strategies*

Introduction

Just as Fu Lei once commented on Chinese artists, "cultures all over the world will become richer, more completed and glorious only when artists from different races feed it with new and fresh resources …" (Fu, 1981, p. 188). To provide the rest of the world with a complete picture of Chinese culture is undoubtedly the Chinese translators' responsibility. During the past 50 years or more, a good many well-known Chinese translators, such as Fu Lei, Ji Xianlin, Yang Xianyi, etc., have translated many Chinese masterpieces into English and have also brought back the germ of world literature back to China. During the period, many excellent Western translators have also joined in the team of translation – one of them is Howard Goldblatt. It is because of his dedication and elaborate work of translation that Chinese novelist Mo Yan has been brought to the eyes of the world, especially since he became a Nobel laureates in Literature in 2012. The present paper will give a brief introduction to Mo Yan and Howard Goldblatt introduce Nida's functional equivalence theory, and then analyze the translation strategies adopted in the translation of culture-loaded terms in *Life and Death Are Wearing Me Out*.

Mo Yan and His Translator Howard Goldblatt

Mo Yan, originally named Guan Moye, was born in 1955 in Shandong province, China. In his early childhood, having dropping out from an elementary school, he returned to his hometown and lived there for ten years. In the 1980s, he started his writing career and gradually became popular for his stories about his home's countryside life and its local people. Rural life in his hometown and tribulation in his

childhood deeply branded his mind. Mo Yan says that his previous life there paved the way of his writing; the plots, scenes, characters, and, even, the language are all reflected and have intimate relations with his early life. Nearly all the stories of his novels can be traced from that small town, Northeast Gaomi, the starting place of his life (Mo, 2003, p. 345).

It has been 33 years since Mo published his first novel in 1981. Since then, Mo has grown up as "the most vigorous writer in contemporary China since 1985" (Huang, 2006, p. 24). He has developed a unique writing style and been depicted as the novelist "… with hallucinatory realism merging folk tales, history and contemporary" when he was awarded the Nobel Prize in Literature 2012. This is the reason the present paper uses his novel *Life and Death Are Wearing Me out* for analysis. The novel is the truest portrayal of this evaluation, since it actually reveals 50 years of history in China's villages through the eyes of a reincarnated person, and it is full of imagination and realism, as are Mo Yan's many representative works.

The novel Life and Death Are Wearing Me out was put into Chinese by a well-known American scholar named Howard Goldblatt. Goldblatt was born in 1939 and began to learn Chinese in Taiwan in the 1960s when he was enlisted in the army there. Going back to the United States, he went to Indiana University and earned his PhD degree in Chinese literature. With great passion about Chinese literature, he devoted himself to the bilingual translation. He has translated Xiao Hong, Jia Pingwa, Feng Jicai, Wang Shuo, Mo Yan and many others into contemporary English. It is all due to his solid bilingual background and profound knowledge about Chinese literature that makes his translations very popular world-wide and earns great approval and honor from his readers for his translation of contemporary Chinese literature.

Yet, translation is virtually a thankless vocation, as there are many criticisms of, even, the best translations. As for Goldblatt, he loves the job --- he loves reading Chinese literature and then putting Chinese works into English. In his *The Writing Life* in *The Washington Post*, he writes:

> *I love to read Chinese; I love to write in English. I love the challenge, the ambiguity, the uncertainty of the enterprise. I love the tension between creativity and fidelity even the inevitable comprises. And, every once in a while, I find a work so exciting that I'm possessed by the urge to put it into English. In other words, I translate to stay alive. The satisfaction of knowing I've faithfully served two constituencies keeps me happily turning good, bad, and indifferent Chinese prose into readable, accessible, and – yes – even marketable English books (Howard, 2002, p.101).*

For translators, translated versions are always the achievement of their painstaking labor. Sometimes, even a small culturally-loaded term such as the mild oath *tianna* (the exclamation of a great surprise), the most commonly uttered phrase in colloquial Chinese, very often places translators into the awkward situation of struggling desperately to find the proper expression in English. It is why the translation of cultural-loaded terms has been for a long time one of the hottest topics of discussion among scholars in the field of translation and interpretion.

Nida's Theory of Functional Equivalence

After centuries of debates between literal and free translation, theorists in the 1950s and 1960s began to search for a more systematic theory of translation. The most heated discussion was about the relationship between meaning and "equivalence," as proposed in Roman Jakobson's thesis (1959). Over the next

decade, further interpretations were put forward to define the nature of equivalence. One of the most famous one was Eugene A. Nida's functional equivalence.

Dynamic Equivalence and Formal Equivalence

In his functional equivalence, Nida proposes two fundamental types of equivalence, namely, formal equivalence and dynamic equivalence. In *Toward a Science of Translating,* Nida (2004, p. 159) explains that "formal equivalence focuses attention on the message itself, in both form and content." In translation, one is concerned about the message in the receptor language being matched as closely as possible to the elements in the source language, i.e. the message in the receptor language being compared with the message in the source language. Then the accuracy of the translation is determined by the corresponding messages in both receptor and source languages. Working from the formal orientation, the translator attempts to "reproduce as literally and meaningfully as possible the form and content of the original" (Nida, 2004, p.159). Readers of this type of translation can identify themselves as fully as possible with the source-language context.

In contrast, in a translation aiming at a dynamic equivalence, one is concerned with the dynamic relationship – "that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 2004, p. 159). Thus, in translation, complete naturalness of expression is to be pursued. Different from formal equivalence, dynamic equivalence tries to take the receptor of the source language to modes of behaviors relevant within the context of his own culture. Readers do not need to understand the cultural patterns of the source-language to comprehend the relevant message. In *The Theory and Practice of Translation*, he explains "dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different..." (Nida & Taber, 2004, p. 24), and there are varying degrees of dynamic-equivalent translation. However, the two basic orientations in translation prove a new orientation in the field, i.e. to shift "from the form of the message to the response of the receptor" (Nida & Taber, 2004, p. 1).

Functional Equivalence

Later, Nida distanced himself from the term "dynamic equivalence" and preferred the term "functional equivalence." In *From One Language to Another* (with de Waard), Nida introduced a new term "functional equivalence" as he pointed out that "it is essential that functional equivalence be stated primarily in terms of a comparison of the way in which the original receptors understood and appreciated the text and the way in which receptors of the translated text understand and appreciate the translated text" (2001, p. 86).

By functional equivalence, Nida further states that "the substitution of 'functional equivalence' is not designed to suggest anything essentially different from what was earlier designated by the phrase 'dynamic equivalence'" (de Waard & Nida, 1986, p.vii). Since the term "functional equivalence" implies the degrees of adequacy of a translation, there are two different levels of effectiveness about functional equivalence: minimal and maximal. The former is defined as "the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it" and the later (maximal equivalence) refers to that "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the

original readers did" (Nida, 1993,p.118). Any translation less than the minimum level of equivalence is unacceptable, and the maximal level is seldom achieved.

An Analysis of Culture-Loaded Terms Used in *Life and Death Are Wearing Me Out*

Language is the carrier of culture, and translation is the bridge connecting two different kinds of culture. It is not enough for translators to be bilingual; they, also, need to have good insight and understanding of the culture in the source language. In the translation of literary classics, culture-loaded terms are often big headaches for all translators, since culture is a "totality of knowledge, proficiency and perception" (Snell-Hornby, 1988, p.40). It covers so many areas in society, such as arts, belief, morals, laws, customs, etc. Each culture has its own features, largely coined by the different geographical environments, social customs, life patterns, religious beliefs, historical backgrounds, and different ways of thinking. Thus, it is a key for the well-formed translation to appropriately put the culture-loaded terms into its corresponding culture.

Culture-Loaded Terms And Their Translation

As a topic being most heatedly discussed in the field, culture-loaded terms are drawing more and more attention from many scholars all over the world. Chang (1995) says that "Cultural words are the direct or indirect reflection of national culture in lexicon" (p. 2). Aixelá (1996) further states that "some items appearing in the source text do not have equivalent items in the target reader's cultural system or these items have different textual status with those in the target reader's cultural system" (p. 58). Baker (2000) even further elaborates "The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or a type of food. Such concepts are often referred to as 'culture-specific' (p. 21). Therefore, "cultural-loaded terms have both referential meaning and connotative meaning, reflecting the values, history, religion, customs, and ways of thinking and behaving" (Jin, 2003, p. 265); thus, "no matter in English or Chinese, there are many words full of rich cultural connotations, especially set phrases, proverbs, slang and dialects. Those words are called culture-specific terms or culture-loaded terms" (Sun, 2003, p. 127).

With the development of cross-culture communication, scholars began to realize the importance of translation and gradually find the inseparable relationship between culture and translation. Nida is one of the earlier scholars who began to pay attention to the translation of culture-loaded terms. He once proposed that "for truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function" (Nida, 1993, p. 110). As a result, translators must be acquainted with cultures in both source and receptor languages by highlighting the importance of the translation of culture-loaded terms. Katan (2004) points out that "the words 'culture' and 'translation' are being increasingly linked. Questions regarding whether or not translations can account for culture, or to what extent culture is relevant are very much at the center of the debate" (p. 7). He proposes three solutions: borrowing or adapting, omission, and creating one's own expression. In *The Translator's Invisibility*, Venuti (2004) also suggests two strategies: domestication and foreignization. On the whole, for the translation of culture-loaded terms, translation theorists have really carefully taken into account whether or not the translator wants to be close to the source culture or the target culture and to what extent.

Culture-Loaded Terms in Life And Death Are Wearing Me Out

The novel, *Life and Death Are Wearing Me, out* is a narration about Northeast villages in China during half a century. Through the narration of Lan Qiansui, Lan Jiefang, and Mo Yan, the novel tells a complicated story of the families of Lan Jiefang and the landlord Ximen Nao. Ximen Nao is the hero and the landlord of Ximen village; he was executed in the period of land reform, but he always took it for granted that he was innocent and exclaimed in the Yama's hell time and time again. Then he started his reincarnated life as a donkey, an ox, a dog, a pig, a horse and, finally, a baby. Although he was reincarnated as different animals, he still lived in his hometown with his family. Through his eyes, or the eyes of different animals, the novel describes fifty years of Chinese village history from 1950 to 2000. In the paper, the authors do not concentrate on the plots of the story but, instead, focus on the translation of the culture-loaded terms and, along with the line of Nida's, divide them into the following four types: material, social, religious, and linguistic.

Material Culture-Loaded Terms and Their Translation

Material culture-loaded term refers to the terms involved with costumes, tools, foods, medicines, and on the whole, objects of dailyuse and every material civilization coined by human beings. They make up one of the most unique parts of a nation's culture and are the visible materials of a nation or a people that are, often, characteristic of a special culture. The following are some examples:

> *(1) 我听到威严的命令在正房里下达，下达命令的人，也许就坐在我平常所坐的那把红木**太师椅**上，椅子旁边，是**八仙桌**，桌上摆着**文房四宝**，桌后的墙上，挂着 – 幅**五子祝寿图**.   (Mo, 2008, p. 37).*
>
> *I heard a man in the main house threaten someone who was probably sitting in the **mahogany armchair** I used to sit in. Next to that chair was an **octagonal table** on which I kept my **writing brush, ink stick, ink slab, and paper**; hanging from the wall behind the table was a **longevity scroll**. (Goldblatt, 2011, p. 68)*
>
> *(*All of the following Chinese examples are from Mo 2008 while the English versions are those of Goldblatt 2011. The numbers refer to the page numbers.)*

The four terms 太师椅, 八仙桌,文房四宝 and 五子祝福图 are of very typical Chinese tradition. "太师椅" is a piece of ancient furniture named after a traditional Chinese official title. The chair first appeared in the Song Dynasty, consisting of arms and back in the shape of an armchair. So, here, Goldblatt uses free translation, just giving the function and shape of the chair, without further elaborating about its cultural elements. He does not work rigidly word for word about the original Chinese, since, by "*armchair,*" English readers will understand what it is. In the same way, he tackles the terms 文房四宝 and 五子祝寿图. To let his readers gain a full picture of the function of the objects, he applies free translation once again to disassemble the phrase by "*writing brush, ink stick, ink slab and paper*" and "*longevity scroll.*" If, otherwise, he only focused on the phrases themselves, interpreting the term "文房四宝" as "four treasures of study,", his English readers may be confused and not understand what they really mean. Here, Goldblatt sacrifices the traditional Chinese image to preserve the functions of the furniture.

The same is true with "五子祝寿图." With no further background about Chinese culture, the readers of the receptor language are not able to understand the images in the scroll, such as 五子 and 寿星公, which have no corresponding equivalents in English. With the term *longevity scroll*, readers of the receptor language can respond to substantially similar things as their Chinese counterparts. However, for

the translation of "八仙桌," there is a problem. In Chinese, "八仙桌" doesn't mean the table with eight straight sides but is an old-fashioned square table for eight people. There might be a misunderstanding. So, the suggested translation would be "eight-seated table." Although the translation of these four terms all provide no background culture with them, the readers of the receptor language can still understand the meaning conveyed and conceive it same as the original readers. Considering the responses of the receptors, Goldblatt finally sets himself for a functional equivalence to these culture-loaded terms.

(2) 我无法再忍受了，我听不得白氏的哭声，她的哭声让我痛苦让我内疚，我后悔生前对她不好，自从得了迎春和秋香，我就没上过一次她的炕，让她一个三十岁的女人夜夜空房... (p. 41).

*I could stand it no longer, could not bear to hear Ximen Bai cry; it brought pain and guilt feelings. If only I'd treated her better. After bringing Yingchun and Qiuxiang into the house, I never again visited my wife's **bed**, leaving a thirty-year-old woman to sleep alone night after night (p. 76).*

*男人们的旱烟把我家墙壁上的壁虎都熏晕了，女人们的屁股把我家的**炕席**都磨穿了，学童们把我们的衣裳都扯破了。(p. 98)*

*Smoke from the men's pipes nearly suffocated the geckoes on our walls; the women's hindquarters wore out **the mats on our sleeping platform, the Kang**, and the students tore our clothes in the chase (p. 128).*

For the same Chinese *Kang*, Goldblatt uses different translations for the same term occurring in different contexts. *Kang*, a commonly-used brick-heating-bed in winter, is very often seen in villages in north or east China. In order for readers of the receptor language to understand, he substitutes *Kang* in the first sentence with the word "bed" and uses the combination of both transliteration and free translation in the second place: "*the mats on our sleeping platform*, *Kang.*" Apparently, he intends to keep the original form of the Chinese culture, giving his English readers a general picture of what the Chinese *Kang* looks like by adding further information, "sleeping platform," to the word *bed*. According to the above two examples, it is easy to see that receptors' responses are always the priority consideration for Goldblatt. Comparing the understanding of the receptor with that of the source-language readers, his translation creates somewhat a similar effect of functional equivalence as it unveils the meaning of *Kang;* even those who do not know anything about the Chinese Kang are able to get a rough idea of the type of Chinese "bed."

Social Culture-Loaded Terms and Their Translation

Social culture-loaded terms are words or expressions about customs, traditions, historical background, social life, and social practices of a society; they represent the deep-rooted aspect of culture in the people's lives and their ways of thinking and behaving. These can be seen in (3):

(3) 西门闹	*Ximen Nao, whose name means West Gate Riot*
西门白氏 (杏儿)	*Ximen Bai (Apricot/Xing'er)*
蓝解放	*Lan Jiefang — Liberation Lan*
黄互助	*Huang Huzhu, or Co-Operation*
黄合作	*Huang Hezuo, or Collaboration*

The examples in (3) are names of the main characters and their corresponding English translations in the novel. Goldblatt uses both transliteration and literal translation when they appear for the first time. In the novel, the Chinese names are often translated into the pinyin system or Romanization. He also

adds their literal translation to provide full descriptions of the characters' names. The merit of this translation is that the readers will get the cultural meaning behind these names, such as Lan Jiefang, Huang Huzhu, Huang Hezuo, etc., which are typical names of people born after liberation and during the period of collectivism in the new China. Besides, the translations maintain the traditional feature of the period and is convenient for people to tell the story.

> *(4) 我看到马智伯脸色灰白, 山羊胡须哆哆嗦嗦, 双手抱在胸前, 对着怪物连连**作揖**, 一边**作揖**, 一边倒退, 退到墙边, 转身就跑。(p. 13)*
>
> *I watched Ma's face turn ashen and his goatee begin to quiver. **With his hands cupped in front of his chest as a sign of respect**, he said a **prayer** and backed up. When he bumped into the wall, he bolted (p. 31).*

作揖 is a gesture by making a slight bow with both hands folded in front. Chinese people, especially in the ancient time, use the expression to show politeness. It is suitable for some circumstances, such as greeting and expressing one's gratitude or apology. Here, the geomancer master Ma Zhibo saw Ximen Nao scoop out the legendary Wandering God, who was said to bring misfortune if somebody stirred him up, and it was feared that one would suffer from misfortune as a result. Since there is no such gesture in the Western world and Goldblatt wants to indicate the fearfulness of Ma Zhibo, a free translation comes to be the best choice. So, he adds to it an explanation "as a sign of respect" to enhance the understanding of his readers.

> *(5) 这时我又听到胡宾那**太监**般的声嗓在旁边响起: "好啊! ......" (p. 114)*
>
> *Hu Bin's **shrill voice** rose beside us: "Good! ..."   (p. 179)*

太监 is a special title for the men attending the emperor or empress in the imperial palace in ancient China after having been castrated. Because of their inability to produce, their voices are soft and shrill, much more like those of women. Since there is no corresponding term in English, the readers will not understand what Hu Bin's voice is like. So Goldblatt adopts free translation, describing the excitement when he saw the brothers fighting with each other with no additional elaboration the traditional Chinese culture. Since it would be so complicated to explain what 太监 is really like in ancient China and may possibly raise a contradictory effect to the translation. Giving up the equivalence on the lexical or structural level may be more acceptable and practical from the point of the readers.

Religious Culture-Loaded Terms and Their Translation

Religious culture-loaded terms refer to those related to a nation's religious beliefs, including religious routine, titles, and names of deities, etc. Most of the ancient Chinese people believed in Buddhism, which can often be found here and there in their lives. The spirits of Buddhism are totally different from Christianity's, as can be seen in the following examples:

> *(6) 这小子乖巧, 跪在地上就叫奶奶, 把我娘喜得不行, 念一声"**阿弥陀佛**", 说这是哪座庙里的小和尚啊! (p. 11)*
>
> *As soon as he saw her, he fell to his knees and cried out, "Granny," which thrilled my mother, who chanted "**Amita Buddha**" and asked which temple the little monk came from (p. 28).*

The term "阿弥陀佛" is an exclamation used by Buddhists, meaning "God bless us." In daily life, people sometimes use the term to express their surprise or relief. Here, Goldblatt uses both transliteration and literal translation to put it as *Amita Buddha*. If he merely puts the term by transliteration, the readers may not get the whole picture of the word. By adding "Buddha," he gives the readers a hint that the term

is religious in the context. In this way, he is not only faithful to the original text, but also maintains the religious sense, giving the readers of the receptor language as much information as possible.

*(7) 你败坏人伦，该遭**五雷轰顶**! 到了地狱，该当**剥皮揎草，到畜生道里去轮回**! (p. 14)*

You've corrupted the system of human relations and deserve to be struck down by the God of Thunder! Then, when you arrived in hell, you deserve to have your skin flayed, be stuffed with grass, and be dried before you are reincarnated as a lowly animal! (pp. 27-28)

The phrase in (7) is a curse uttered by Ximen Nao after being reincarnated as a donkey and seeing his former hired man Lan Lian married to his former concubine, Yingchun. Out of anger, all the curses are ruthless and deadly. 五雷轰顶 means that the person should be punished by five thunders from the Heaven (gold, wood, water, fire, and earth, respectively). In Chinese, they refer to Wuxing. Since the readers of the receptor language do not know the real meanings of the *Five* in Chinese, Goldblatt interprets the term as the God of Thunder, like gods in the Greek and Roman Mythology, thus making it easier to be understood by his readers. The phrase "剥皮揎草" is a kind of serious punishment in hell. The translator adopts the literal translation to indicate Ximen Nao's hatred from the bottom of his heart.

Linguistic Culture-Loaded Terms and Their Translation

Linguistic culture-loaded terms refer to the words and phrases reflecting the distinctive characteristics at the phonological, morphological, syntactic, and lexical levels of a language. Since Chinese and English are very different languages, they have quite special features about their structures and forms, especially about the cultural elements: idioms, proverbs, set phrases, etc. The following examples are cases in point:

*(8) 你可真是**石头蛋子腌咸菜**，油盐不进啊... (p. 22)*

You really are stubborn. (p. 38)

Example (8) is a very common expression used in Mandarin Chinese and such colloquial Chinese are even more frequently seen in Mo Yan's works. Such expressions are acknowledged as hard nuts in translation. How to deal with all these *nuts* is actually a challenge for Goldblatt, since the readers who do not speak Chinese will not know what is 腌咸菜 normally, let alone the typical Chinese phrase 石头蛋子腌咸菜. So, here, Goldblatt adopts a very simple translation, only translating the meaning of the phrase "referring to those people who are very stubborn,", and by this, it turns out that his readers can easily catch the point of the phrase. However, for the other phrases, such as "肥水不流外人田" and "你是煮熟的螃蟹难横行了," etc., he shifts to literal translation, making sure that there are no problems of understanding for his native readers. So, the corresponding English versions are "Good water must not irrigate other people's field" for the former, and "You're a cooked crab that can no longer sidle your way around" for the latter.

The other four-character phrases are translated in the same way, such as 了如指掌 and 呆若木鸡. The first meaning "one knows something well-enough just like the palm of his hand" is put as "to know them like the palm of one's hand," while the second "indicating someone being very much surprised and not knowing what to do" is translated as "dumbstruck; stand frozen in place." For the first, Goldblatt just adopts the literal translation, for it is easier for readers to get the meanings themselves. Yet, for the second, he makes use of free translation. Instead of putting it into "surprised as a wooden chicken" (perhaps no one would figure out what the phrase really means), he puts it into a commonly-used English

phrase "dumbstruck; stand frozen in place." By this, Goldblatt has virtually reached the minimal level of Nida's functional equivalence.

Conclusion

The paper applies Nida's functional equivalence theory in the analysis of the translation strategies adopted by Goldblatt in the translation of *Life and Death Are Wearing Me out*. We have identified four types of Chinese culture-loaded terms, namely material, social, religious, and linguistic culture-loaded terms, used in the novel. We have also found that five translation strategies (transliteration, literal translation, free translation, substitution, and addition) are appropriately adopted by Goldblatt in his English translation. All these strategies have their own merits: *transliteration* emphasizes the pronunciation of culture-loaded terms rather than the part of their meanings and usually used when "the source language words and expressions cannot be directly translated into the target language text" (Fang, 2003, p. 96); the biggest advantage of *literal translation* is that "the SL grammatical constructions are converted to their nearest TL equivalents" (Newmark, 200, p. 46), and the original form of source language may remain to the greatest extent; and in free translation meaning is prior to the stylistic forms whereas for the usage of substitution, and it has much more to do the translators and their background knowledge about the source-language culture. Therefore, a good translation means a well-manipulated and cooperated use of the above discussed five different strategies.

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On the Faithful Conveyance of the Aesthetic Beauty of the Original －
The Superiority of Rendering Shakespearean Blank Verse
in Verse Over in Prose

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[Abstract] One of the unique features in Shakespeare's works is that they were basically written in blank verse, a literary form which is absent in Chinese literature. Thus, Chinese translators were, and still are, confronted with the problem of whether to render Shakespearean blank verse in prose style or in verse style. With the transposition of blank verse from English into Chinese as a theoretical basis, the paper compares four Chinese versions of Othello in an effort to analyse the superiority of the versions in which blank verse is rendered in the form of verse over those in prose from the perspective of the faithful conveyance of the aesthetic beauty of the original.

[Keywords] blank verse; verse versus prose; sound groups; aesthetic beauty

Introduction

Some translators hold that since there is a lack of an equivalent verse form in Chinese literature, they should employ prose, a popular literary style that is capable of conveying what is depicted in the dramas, while others maintain that this violates the criterion of faithfulness, arguing that by adopting prose, not only the original flavor of dramatic poetry is lost, but the beauty in form and sound can nowhere be traced.

In his book *The Art of Translation*, the noted British translator Theodore Savory (1957) puts forward six contrasting pairs in his discussion of translation principles, and the last pair is:

> *A translation of verse should be in prose.*
> *A translation of verse should be in verse.*   *(pp. 48-49)*

In light of the last contrasting pair, we get the idea that there are basically two approaches to poetry translation: the verse-to-prose approach and the verse-to-verse approach. The prose translation of poems and poetic dramas is initiated by E.V. Rieu for Penguin Books (Newmark, 2001, p. 52). Peter Newmark (2001) describes the characteristics of this approach in *A Textbook of Translation*: "Usually stanzas become paragraphs, prose punctuation is introduced, original metaphors and SL culture retained, whilst no sound-effects are reproduced. The reader can appreciate the sense of the work without experiencing equivalent effect" (p. 52). This indicates that prose translation conveys to the readers the meaning or main idea of the original, but can by no means be regarded as an all-round rendering. Through a careful word-for-word comparison, prose translation can usually provide ready and full access to the original. However, it stops at the meaning level.

The readers can hardly gain an access to the artistic beauty of the original poems, especially the sound effects created by a regular rhythm, which is regarded as the most distinctive feature to distinguish between prose and poetry. Savory himself is in favor of the approach of translating poetry into poetry. In his opinion, one fact is undeniable: to translate poetry in the form of poetry can not only achieve a similarity in the literary form, but also obtain an opportunity to use the rhetorical devices freely and keep the original deviant word-orders. In general, the emotional impact a poem arouses is much stronger than that of a prose (Liao, 2001, p. 63). On the account that Shakespeare's dramas are mainly written in blank verse and are, therefore, regarded as dramatic poetry, the above-mentioned attitudes on poetry translation also apply to the problem under discussion.

The Significance of the Original Literary Form of Othello

Blank Verse ─ the Dominant Literary Form of Othello

As a matter of fact, "practically all of Shakespeare's plots were borrowed" (Fort & Kates 1935, p. 36). Why could his plays survive for nearly four centuries? The reason lies in his accomplished dramatic language. Critics today draw attention to the fact that the essential life-center of Shakespearean drama is the verse and its poetic constituents. People usually use the term "poetic drama" or "dramatic poetry" to describe Shakespeare's plays because his dramatic language is mostly blank verse with a few prose and even fewer rhymed verses. Alfred Harbage (1963) provides some statistics in his *William Shakespeare: A Reader's Guide*: "The thirty-seven plays in collected editions contain in round numbers 104,000 lines, an average of 2800 to a play, about 28% of them in prose, 7% in rhymed verse, and 65% in blank verse" (p. 37). "This form is commonly used for long poems whether dramatic, philosophic, or narrative" (Wang, 2001, p. 24).

To understand iambic pentameter, we need to comprehend the term "iamb" first. "An iamb is a unit of rhythm consisting of an unstressed syllable followed by a stressed syllable." (Cummings, 2003, quoted from *sites*) The word "annoy," "fulfill," "pretend," "regard," and "serene" are all iambs because the first syllable of each word is unstressed and the second syllable is stressed. The following two lines from *Othello* demonstrate the use of iambs. The stressed words or syllables are underlined:

> There <u>are</u> a <u>kind</u> of <u>men</u>, so <u>loose</u> of <u>soul</u>,
> That <u>in their sleeps</u> will <u>mutter their affairs</u>.   ─ *Othello, III. iii*

When a line has five iambs, it is in iambic pentameter. The prefix "pent" in the word "pentameter" means "five." The suffix "meter" refers to the recurrence of a rhythmic unit (also called a "foot"). Therefore, because the above lines contain iamb, they are "iambic"; because they contain five iambs (five feet), they are said to be in iambic pentameter. Finally, as the words at the end of each line don't rhyme, the lines are said to be in unrhymed iambic pentameter. To show this verse form in signs, a line of blank verse would go like this (Imagine that the "la" is unstressed and the "da" is stressed, and each "la da" equals one foot):

> la da la da la da la da la da

By the alternate occurrence of the stressed and unstressed syllables, the iambic pentameter has created a unique sound effect which is irreplaceable by non-verse literary forms such as prose.

The Application of Another Two Media

Besides blank verse, there are another two important media – prose and rhymed verse, which appear alternately to achieve special effects. Prose is adopted in the plays every now and then, but not at random. According to Alfred Harbage (1963), prose is "usually used when verse would seem bizarre" (p. 47). A few rhymed verses, like ballads, doggerels, mottoes and epigrams, dot the whole play. A single rhymed couplet may also appear at the end of a speech or scene as a mark of the exit of a character or the ending of one scene, in which case it is called "a capping couplet" (Harbage, 1963, p. 51).

In view of the above mentioned two aspects, we arrive at the conclusion that as far as the faithful conveyance of the original is concerned, the verse-to-verse approach is superior for the reason that the versions are more faithful in form to the original, by which the original flavor of dramatic poetry and the aesthetic beauty are kept. Moreover, the respective dramatic functions of prose and rhymed verse are reproduced to the fullest extent possible.

Faithful Conveyance of the Aesthetic Beauty of the Original

The following Chinese versions we list here are, diachronically, Zhu Shenghao's version, which came off press in 1947, Dayu Sun's version, which was finished in the late 1940s, Zhilin Bian's version in the late 1950s, and Shiqiu Liang's version in 1967. Among these two different approaches can be discerned. Zhu Shenghao and Shiqiu Liang decided upon prose to translate blank verse, while Dayu Sun and Zhilin Bian racked their wits about putting blank verse into Chinese while retaining the original form.

As the aesthetic beauty of a poetic drama lies in both the force and impression its visual form leaves on the readers and the sound effect it creates, the author will elaborate on how the versions in verse succeed in surpassing the versions in prose in conveying the aesthetic beauty of the original from these two aspects.

Faithful Conveyance of the Visual Effect

Verse and prose are different in several aspects, yet, as the author sees it, the most apparent difference lies in the visual form. Verse is arranged in lines, while prose is in paragraphs. The alternation of short and long lines can create some kind of aesthetic beauty in itself, which is impossible to be appreciated in prose. For instance, Carl Sandburg (1878-1967) created the visual image of a cat in his poem "Fog" by the special arrangement of the short and long lines. A more interesting example is E. E. Cummings' "r-p-o-p-h-e-s-s-a-g-r," which resembles a grasshopper. In the drama under discussion, Othello uttered the following words when he landed in Cyprus and met Desdemona with great delight:

> *It gives me wonder great as my content*
> *To see you here before me. O my soul's joy!*
> *If after every tempest come such calms,*
> *May the winds blow till they have waken'd death!*
> *And let the labouring bark climb hills of seas*
> *Olympus-high, and duck again as low*
> *As hell's from heaven! If it were now to die,*
> 　　　　　*— Othello, II. i*

Liang Shiqiu and Bian Zhilin translated this paragraph respectively as the following:

(i) 你比我先到了此地，真使我又惊又喜。
啊我的心头的喜悦呦！如其每次风暴之后都有这样的宁静，

刮就刮吧，刮到把死人吹醒!
摇荡的船也不妨爬上奥林帕斯山一般高的巨浪，
然后再钻到地狱那样深!
中不见得能再有这样的慰安。

(Liang, 2001, p. 73)

(ii) 看见你居然比我先到了这里，
真叫我又惊又喜。我真高兴啊!
倘若风暴后都会有这样的宁静，
愿大风刮下去，直刮到把"死亡"都唤醒!
让颠颠簸簸的大船爬上浪头山，
奥林匹斯一样高，再象从天上到地底
一落千丈吧！要是现在就死，

....

(Bian, 1988, p. 235)

In this part, Othello used a metaphor and a simile to express his fearlessness to fight with the cruel sea for the sake of reuniting with Desdemona. He compared the roaring waves dashing against the sky to the high hills and the sudden falling of the waves to the fall from heaven to hell. While reading the original, readers may have empathy and feel as if their hearts were brought up and down by the dashing waves. The effect is especially reinforced by the break of the lines, which visually adds to the momentum of the waves. Liang and Bian adopted different approaches to translate the original blank verse: one rendered in prose and the other in verse. By retaining the original language structure, Bian's version has basically achieved line-to-line equivalence, and, as a result of which, the original visual effect is recreated; thus the original and the translation can almost arouse the same response in readers. However, in Liang's version, a stanza becomes a paragraph. With the loss of the original visual structure, the momentum and visual effect are lost and the version is reduced to being rather plain.

Faithfulness in Sound Effect

If visual form is the first impression verse leaves on readers, sound effect is by all means the second important element that works on readers' hearing. Sound effect refers to what is created by the rhythm of verse. Rhythm is a constant in our daily experience ─ in the heart-beats and breathing of our bodies, and in the cyclical nature of our day, month, and year. It is inevitable that it should please us. It gives one a pleasant sensation and adds to the enjoyment of the verse. What is more, the regular rhythm itself helps to make the picture real to the readers. Blank verse is unrhymed iambic pentameter, which means that a line of blank verse has five feet, and each foot has a pattern of unstressed syllable followed by stressed syllable. "With it Shakespeare was able to affect the perfect compromise between 'natural' and 'symbolic' speech. He was able to vary its music with each shade of passion and sentiment, and to catch the individual notes of many human voices" (Harbage, 1963, p. 52).

Since Shakespeare's blank verse contains a rhythm in itself, the translators should possess a richly refined hearing to identify it and try to find ways to convey this sound effect. Let us first compare the following four versions of the same passage:

Wherein I spoke of most disastrous chances:
Of moving accidents by flood and field,

Of hair-breadth 'scapes i' th' imminent deadly breach,

Of being taken by the insolent foe

And sold to slavery, of my redemption thence

And portance in my travel's history;

— Othello, I. iii

(i) 我说起最可怕的灾祸，

海上陆上惊人的奇遇，

间不容发的脱险，

在傲慢的敌人手中被虏为奴，

和遇赎脱身的经过，

以及旅途中的种种见闻；

生头的化外异民。

(Zhu, 1978, p. 294)

(ii) 这其间我讲起一些顶惨酷的遭遇，

海上陆上的惊人的变故，

城破人亡时之间不容发的逃生，

被强敌虏去贩卖为奴，

然后又赎身远走的故事；

(Liang, 2001, p. 41)

(iii) 那其中我谈到奇灾苦难的大事变，

讲起海上，陆上的动人不幸事，

谈失之毫厘，死成瞬息的城堡破，

说到被威猛的强敌俘为囚，卖作奴，

说到赎身得脱，以及我游历史

中间的行动；

(Sun, 1995, pp. 610-611)

(iv) 我就讲起最惨的千灾百难，

海上陆上惊心动魄的故事，

攻城破垒中险极的死里逃生；

怎样被气焰万丈的敌人俘虏了

卖出去当奴隶，后来又怎样赎出来；

怎样在千山万水里对付一切；

(Bian, 1988. p. 213)

The original passage is basically in iambic pentameter except for a few feminine endings[1]. What is more, the rhetoric device of alliteration is used for several times. With the regular rhythmic pattern and alliteration, the whole passage conveys to readers the feeling of dignity and magnificence, if read aloud. Even if it is read silently, readers can still beat time in their minds out of instinct. Liang's version is faithful and excellent with regard to the successful conveyance of the meaning. However, he failed to reproduce the rhythmic pattern of the original, thus making the translation less musical and impressive

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[3] A feminine ending is an extra unstressed syllable (sometimes two) at the end of a line.

than the original. He admitted himself, "It is beyond my ability to reproduce the beauty of the original rhythm in a satisfactory way" (Qiu, 2002, p. 78). Zhu's version is in prose as well. With readability and fluency as the priority of his translation, Zhu's goal is achieved at the cost of faithfulness. For example, he translated "Wherein I spoke of most disastrous chances" as "我说起最可怕的灾祸," neglecting the meaning of the word "wherein"; he rendered "Of being taken by the insolent foe/And sold to slavery" as "在傲慢的敌人手中被虏为奴," in which the process of being "sold" was ignored and, thus, caused a false impression on readers, and he even put an additional sentence at the end of the passage that did exist in the original: "这些都是我的谈话的题目." The merit of his translation is that it is partly rhythmic, as in "那些广大的岩窟，荒凉的沙漠，突兀的岩嶂，巍峨的峰岭," yet the rhythm was merely achieved within one line instead of running through all of them, and was not as regular as that of blank verse.

Dayu Sun is the first translator in China to have set up a standard (the theory of "sound group") for the rhythmic pattern of the new poems in China, which he employed in translating Shakespeare's works in verse. Dayu Sun (1934) commented, "Although there is not a literary form which is equivalent to blank verse in the Chinese language, we can create one, if necessary, to meet our demand" (Sun, J. 1996, p. 234). This idea is, by and large, in agreement with Bassnett's thinking, "… by choosing to retain, rather than replace, the form of the SL text, the translators encouraged a new form to enter the TL system" (Bassnett, 1980, p. 105). As the English people speak in stressed and unstressed words, so the Chinese speak in meaning groups. If we speak slowly, a very brief pause after each meaning group can be discerned. This creates the rhythm of the Chinese language. Sun made use of this characteristic and adopted meaning groups ("sound groups" in his words) to replace the feet in blank verse. According to Dayu Sun, a sound group is usually composed of two or three syllables, i.e. two or three Chinese characters. Variation is also allowed. All the possible constitutions are illustrated with big and small circles as the following:

○○   ○○○   ○○○   ○○○
○～   ○Λ   ○○   ○○○   (Sun, 1996, pp. 242-243)

Figure 1. **Big and Small Circles**

The big circle represents a notional word, and the small circle stands for a functional word. Each sound group occupies the same or similar time length in articulation. If a sound group consists of merely one Chinese character, it must be lengthened when it is pronounced (as in ○～: "啊～" "哎～") or a caesura must be inserted in after that word (as in ○Λ: "嘿 Λ").

Practice has proved that it is feasible to replace the feet in blank verse with the sound groups Dayu Sun created. There are five feet in each line of the original. Correspondingly, there are five sound groups in each line of the translated versions. "In case the translation has an extra sound group or is short of one sound group, the translator can put the extra one to the next line or lend a sound group from it. Such an adjustment will not cause much deviation from the original as the Shakespearean blank verse is in run-on lines. Another choice is to make no adjustment as all, for the Shakespearean blank verse itself is flexible and usually has an extra foot or has only three or four feet within one line. The translator should not add or chop out anything at will only to observe the rule religiously," wrote Dayu Sun (Sun, 1996, p. 243).

In order to illustrate the point made above, the present author draws vertical lines behind each foot of the original and each sound group of Dayu Sun's translation to show the correspondence in rhythm achieved by this method.

Wherein│ I spoke│of most│ disas│trous chances:

Of mov│ing ac│cidents │by flood│ and field,
Of hair│-breadth 'scapes│ i' th' immi│nent dead│ly breach,
Of be│ing ta│ken by│ the in│solent foe
And sold│to slavery, │ of my│redemp│tion thence
And por│tance in│ my tra│vel's his│tory;
  — Othello, I. iii
(i) 那其中│我谈到│奇灾│苦难的│大事变,
讲起│海上, │陆上的│动人│不幸事,
谈│失之毫厘, │死成瞬息的│城堡│破,
说到│被威猛的│强敌│俘为囚, │卖作奴,
说到│赎身│得脱, │以及│我游历史
中间的│行动;
(Sun,1995, pp. 610-611)

From a comparison of the above divided feet and sound groups, we may find out that the translated version and the original more or less correspond in the rhythmic patterns. If the original has five feet in one line, the translation has five sound groups correspondingly. By this means, the original sound effects are reproduced to the very real extent, if not one hundred percent satisfactorily. What is more, the number of the lines of the translated version is exactly the same with that of the original. Through this version, we see as well as hear what the hero said. In light of Sun's theory and practice, Zhilin Bian adopted the method and further developed it by attempting to achieve line-to-line equivalence in meaning throughout the whole drama on the basis of the evenness in the number of the lines. Both of their versions created a rhythmic pattern that Zhu's and Liang's versions lack.

Conclusion

Dramatic poetry provides us with spoken language; however, it departs considerably from naturalistic speech patterns, mainly because the poetry is more tightly and formally organized. In order to show the difference, we should abandon prose and come up with an equally unique literary form. Great success has been achieved by substituting sound groups for feet in translating Shakespearean blank verse. With the publication of *A New Translation of the Complete Works of Shakespeare* by Fang Ping and other renowned Chinese translators in 2000, the dream of translating blank verse into verse has been realized to some extent. Nevertheless, some problems remain to be solved, such as the contradiction between the equivalence in line and the equivalence in meaning. Sometimes, the meaning of the translation is awkward and obscure simply because the translator focuses so much on the form and sound effects that the readability of the translation is put into second place. Therefore, each method has its deficiency due to the fact that when the translator adopts one method, he tends to overemphasize one or more elements of the dramatic poetry at the expense of the whole. In other words, the translator tends, in most cases, to focus on some elements at the expense of others.

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Translation as Rewriting: A Study of Linguistic Politeness in
The Story of the Stone

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[Abstract] *Translation serves as an act of cross-cultural communication involving two languages and cultures. To translate Chinese into a foreign language is to spread Chinese culture. One of the major issues the translator has to address is how to spread Chinese culture effectively so that it could be readily and agreeably accepted by the target reader. This paper attempts to examine the rewriting of linguistic politeness as found in* The Story of the Stone. *When it comes to the translation of Chinese literary works, we have to rewrite adequately the source text, taking into account the reception of the target reader and the ideological demands of the target culture. Too much foreignization or too much emphasis on fidelity would most likely incur the termination of the reading act and the failure of cultural dissemination.*

[Keywords] *address form; ideology; linguistic politeness; rewriting*

Introduction

With the sustainable development of the national economy, the Chinese government has recently made tremendous efforts to make Chinese culture global. Since the 1995 initiation of Library of Chinese Classics (Chinese-English), the first major national publishing project designed to spread Chinese classics to the rest of the world, there has been an exciting wave of translating Chinese culture across academic and publishing circles. Some somber-minded scholars, however, have expressed concerns over relevant problems. As pointed out by Hong Tao (2013, pp. 269-293), there is non-correspondence between the source and target texts regarding one of the best Chinese novels *Hongloumeng*, or *A Dream of Red Mansions*, due to inadequate compilation and proofreading. This is one of the external issues of translation. On the other hand, there is much concern about multiple internal issues. For instance, the number of advanced talents engaged in Chinese-to-English translation is extremely limited, and it takes a long time to train highly competent translators, which is a bottleneck for the spread of Chinese culture (Li, 2012).

Another major concern is how to introduce Chinese civilization in a way intelligible to the outside world. In order to reach a wider readership, for example, we can borrow the existing words and expressions in the English literature to create a kind of resonance with the target readers (Wang, 2013, pp. 91-97). This paper intends to contribute to the international spread of Chinese literature by examining *The Story of the Stone* (henceforth *The Stone*), by David Hawkes and John Minford, one of the best English versions of *Hongloumeng*, in terms of the rewriting of a linguistic politeness phenomenon – address forms.

Rewriting and Politeness

As a concept of the cultural approach to translation studies since the 1990s, "rewriting" is now quite familiar to translation circles in China with the introduction of Lefevere's publications (Wang, 2003; Lu, 2004; He, 2005; Tan, 2008). The interpretation of the term, however, varies from person to person. Some tend to consider it as adaption or editing, which means dramatic change or omission of the original text

(Zhu & Lin, 2003; Lu, 2012). What is rewriting, then? Lefevere offered no clear-cut definition. Nevertheless, a few points are worth notice. He mentioned five forms of rewriting: translation, historiography, anthologization, criticism, and editing, with the first being the most obviously recognizable type of rewriting (Lefevere, 2010, p. 9). Rewriting refers to adapting and manipulating the original, usually to make them suit the dominant ideological and poetological currents of the time. The motivation behind it is twofold: ideological and poetological (Lefevere, 2010, p. 7). The ultimate purpose is for the target text to be better accessible to the reader. The readership, though, is not monolithic. There are professional and nonprofessional readers. The former refers to scholars and students and the latter to general readers that represent the biggest share of the market. It is for the sake of the general audience that the greatest attention should be paid to the illocutionary power rather than the content of the source text (Lefevere, 2010, pp. 19-20).

Politeness is an important topic of pragmatics, sociology, and cross-cultural communication studies. It is generally acknowledged that Brown and Levinson (1978, 1987) are of paramount significance in politeness studies. The basic idea of theirs is that politeness is universal and language use is inevitably a matter of politeness. Leech (1983) furthered politeness studies by proposing Politeness Principle, which, he believed, provided a better explanation for some speech acts beyond the reach of Grice's (1975) Cooperative Principle. Violation of the CP is often than not based on politeness considerations. In response to Western theories on politeness, Chinese scholars have come up with some criticism and revision, maintaining that there is disparity between China and the West (Xu, 1991, p. 1; Gu, 1992, pp. 10-17). Around the turn of the century, there were new developments in politeness studies, the major signs being the emergence of the specialized research organization the Linguistic Politeness Research Group in 1998 and the advent of the special periodical *Journal of Politeness Research* in 2005. The scope of research was expanded to involve both politeness and impoliteness (Ran, 2011, p. 765). As they put it, there is no faceless communication…the entire spectrum of communication is of interest for politeness research (Locher, 2013, p. 4).

There has been discussion on politeness phenomena from the perspective of translation. House (2001, pp. 65-66) classifies translation into two categories: overt and covert. To her mind, politeness phenomena remain constant in overt translation as the source text is sacred in a sense. This is not the case with covert translation, where some corresponding speech events are created so as to represent the function of the original text and achieve the real functional correspondence. Zhixiang Sun (2003, pp. 20-22) pointed out the relativism in politeness equivalence in Chinese-to-English translation, emphasizing the best possible equivalence in illocutionary force. Given the Sino-Western disparity in culture, courtesy culture in particular, the translation process necessitates the rewriting of politeness to adapt to the cultural background and reading expectations of the English-speaking readers.

The Rewriting of Address Forms in the *Stone*

The novel, known as the encyclopedia of Chinese feudal society, involves various characters differing in their positions and relationships. As far as address forms are concerned, there is a broad spectrum of politeness from honorifics to endearments and insulting terms.

Simplification of Address Forms

The Chinese language abounds with honorifics and humble forms used to refer to oneself and others. Those, however, are replaced with pronouns in Hawkes's version. For example,

1) 雨村饮干，忽叹道："非<u>晚生</u>酒后狂言，若论时尚之学，<u>晚生</u>也或可去充数挂名，只是如今行李路费，一概无措，神京路远，非赖卖字撰文即能到得—" 士隐不待说完，便道："<u>兄</u>何不早言，<u>弟</u>已久有此意，但每遇<u>兄</u>时，并未谈及，故未敢唐突……"

Yucun yingan, hu tandao: "Fei <u>wansheng</u> jiuhou kuangyan, ruolun shishang zhixue, <u>wansheng</u> ye huoke qu chongshu guaming, zhishi rujin xingli lufei, yigai wucuo, shenjing luyuan, feilai maizi zhuanwen jineng daode – " Shiyin budai shuowan, biandao: "<u>Xiong</u> hebu zaoyan, <u>di</u> yi jiuyou ciyi, dan meiyu xiong shi, bingwei tanji, gu weigan tantu……."
(Yucun to Shiyin, 1)[1]

Yu-cun drained the cup, then, surprisingly, sighed:

'Don't imagine the drink is making <u>me</u> boastful, but <u>I</u> really do believe that if it were just a question of having the sort of qualifications now in demand, I should stand as good a chance as any of getting myself on to the list of candidates. The trouble is that I simply have no means of laying my hands on the money that would be needed for lodgings and travel expenses. The journey to the capital is a long one, and the sort of money I can earn from my copying is not enough--'

'Why ever didn't <u>you</u> say this before?' said Shi-yin interrupting him. '<u>I</u> have long wanted to do something about this, but on all the occasions I have met <u>you</u> previously, the conversation has never got round to this subject, and I haven't liked to broach it for fear of offending you…'

In the original text, the self-reference like *wansheng* (a younger person) and *di* (younger brother) and the honorific like *xiong* (elder brother) are all simplified into first or second-person pronouns.

In the Chinese addressing system, people of equal status may address each other with the addressee's given name and an honorific title. This practice, however, is partially represented in Hawkes's version, with only the name retained. For example, in Example 2, the honorific title *xiong* (elder brother) is omitted in the English version.

2) 雨村兄恭喜了! 特来报个喜信的。

<u>Yucun xiong</u> gongxi le! Telai baoge xixin de. (Zhang Rugui to Jia Yucun, 2)

<u>Yu-cun</u>, congratulations! I've got some good news for you.

Change in Forms of Address

Hawkes would choose an English address form not corresponding formally to the original one. Here are a few examples about terms of endearment beginning with *hao* (good or dear).

A nominal address form rendered into a name. For example,

3) 唬得宝玉连忙央告："好姐姐，我再不敢说这些话了。"

Hude baoyu lianmang yanggao: "<u>Hao jiejie</u>, wo zai bugan shuo zhexiehua le." (Baoyu to Xifeng, 7)

Terrified by her vehemence, Bao-yu implored forgiveness. 'Please, <u>Feng</u>, don't tell her! I promise never to say those words again.'

4) 宝玉忙道："好姐姐，第二个我已经有了四句了，你让我作罢。"

Baoyu mangdao: "<u>Hao jiejie</u>, di'erge wo yijing youle siju le, ni rang wo zuo ba." (Baoyu to Baochai, 38)

'Please leave Number Two for me, <u>Chai</u>,' said Bao-yu anxiously. 'I've already thought of four lines for it.'

5) 凤姐笑道："好兄弟，你是个尊贵人，女孩儿似的人品，别学他们猴在马上......"

Fengjie xiaodao: "Hao xiongdi, ni shi ge zunguiren, nuhai'er side renpin, bie xue tamen hou zai ma shang..." (Xifeng to Baoyu, 15)

'Bao dear,' said Xi-feng, 'a person of your refinement belongs here with us. You don't want to go clomping around the countryside like apes on horseback with those horrid men! ...'

In examples 3 and 4, the original text uses *hao* (good or dear) + honorific "elder sister" on the part of Baoyu to call Xifeng and Baochai, his seniors, whereas Hawkes changed them both into their given names, which is in disagreement with traditional Chinese culture, as there is zero tolerance of calling people using their given names according to Chinese courtesy conventions (Hu, 2011, p. 23). In Example 5, hao xiongdi (good/dear brother) is translated into "Bao dear," again using the listener's given name.

A nominal form of address in Chinese changed into an English one which is quite different. For example,

6) 士隐笑道："非也，适因小女啼哭，引他出来作耍，—正是无聊的很，贾兄来得正好。请入小斋，彼此皆可消此永昼。"

Shiyin xiaodao: "Fei ye, shi yin xiaonu diku, yin ta chulai zuoshua, zhengshi wuliao de hen, jiaxiong laide zhenghao." (Zhen Shiyin to Jia Yucun, 1)

"No, no," said Shi-yin. "It just happened that my little girl was crying, so I brought her out here to amuse her. Your coming is most opportune, dear boy...."

7) 宝玉笑道："好哥哥，你别委曲，我明儿请你。"

Baoyu xiaodao: "Hao gege, ni bie weiqu, wo ming'er qing ni." (Baoyu to Li Gui, 9).

"Don't' be upset, old chap!' said Bao-yu. 'Tomorrow I'll treat you all."

8) 我这生象儿，怎么见得呢？好嫂子，你就说我去了罢！

"Wo zhe shengxiang'er, zenme jiande ni? Hao saozi, ni jiu shuo wo qu le ba!" (Granny Liu to Zhou Rui's wife, p. 39).

Look at me! Dear soul, I'm in no fit state to see her now! Tell her I've already left!

In Example 6, *jiaxiong* (Brother Jia) is rendered into "dear boy"; *hao gege* (good brother) becomes "old chap" in Example 7. In Example 8, *hao saozi* (good sister-in-law) is translated into "dear soul." In each case, the Chinese address form is changed into something familiar to the English reader and   is used in a similar English context.

The nominal form of address replaced with "my dear." For instance,

9) 好姐姐，你也理我理儿呢。

"Hao jiejie, ni ye li wo li'er ni." (Baoyu to Caixia, p. 25).

"Come, my dear! You must take notice of me if I speak to you!"

10) "刘姥姥笑道："我的嫂子！我见了他，心眼儿里爱还爱不过来，那里还说的上话来？"

Liu laolao xiaodao: "Wode saozi! Wo jianle ta, xinyan'er li ai hai ai bu guolai, nail hai shuo de shang hua lai?" (Granny Liu to Zhou Rui's wife, p. 6).

"My dear," replied Grannie Liu with a laugh, "when I saw the pretty little darling sitting there, I took such a liking to her that my heart was too full to speak."

In both cases, Hawkes chose "my dear" to replace the original address form, *hao jiejie* – good sister in example 9 and *wode saozi* – my sister-in-law in Example 10.

Replacement of the Chinese address form with a western counterpart. For instance,

  11) 好人，别叫他知道!

  Haoren, bie jiao ta zhidao! (Jia Lian to Patience, 21)

  Angel! Don't let her know!

  12) 好宝贝，你只管去，有我呢。他不敢委屈了你。

  "Hao baobei, ni zhiguan qu, you wo ni. Ta buguan weiqu le ni." (Lady Jia to Baoyu, p. 23).

  "There, there, my lamb! You'd better go and see him. Grannie will see to it that he doesn't hurt you. He wouldn't dare."

Obviously, Hawkes replaced the original forms with terms heavily loaded with Western culture, as both *angel* and *lamb* are familiar Christian words. The original address forms, however, are *haoren* (good person) and *hao baobei* (good treasure) respectively.

Motivation for Hawkes's Rerwriting

Hawkes's rewriting of the politeness phenomena above could be interpreted in two respects. First, the rewriting is conditioned by the dominant ideology of the target culture. As mentioned earlier, Lefevere suggested two key motivations for rewriting: ideological and poetological. It goes without saying that the rewriting of politeness phenomena is mainly a matter of ideology. As is generally known, ideology is not confined to the political domain but bound up with conventions and beliefs that determine our actions (Lefevere, 2010, p. 16). China is a nation long renowned as a land of courtesy with Confucian thoughts exerting a deep and far-reaching influence upon the way the Chinese behave themselves. The notion of *Li* (propriety), deeply rooted in the three classics on conduct codes –*Zhou Rites*, *Ritual*, and *Ritual Records* has become an ingrained part of Chinese character. The core values of Confucianism – benevolence, righteousness, courtesy, wisdom, and loyalty act as the key code of Chinese conduct. As Gu Yueguo (1992, p. 11) put it, the first principle of Chinese politeness was self-depreciating and other-respecting, which is explicitly shown in *Hongloumeng*. If we transplanted this Chinese addressing practice into the target text, would the Western readers feel as comfortable as their Chinese counterparts? Therefore, Hawkes had to consider his readership in terms of its reception. As some scholars pointed out, one of the major differences between Chinese and Western sets of values lay in the collectivism-individualism dimension (Su, 2003, pp. 28-29).

While Chinese attach importance to hierarchy and age, the West holds dear such values as independence, freedom and equality. In Chinese, there are over a dozen forms of self-reference depending on the speaker's position, gender, class, age, education whereas in English there is only one: "I." Second, rewriting is necessary for adequate cross-cultural communication. In the practice of cross-cultural communication, no desirable communicative effect is possible without pragmatic empathy (He & Ran, 2009, pp. 283-289). If the speaker did not follow the pragmatic rules and conventions of the interlocutor from a different cultural background, he would mostly be overcome by negative transfer from his mother tongue and fail in expressing himself. Hawkes's success owes a lot to his creative rewriting of the source text, Chinese address forms included, to such an extent that his English version adapts itself well to the esthetic taste and reading habit of the target readers, who would experience the sort of reading pleasure as obtained by their Chinese counterparts. A major drawback, however, is that some of the changes are so domesticated that they have become frequent objects of criticism to a few Chinese scholars. For example,

the Number One protagonist Jia Baoyu has a nickname Yihong Gongzi (a young man of a rich family dwelling in a court called Yihong, literally "Happy Red Court").

Hawkes, however, rendered it into Green Boy, believing the English name would give an impression functionally similar to that of the source audience. One of the blessings of his version, it must be pointed out, is that his guiding principle of functional equivalence (Chen, 2012) presents Chinese readers with vivid data of cross-cultural communication. As for the tip for a competent verbal communicator, there is a great help in a best-seller by G. J. Thompson (Thompson & Jenkins, 2004). Based on his experience of thirty years as a police officer dealing with all sorts of rowdies and criminals, Thompson published *Verbal Judo: The Gentle Art of Persuasion*. He observed that the most powerful word in English was empathy (p. 63). He quoted from the best Chinese book on the art of war, saying that the best strategy to beat your enemy is not by force but gentle verbal persuasion that appeals to your addressee's worries and concerns. If you bear in mind the other's face, you can achieve a win-win solution (p. 34). This advice works not only with troublemakers but people around us in our daily life. It certainly goes for communication between people speaking different languages. The secret of Hawkes's success lies in all probability in his great efforts to represent the illocutionary power of the source text by means of dynamic equivalence.

Conclusion

How to get Chinese culture going global is a big concern of the Chinese government and people. An important issue we will have to address is how to translate Chinese classics so that they could be well received by the target readers. If we take faithfulness as our first priority and employ foreignization to a great extent, the general readers will most probably choose to give up in the middle of the reading. However, if we rewrite the original text appropriately, giving due attention to the reading expectation and cultural background of the target audience, the target text would be better received.

Note

1. All the examples are taken from *The Story of the Stone* (Chinese-English) translated by David Hawkes and John Minford, collated by Fan Shengyu, and published by Shanghai Foreign Language Education Press in 2012. The Chinese text is presented together with its *pinyin* script, followed by bracketed information on the interlocutors and the chapter number. After that comes Hawkes's translation.

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The Application of Catford's Translation Shifts on
the Chinese Translation of *Barry Lyndon*

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[Abstract] J.C. Catford's Translation Shifts theory offers a linguistic approach to analyze translation process by classifying formal changes occurring between ST and TT. Through applying shifts in the Chinese translation of a classic English novel <u>Barry Lyndon</u>, this paper aims to generalize the deviations of Chinese from English and identify translation strategies from English to Chinese.

[Keywords] Catford's Shifts; application; deviations; translation strategies

Introduction

Among translation studies, some focus on the linguistic changes occurring in translation from ST (source text) to TT (target text). Such changes in the form are made to fully preserve the meaning within a text, and a variety of models have been suggested.

The model of Vinay and Darbelnet (1958) proposed classical taxonomy of linguistic changes on the basis of a comparative stylistic analysis of French and English. They identified the two general translation strategies, i.e. direct translation and oblique translation, which comprise seven procedures, which are borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Among them, Vinay and Darbelnet defined transposition as "a change of one part of speech for another without changing the sense" (1995, p. 94).

However, a more systematic and practical classification was proposed by Catford (1965), who put forward the influential term translation "shifts" describing the same situation as Vinay and Darbelnet had discussed. In his book *A Linguistic Theory of Translation*, Catford defined translation as "departures from formal correspondence in the process of going from the SL to the TL." He then classified shifts into level shifts and category shifts.

A level shift is "a SL item at one linguistic level has TL translation equivalence at a different level" (Catford, 1965, p. 73). Following the Firthian and Hallidayan linguistic model of four levels, i.e. phonology, graphology, grammar, and lexis, level shifts would be something expressed by grammar in one language and lexis in another. Category shifts refer to "departures from formal correspondence" and "shift freely up and down the rank scale" (Catford, 1965, p.76) and can be further classified into four kinds:

1. Structural Shifts refer to the changes of structure in all grammatical ranks, such as the change of order of lexis. It is the most common form of shift.
2. Class Shifts refer to the change of the class of a word in the target text. In a number of cases, a word should change its class into a different one when translated into the target text.

3. Unit Shifts mean "changes of rank – that is, departures from formal correspondence in which the translation equivalence of a unit at one rank in the SL is a unit at a different rank in the TL" (Catford, 1965, p. 79). From the perspective of linguistics, there are five ranks from the lower one to the upper one in English: morpheme, word, group, clause, and sentence, while in Chinese the morpheme is replaced by character, and the others remain the same.
4. Intra-system Shifts are used "where the shift occurs internally, within a system such as number system, reference system and tense/aspect system; that is, for those cases where SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system" (1965, p. 79).

Catford's Translation Shifts Theory offers a systematical angle to study the changes or shifts that occur in translation due to the differences between the two languages, improving significantly the quality of the translating versions at the linguistic level.

The most detailed model of shift analysis was carried out by Dutch scholar Kitty van Leuven-Zwart (1989, 1990). The model is "intended for the description of integral translation of fictional texts" (1989, p. 154) and consists of a comparative model and a descriptive model. The former categorizes the microstructural shifts within sentences, clauses, and phrases through comparing ST and TT in detail, and the latter is a macrostructural model designed for the analysis of translated literature (Munday, 2001, p. 63-65). However, due to the complexity of the comparative model, it is time consuming to apply the same method in practical analysis of a long text. This study, thus, focuses on the application of the general taxonomy offered by Catford's Translation Shifts from English to Chinese.

The Application of Catford's Translation Shifts on the Chinese Translation of Barry Lyndon

Barry Lyndon, written by W. M. Thackeray, a famous English novelist of the 19th century, was first published as one of his satirical works in 1844. Based on the life and exploits of the Anglo-Irish rake and fortune-hunter Andrew Robinson Stoney, the novel describes a member of a genteel but ruined Irish family trying to become a member of the English aristocracy.

In the following part, the paper will use Catford's Translation Shifts to analyze the examples selected from the Chinese translation of the novel *Barry Lyndon*. Translation shifts are marked by arrows in tabulations, and analysis and commentary are presented between or after the examples.

Level Shifts
1. I sighed when he talked about being married; on which he said with a laugh, "I see you *are thinking* of a certain young lady at Brady's Town."
2. "Who are you putting into that bed?" said he languidly, in German; for the ball *had been extracted* from his side with much pain and loss of blood.

Table 1. *Level Shifts From Grammar to Lexis*

	I see you are thinking of…
Level Shifts (grammar to lexis)	我 看 得 出 你 正想着 (Wo kan de chu ni zheng xiang zhe)
	the ball had been extracted
	已将 子弹 取出 (yi jiang zidan quchu)

In the translation from English to Chinese, level shifts can only take place from grammar to lexis and vice-versa. For example, tense in grammar is a category locating an event in time and denoting when the event occurs. Aspect, relating to the time of an action, conveys information, such as duration, completion, or frequency. English has only two morphological tenses, past and non-past, and there are three categories in aspect, i.e. simple, perfect, and progressive (continuous). However, Chinese does not have tense, and is, thus, called a tenseless language. In English, tenses and aspects are marked by verb form, by either ablaut or suffix. In Chinese, however, there is no such obvious form of tense or aspect and it has to be expressed with the help of lexis if necessary. As a result, the progressive aspect represented by "be doing" is translated into Chinese with the addition of words "正" (zheng) and the past tense and perfect aspect "已" (yi) or "了" (le). These are level shifts from grammar to lexis.

Category shifts
Structural shifts.

1. Pah! the reminiscences of the horrid black-hole of a place in which we soldiers were confined; of the wretched creatures with whom I was now forced to keep company; of the ploughmen, poachers, pickpockets, who had taken refuge from poverty, or the law (as, in truth, I had done myself), is enough to make me ashamed even now, and it calls the blush into my old cheeks to think I was ever forced to keep such company.

Table 2. *Structural Shifts of Attributive Clauses*

Structural Shifts (Attributive Clauses)	the horrid black-hole of a place in which we soldiers were confined 我们 这群 士兵们 曾被关在 一个 可怕的 黑洞里 women zhequn shibingmen zengbeiguanzai yige kepade heidong li
	the wretched creatures with whom I was now forced to keep company 我不得不 与 那些 可怜虫们 呆在一起 wobudebu yu naxie kelianchongmen daizaiyiqi
	the ploughmen, poachers, pickpockets, who had taken refuge from (…) 那些 想 摆脱 贫穷 或 法律制裁的 农夫、偷猎者 和 扒手 naxie xiang baituo pinqiu huo falvzhicai de nongfu touliezhe he pashou

The above three attributive clauses are translated into Chinese with the exchanges of their original positions with their modifiers', since attributes follow their modifiers in English while they are put before their modifiers in Chinese. This is a kind of structural shift, and it is of necessity to make the shift so as to meet the grammar of the Chinese language.

2. My position *was* speedily *made* more bearable *by the arrival* on board our ship *of* an old friend.
3. Encouraged and strongly exhorted by Fagan, I did my duty resolutely; but, though affable and good-humored with the men, I never at first condescended to associate with such low fellows: and, indeed, *was called* generally amongst them 'my Lord.'

Table 3. *Structural Shifts From A Passive Voice To An Active Voice*

Structure Shifts (passive voice to active voice)	My position was made (…) by the arrival of … …来到 让 我的处境… (…laidao…rang wode chujing)
Structure Shifts (passive voice to active voice)	I was called generally amongst them 他们 都 叫 我 (Tamen dou jiao wo)

Mona Baker (2011, p. 112) once said "the use of passive voice is extremely common in many varieties of written English." However, active voice in Chinese is more commonly used as Chinese pay more attention to the inner logical meaning than to the outside form. What's more, passive voice is regarded as an "unfortunate voice" in Chinese (Liu, 2003, p. 327). As a result, passive voice in English should be translated into an active one in most cases in Chinese, and structural shift is unavoidable.

2. Toole, I remember, was his name.
3. This victory over the cock of the vile dunghill obtained me respect among the wretches of whom I formed part.

Table 4. *Structural Shifts From Non-Animate Words To Animate Words*

Structure Shifts (non-animate words to animate words)	Toole, …, was his name. 他 叫图尔 (Ta jiao tuer)
	This victory … obtained me respect 我 战胜了 … 获得了 尊敬 (Wo zhanshengle … huodele zunjing)

In English, non-animate words are often used as the subject of sentences, whereas in Chinese, animate words are preferred to be the subject. "Toole" is a non-animate word as the subject of the English sentence; when translated into Chinese, however, an animate word "他" (ta) should replace "Toole" to be the subject. It is the same with "victory"; as a non-animate word, victory is suitable to be the subject of the English sentence, but   it should be replaced by animate word "我" (wo), the most frequently used Chinese subject if translated into Chinese.

Class Shifts.
1. Many of these monsters used to complain of their life, and their caning, and their long drills, and their small pay; but Morgan was not one of the *grumblers*.
2. A *movement* on the part of the French speedily caused an advance on our part.
3. My *intention* was to make for Holland, almost the only neutral country of Europe in those times, and thence to get a passage somehow to England, and home to dear old Brady's Town.

Table 5. *Class Shifts From A Noun To A Verb*

	but Morgan was not one of the grumblers 但是　摩根　　从不　　抱怨 (danshi　mogen　congbu　baoyuan)
Class shifts (Noun to verb)	A movement on the part of the French speedily 法军　　向前　　　快速　　进发 (Fajun　xiangqian kuaisu　jinfa)
	My intention　was to　make for Holland 我　　打算　　去　荷兰 (Wo　dasuan　qu　helan)

It is one of the most typical examples in class shifts: from a noun to a verb. Nouns, especially abstract nouns, are frequently used in English, while verbs are commonly seen in Chinese.

1. On the first occasion I burst into tears (I do not care to own it) and had serious thoughts of committing suicide, so great was my *mortification*.
2. One night I whispered to him that I was Julius Caesar, and considered him to be my affianced wife Queen Cleopatra, which convinced him of my *insanity*.
3. There was a young nobleman who had a company in our regiment (Gale's foot), and who, preferring the delights of the Mall and the clubs to the *dangers* of a rough campaign.

Table 6. *Class Shifts From a Noun to an Adjective*

	so great was my　mortification 我　是　多么　　窘迫　啊 (wo shi duome　jiongpo a)
Class shifts (Noun to Adjective)	which convinced him of　my　insanity 他相信　　我是　　真的　　疯了 (ta xiangxin wo shi zhende　feng le)
	the dangers of a rough campaign 粗暴　　危险　的　　战争 cubao　weixian de　zhanzheng

The above examples indicate another kind of class shifts: from a noun to an adjective, and the following are shifts from a verb to an adjective/ a noun, a noun to an adverb and an adjective to a noun.

1. How Fakenham would have *stormed* and *raged*, had he known the use I was making of his name!
2. *Encouraged* and strongly *exhorted* by Fagan, I did my duty resolutely.

Table 7. *Class Shifts From Verb to Adjective and/or Noun*

Class shifts	Verb to adjective	How Fakenham would have stormed and raged 他　该是　多么　　　暴跳如雷　　愤怒不已 (Ta gaishi duome　　baotiaorulei　fennubuyi a)
	Verb to noun	Encouraged and strongly exhorted by Fagan 在　费根的　鼓励 和　大力 劝说　　　下 (Zai feigende　guli　he　dali quanshuo　xia)

1. I, with a most respectful air, informed him that they were put away in perfect *safety* below.
2. But the stern *necessities* of war demand men continually, and hence these recruiters whom you see market in human flesh.
3. I was transformed into a tall and proper young soldier, and having a natural aptitude for military exercise, was soon as *accomplished* at the drill as the oldest sergeant in the regiment.

Table 8. *Class Shifts From a Noun to an Adverb and Adjective to Noun*

Class shifts (noun to adverb)	they were put away in perfect　safety　below 衣服在下面　　安全地　　收好了 (yifu zaixiamian　anquandi　shouhaole)
Class shifts (noun to adverb)	the stern　necessities　of war demand men continually 严酷的　战争　　必是　　不断　需要　男人 (yankude zhangzhen　biding　buduan xuyao nanren)
Class shifts (adjective to noun)	I was　as accomplished … as the oldest sergeant … 我 取得了 最资深的　中士　取得的　　成绩 (Wo qudele zuizishende zhongshi qude de　chengji)

Unit Shifts.
1. I thought *grief* had *killed* her.
2. That night I made an attempt upon Lischen, saluting her with a *yell* and a *grin* which frightened her almost out of her wits; and when anybody came I was raving.
3. To a man who has to make his way in the world, these dear girls can always be *useful* in one fashion or another.

Table 9. *Unit Shifts From a Word to a Group*

Unit shifts (word to group)	I thought　grief　had　killed　her 我　以为 她 伤心过度　　　痛不欲生 (Wo yiwei ta　shangxinguodu　　tongbuyusheng)
	I … saluting her with a　yell　and　a　grin 我冲她　　　大喊大叫　还　　咧嘴冷笑 (Wo chongta　dahandajiao　hai　liezuilengxiao)
	these girls can be　useful　in one fashion 这些女孩们　　能 以 一种　方式　发挥作用 (zhexienvhaimen neng yi yizhong fangshi fahuizuoyong)

In the above examples, the English words "grief" and "kill" are converted into "伤心过度" (shang xin guo du) and "痛不欲生" (tong bu yu sheng), four-character groups that are frequently used in Chinese. It is the same with "yell" to "大喊大叫" (da han da jiao), "grin" to "咧嘴冷笑" (lie zui leng xiao) and "useful" to "发挥作用" (fa hui zuo yong). In a word, they are unit shifts from word to group.

1. These gentlemen I treated to the best wines that the house afforded, for I was determined to keep up the character of the English gentleman, and I talked to them about my English estates with a *fluency* that almost made me believe in the stories which I invented.
2. I reported myself to the commandant of the place as Lieutenant Fakenham, of Gale's English regiment of foot, *convalescent*.

3.   I was asked to dine with the officers of the Prussian regiment at a very *sorry mess* they had.

Table 10. *Unit Shifts From a Word to a Clause*

Unit shifts (word to clause)	I talked to them about … with a fluency that… 我 告诉 他们…说得很是流利 连 (Wo gaosu tamen shuodehenshiliuli, lian…)
	as Lieutenant Fakenham, …, convalescent. 费克纳姆中尉， 身体仍处在恢复期 (feikenamuzhongwei, shenti rengzai kangfuqi)
Unit shifts (word to clause)	I was asked to dine with … at a very sorry mess they had 邀请我…吃饭 在这么脏乱的地方吃饭 他们觉得非常抱歉 (yaoqingwochifan, …zaizhemezangluandedifang, tamenhenbaoqian)

In the above examples, the English word "fluency" is upgraded to a clause "说的很是流利" (shuo de hen shi liu li) so that the meaning "I spoke very fluently" is emphasized in Chinese. It is the same with "convalescent" to "身体仍在康复期" (shenti rengzai kangfuqi)，"mess" to "在这么脏乱的地方" (zai zheme zangluande defang) and "sorry" to "他们觉得非常抱歉" (tamen hen baoqian). This function of exaggeration of unit shifts (from a lower rank to a higher one) can be very helpful in translation. The similar unit shifts from groups to clauses are presented as follows:

1.   All I know is, that after *His Majesty's love of his Hanoverian dominions* had rendered him most unpopular in his English kingdom, with Mr. Pitt at the head of the anti-German war-party, all of a sudden, Mr. Pitt becoming Minister, the rest of the empire applauded the war as much as they had hated it before.

2.   I saw herds of these wretches marching forwards, attended by a few troopers, now under the guidance of a red-coated Hanovarian sergeant, now with a Prussian sub-officer accompanying them; with some of whom my companion exchanged *signs of recognition*.

3.   This was *no other than* my second in the fatal duel which had sent me thus early out into the world, Captain Fagan.

Table 11. *Unit Shifts From a Group to a Clause*

Unit shifts (group to clause)	His Majesty's love of his Hanoverian dominions had rendered him… 君主 热衷 统治 他的汉诺威， 因而 他成为… (Junzhu rezhong tongzhi tadehannuowei, yiner ta chengwei…)
	with some of whom my companion exchanged signs of recognition 我的 同伴 认识其中一些人 他们互相 招呼对方 (Wode tongban renshiqizhongyixieren, tamenhuxiang zhaohuduifang)
	This was no other than my second in the fatal duel… 他不是别人 就是在那场致命决斗中 我的副手费根 (Tabushibieren, jiushizainachangzhimingjuedouzhong, wodefushou)

Intra-System Shifts.

1.   Indeed, *the* recollection of it is profoundly disagreeable to me.

2.   *The* ball you hit him with was not likely to hurt him.

Table 12. *Intra-System Shifts*

Intra-system shifts	the recollection 这　段 回忆 (Zhe duan huiyi)
	The ball you hit him 你击倒 他的　那个弹珠 (Ni jidao tade nage danzhu)

Definite article "the" was translated into "这" (zhe) or "那个" (nage). This selection of non-corresponding terms in the Chinese system is a typical example of intra-system shifts.

Conclusion

Through the realization of Catford's Translation Shifts in the above examples, it is evident that English is deviated from Chinese formally in numbers of points as follows: First, the tenses and aspects in English are expressed by words in Chinese; for instance, the progressive aspect represented by "be doing" is translated into Chinese with the addition of words "正" (zheng) and the past tense and perfect aspect "已" (yi) or "了" (le). Level shifts occur whenever it is necessary to explicate tenses and aspects. Second, in attributive clauses in English, attributes are usually put behind their modifiers; thus, they should exchange their positions when translated into Chinese in most cases, but not in every case. Passive voice in English is also changed to an active one in Chinese in most cases and non-animate words to animate words, as well. In a word, the changes of positions of different parts of a sentence, i.e. structural shifts, occur everywhere within text. Third, there are plenty of changes of classes of words in translating from English to Chinese, such as from a noun to a verb, from a noun to an adjective, from a noun to an adverb, from a verb to an adjective, from a verb to a noun, from an adjective to a noun, etc. Among all of these changes, two are most commonly seen, i.e. from a noun to a verb and from a noun to an adjective.

As a result, class shifts tend to occur frequently in translation. Fourth, among all the ranks in English, a word is sometimes upgraded to a group or a clause in Chinese and a group to a clause, as well. These kinds of unit shifts happen frequently in literary translation, like the novel analyzed above. Last, intra-system shifts occur from English to Chinese, such as definite article "the," which has selection of non-corresponding terms in its Chinese translation.

As there are two basic translating strategies in translating from English to Chinese, i.e. literal translation and free translation, the translator can choose to apply or not to apply some translation shifts in his/her work on the basis of his/her intentions. In general, one can utilize more shifts, especially unit shifts in translation, so that the target text can be less confined to the form of SL. However, sometimes translation shifts like level shifts, structural shifts and class shifts can serve as excellent techniques to deal with the natural deviations between the two languages as mentioned above.

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Opposition and Harmony of Foreignization and Domestication in Translation-the Movie *Men in Black III* as an Example

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[Abstract] *Through the recent heated debate triggered by the translation of the movie Men in Black III, this essay points out that this debate is a combat between domestication strategy and foreignization strategy in translation, and that foreignization and domestication are two seemingly very different translation strategies in translation practice, but they should be a harmonious unity.*

[Keywords] *foreignization; domestication; opposition; harmony*

Introduction

Men in Black III is a 2012 American 3D science fiction comedy film released on May 25, 2012. Accompanied by the good box office of the American film *Men in Black III* in China, the translation style of some lines in this movie sparked a widespread and fierce debate among the Chinese audience. From the perspective of translation theory, this debate demonstrates the opposition of domestication and foreignization. Though they belong to different translation strategies, they could keep a harmonious relationship in the translation process. Thus, the translators should apply these two translation strategies in an appropriate manner to meet the audience members' demand as much as possible. First of all, domestication strategy and foreignization strategy are described briefly in this paper. In the second place, three major dissatisfactions of the audience members are analyzed, including missing information and distortion of content. From the perspective of the above translation strategies, the cause of the dissatisfaction turns out to be the translator's abuse of domestication. The different views of the audience members and the translator on the translation reflect the opposition of foreignization and domestication. Finally, the harmonious unity of domestication and foreignization in a proper manner, which can avoid the same mistakes, should be advocated among the qualified translators.

Brief Introduction of Foreignization and Domestication

As two kinds of translation strategies, foreignization and domestication are the new translation concepts that have been put forward in recent years. Historically, foreignization and domestication are the extension of literal translation and free translation. However, foreignization and domestication break through the pure language, widen the research scope, and offer new perspectives for translation studies. This is a brief introduction to some features of these two translation strategies. Lawrence Venuti cites Schleiermacher's lecture in 1813, arguing that there are only two methods of translation: either the translator leaves the author in peace as much as possible and moves the reader towards him, or he leaves the reader in peace as much as possible and moves the author towards him (Venuti, 2004, p. 19). According to these two trends, he also came up with two methods: the reader-oriental method and the writer-oriental one. Influenced by Schleiermacher, in1995 Venuti Lawrence first presented two opposite concepts: foreignization and domestication in his book *The Translator's Invisibility*. As two translation strategies, foreignization and domestication, which break the limits of pure language, extend their domain to these factors: culture, aesthetics, politics, ideology, etc.

As Venuti Lawrence said, domestication takes the attitude of ethnocentrism and moves the author into the target language culture by making the foreign language text conform to the cultural values of the target language. Domestication, which mainly meets the need of the target language speakers and their culture, abandons the factors in the original text that are inconsistent with the target language culture as much as possible. Similar to other translation strategies, the basic requirement of the domestication method is faithfulness and accuracy of the original text. Meanwhile, readers can find the corresponding factors in their own culture through domestication. This is because "if the content and the form of the translated text are included in the readers' range of knowledge on the understanding of the world, the readers can have a better and more comprehensive understanding of the translated text" (Guo, 1998, pp. 12-18). The domestication belongs to the target-language-oriented translation strategies, which maximizes expressions that people who speak the target language can accept, for it is easier for the target language speakers to understand and adopt the translated text. Foreignization accepts the foreign language and cultural differences of the foreign text, which deviates from ethnocentrism and moves the readers into the foreign circumstances (Baker, 1998, p.54). In brief, translation is not only a dialogue process across the different cultures, but also a process in which the reader can accept and construct a foreign literature. In the translation process, the object is the translated work, and the subject is the translators and readers.

Opposition of Foreignization and Domestication

There is no doubt that the conflict between the original language culture and the target language culture impedes the task of the translator. Therefore, opposition of foreignization and domestication is inevitable. This movie is under fire because the audiences have expressed dissatisfaction with the film's translation. Through analysis of three major dissatisfactions of the audiences, the translator's abuse of the domestication strategy can be proved to be the reason why the movie is under fire. From the contradiction between the audiences and the translator, the opposition of foreignization and domestication can be seen.

In the controversial film *Men in Black III*, the criticizers hold the opinion that the translated lines are excessively domesticated. The following two major dissatisfactions of the audiences demonstrate why the translated texts are under fierce dispute. The first dissatisfaction is the missing information. For example, in this movie clip, when Agent K carried out a hamburger, Agent J said, "I think I just saw a tooth in that thing, a claw, or a hoof." In the original text, the actor just expressed the idea that some incredible and impossible things emerged in this hamburger. This sentence implies a punchline that those things, such as a tooth, claw, or hoof, may come from an alien world, which shows a sort of unique and special American humor. However, in the translated lines, these three odd things have been replaced by two Chinese things: illegal cooking oil and steroid clenbuterol. The illegal cooking oil is usually made from discarded kitchen waste, which contains a highly toxic and carcinogenic substance, as well as clenbuterol, a kind of addictive used to make meats leaner.

Recently, in China, these two well-known things have been the culprits of food-safety scandals. However, it does not matter if it is the images or the number of them in translation, the translated versions differ obviously from the original. The critics consider that the audiences love the dubbed films because what they need are the faithfulness and recovery of the original films. The hot words with Chinese style, which lack the original actors' foreign style, will hinder nothing but the readers' appreciation of the original films. These lines, translated into localized expressions, result in the missing of the important background and information. Therefore, most audience members complain that they spend time and money watching an American hot movie, but what they experience is not the exotic and special jokes and

culture but the cheap humor the localized words make. This domesticating translation affects the audience members' emotions and their desire for the foreign culture. Thus, from the aspect of the satisfaction of the audience, this processing method is not successful.

In the second movie clip, when Agent K sneers at the monster Boris, he expresses his lasting hatred by saying, "Lonelier too, since you are the last Bogladyte standing." The original text shows that agent K uses this line in order to highlight the tone of irony. The translator renders this line into a line of an ancient Chinese poem written by Bai Juyi. This line of the ancient poetry means: it is always true that nothing will last forever. The continuous remorse will never come to an end. The Chinese character 恨 (Hen), which means hatred, in this ancient poem means remorse and regret because the same Chinese character has different meanings in different contexts or texts. The translator misunderstands the meaning of the Chinese character in this Chinese poetry. Therefore, this line cannot deliver the ironical tone agent K wants to express. In another clip, Agent K says, "I call this low-hanging fruit." In the dictionary, low-hanging fruit means the fruit that grows low on a tree and is, therefore, easy to reach, but in the context, it means that something is easy to get. The translator renders it into a Chinese idiom 投桃报李 (Tou Tao Bao Li), which means, literally, giving a plum in return for a peach. The Chinese often use it to express the meaning of returning a present for a present. This idiom is so farfetched that it distorts the meaning of the original language.

In the translation process, a translator must meet the most basic requirement, namely, faithfulness (Hu, 2000, pp. 37-38). However, this translator excessively pursues the comedy effect and elegance in literature, which neglects the faithfulness to the original text. This is why most audience members strongly criticize this translator and her work for her mistakes. Coping with this situation, a good translator should first meet the basic requirement of translation, which will then enable him to seek accuracy and, even, elegance. A good translator should try his best to make sure the faithfulness of the foreign language. Besides the excellent translation method and the solid foundation of the foreign language, a translator also improves his or her target language. As a translator, the most important skill is using his or her language frequently. The master of a mother language is often critical to the quality of the translated text. A translator should not neglect the study of his/her mother language, which is the first task for a professional translator (Robinson, 1997, p. 23). Meanwhile, the translator's correct understanding of the original text largely depends on his understanding of the source language culture. If the translator can have in-depth knowledge of the two cultures, he can transmit the images in the source language culture to the target language readers and avoid cultural conflicts caused by misunderstanding.

As Eugene A. Nida said: "For truly successful translating，biculturalism is even more important than bilingualism, since words only have meaning in terms of the cultures in which they function" (2003, p. 82). The culture's environment is where language exists and develops. If the translator loses it, communication would not be completed by the meaning of language itself. From a cultural perspective, foreignization that can keep the inconsistent factors in the source language shows the readers an exotic, unique, and varied world. If the translator chooses the domestication method, he takes the readers' demands into consideration. Within the range of language and culture in the target language, readers can receive, appreciate, and absorb the translation.

The dispute between the audiences and the translator reflects the opposition between foreignization and domestication. Few people speak highly of this new and localized version of this movie, which gets close to our life. However, most audiences deem that this "over-China-style" translation hinders the normal understanding of Chinese people in terms of the original and exotic style in this film. The latter

criticizes the translator for her abuse of the localized Chinese jokes, which results in the missing of the context. They also maintain that her second creation is so exaggerated that it distorts the remarks of the actors and even sours the atmosphere of the whole film, which finally contributes to the cheap humor and inappropriate laughter. From the prospect of translation theory, this debate is actually considered to be a war between foreignization and domestication. Few supporters are in favor of so-called "localized translation," which belongs to domestication, while the others hold the idea which is foreignization. As two different translation strategies, foreignization and domestication have their own advantages and disadvantages.

They cannot be described as good or bad. Appropriateness is the only way to evaluate a translation. The translator's abuse of domestication is the main reason why this version of the movie is under fire. Actually, it is a common thing for Chinese audiences to see some localized lines in some Hollywood movies. However, it will be a big problem if the audiences pay much more attention to this kind of translated subtitles instead of the film itself. The abuse of domestication is the main reason why *Men in Black III* draws much criticism. The localized lines that are translated through the foreignization method should not be abandoned because it is an effective way to bridge the gap between the Chinese and Western cultures. The focus of the combat between foreignization and domestication is on the opposition between meaning and form of cultural identity, literature, and people's right of voice (Wang, 2002, pp. 24-26).

Harmony of Foreignization and Domestication

This fierce dispute is caused by the translator's abuse of domestication strategy, which shows the imbalance of the two methods used. From the above opposition of foreignization and domestication, the importance of harmony between the two approaches can be proved in the translation practice, and, furthermore, the requirements of translators should be discussed.

The two methods of domestication and foreignization, have the dialectic relationship of the unity of opposites. The relationship between domestication and foreignization is more complementary than opposite. In translation practice, the translator needs to take cultural factors into consideration. From the perspective of communication, it is inadvisable to abuse domestication and foreignization in translation, which is not conducive to a faithful and accurate understanding of readers. In this way, translated works can absorb mutual advantages so as to foster great development on both sides.

Therefore, in the translation process, domestication and foreignization should be complementary, which reveals the dialectic relation between the two sides. Whether it is domestication or foreignization, both of them will be affected by each other. Guo Jianzhong pointed out that "domestication and foreignization will coexist at the same time. If we lost any one, translation would not be finished. So, it is not necessary to dispute over the superiority of domestication and alienation" (Guo,1998, pp.12-18). Foreignization does not impede the fluent translation for readers' understanding, and at the same time, domestication doesn't lose the original style. We should adopt the domestication strategy as to language form and use the foreignization strategy as to culture.

Foreignization translation and domestication translation provide the theoretical basis for translators to enhance the translation text, which reflects the translator's ability. As a pair of opposite concepts, translators had better think carefully to ensure the war between foreignization and domestication does not make similar mistakes.

In view of the situation described above, one of the requirements of translation is that the translators should faithfully reproduce the original author's thoughts and style with strong exotic color, so the use of foreignization is inevitable. At the same time, translators must consider the reader's understanding and the frequency of the translated version, so the domestication method is necessary. It is not desirable or realistic to choose only one strategy and rule out the other. Both of them have advantages and disadvantages, so it is impossible to achieve the final goal of translation without either of them. In the process of translation, faced with the choice between foreignization and domestication, translators should learn to balance the distance between the readers and the author. The "point" at which that happens is not fixed; sometimes it is closer to the author, sometimes to the readers. However, no matter which one translators choose, they must follow one principle: when they choose the author, the readers can't be too far away and vice versa.

Domestication and foreignization are just two methods of translation, which are neither good nor bad. The choice of translation strategies is influenced by various factors. Moreover, domestication and foreignization are not completely a pair of opposite and dualistic concepts. Translators should remove the conflict of domestication and foreignization because both of them always coexist. Translators decide translation strategies according to various factors, such as the theme or the style of text, the author's intention, the purpose of the translation, the readers, etc., into account. A text can mainly adopt the domestication translation strategy, or the foreignization translation strategy. It is impossible to adopt only one kind of translation strategy, but it can take one translation strategy as the principal one and another as an assistant. In short, translators should avoid misunderstanding the real meaning of original expressions or just translate the literal meaning rather than achieving real understanding in translation.

Conclusion

With the continuous development of modern technology, our world is turning into a global village. Every nation can share its culture and thoughts through films. There are still many obstacles and barriers in translation of films. Moreover, there is no fixed standard that translators can observe for the purpose of obtaining the best translation. In translation practice, translators cannot only follow one principle or adopt one method; instead they have to combine domestication with foreignization and balance the use of these methods. As two different translation strategies, domestication and foreignization can complement each other and depend on each other. They should be a harmonious unity. Therefore, it is important for translators to use appropriate translation strategies and some translation theories interchangeably, so that translators can avoid the mistakes they might make if they don't do so.

It requires translators not to be simply constrained by two languages in the translation process, and they should adopt appropriate translation strategies in order to express the original meaning accurately. Complete equivalence in the English and Chinese languages, in the formal sense, is limited (Schulte, 1992, p. 127). If translators blindly choose words, phrases, or some ancient Chinese poems without proper consideration, it will turn out to be nondescript Chinese translation. Domestication and foreignization are two effective ways to bridge the gap between the film culture and the audience. A combination of domestication and foreignization translation strategies with the translator's own subjective initiative will make the translation as coherent as possible and achieve a clear and accurate translation for target language readers so as to meet the requirements of cultural exchanges.

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On Translation of Allusions

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[Abstract] *Language is the carrier of culture, and allusions are heavily culture-loaded phrases with distinctive cultural features. Both English and Chinese allusions have significant similarities in origin, in structure, and in the way they reflect and compare national features. In order to translate allusions correctly, translators must understand the cultural connotations of allusions. Foreignization and domestication are two kinds of basic but different translation methods. The reader's acceptive ability, the development of translation theories, and the trend of cultural communication have substantial influence on the choice of translation methods. With the further development of global societies, the foreignization method will be the inevitable choice for the translator.*

[Keywords] *allusions; cultural connotation; foreignization; domestication*

Introduction

What is an allusion? There are various definitions. For example, an allusion is "a reference usually by indirection or implication or in passing especially as utilized in literature" *(Webster's Third New International Dictionary)*. Here are some definitions of allusions by Chinese scholars: Liang Shiqiu said that allusion derives "from history, old classics, etc." Lin Yutang defined it as "literary reference," while Wu Jingrong called allusion "literary quotation" (Hua, 2001). From these perspectives, we find that Chinese and English definitions of allusions are quite similar; however, there are still important differences. For instance, English allusions focus more attention on implied meaning and are more indirect; Chinese allusions, in contrast, emphasize facts and sources. Allusions have very strong cultural features and connotations, yet simple words that convey profound meanings are stylistically key.

Allusions are widely used in poems, prose, novels, news items, and advertisements. We frequently find allusions in the Bible and in Shakespeare. Rich in cultural connotations, allusions help people in different countries understand one another, but we depend on translation, which is perhaps the most important bridge of cultural communication, which is to make the allusions as comprehensible as possible. Language is both the carrier and a transmitter of culture; however, translation is not simply the act of translating one language into another language--rather, achieving "functional equivalence" should be the purpose of translation. When translators find allusions in literary works that they are translating, how can they translate these allusions correctly? First, translators should have a general idea about the specific cultural connotation of allusions. Each allusion has its own cultural background; otherwise, we would have difficulty in understanding them and might, in fact, *mis*understand them. Second, translators should find suitable methods for translating allusions, but the results will be different depending on the method that translators choose. I address such problems in this paper.

Ways to Translate Allusions

When translating allusions, translators should consider many aspects. People should grasp the origin of the allusions so that they can use them flexibly for different occasions. Comparing English and Chinese allusions is necessary for comprehending the differences between English and Chinese cultures.

Comparison Between English and Chinese Allusions

Allusions often use simple words, phrases, and short sentences. Compared with Chinese allusions, English allusions are more flexible. For instance, they can be long or short. Some English allusions are just one word, such as "Ark," "Eden," "Odyssey," or "Watergate." Some are very long, such as "Hair by hair you will pull out the horse's tail," or "What one loses on the swings one gets back on the roundabouts." In contrast to English allusions, Chinese allusions are often four-character phrases. However, most English and Chinese allusions are noun phrases, and English allusions often appear as one complete sentence.

All allusions express some kind of meaning. Because the origins of English and Chinese allusions are almost the same, we find strong similarities when we compare them. Using people's names, place-names, and accidents' names to make comparisons is very common, such as in "Uncle Tom," "Jordan," "Dunkirk," "kick the bucket," or "Sword of Damocles." Some English and Chinese allusions are identical in both structure and meaning (Bao, 2001), such as "burn one's boats" (po fu chen zhou), "Strike while the iron is hot" (chen re da tie), or "All the rivers run into the sea, yet the sea is not full" (bai chuan gui hai er hai bu ying). Some allusions are nearly identical or completely different, such as "The walls have ears" (ge qiang you er), "kill the goose that lays the golden egg" (sha ji qu luan), or "Fine feathers make fine birds" (fo kao jin zhuang, ren kao yi zhuang). Because allusions have distinctive national features, some English and Chinese allusions may use different images when expressing the same meaning (Bao, p. 249). For example, "gild the lily" and "hua she tian zu" both mean to do something redundant. To Westerners, the lily is very beautiful, so trying to beautify it further is an exercise in excess; a snake has no feet, so giving feet to it is foolish.

Two Kinds of Viewpoints in Translating Allusions

Because there are differences between English and Chinese cultures, we must consider the contradictions between the two languages (Li, 1996). That is, we cannot translate allusions according to the literal meaning because translating is not simply interpreting. Every allusion embodies rich information that we must understand for its cultural significance before we try to create the most suitable translation.

A complicated and challenging activity, translation deals with the relationship between language and culture. Many people believe that words carry cultural content, since these are supposed to reflect culture, but merely matching words does not mean matching cultures (JEL Correspondent, 1998); in fact, differences in culture mean differences in language. Therefore, to deal with these differences, there are two kinds of contrastive ideas, foreignization and domestication. In 1813, a famous German classic linguist and translation theorist wrote, "There are two principles in translating, one way is [by] guiding the readers to understand the author, the other way is guiding the author to understand the readers" (Sun, 1999). These two principles are completely different and should not be confused. In 1995, Lawrence Venuti, in *The Translator's Invisbility*, gave the name "foreignizing method" to the first method and "domesticating method" to the second. Perhaps, Venuti is the best representative of foreignization, while Nida is the spokesperson for domestication. Scholars who prefer domestication argue that attaching the language rules of the source language to the target language is impossible; that is, because translation is intercultural communication, translators should avoid cultural conflict. If readers are familiar with the content being translated, they will understand it better. Translators should not make unreasonable demands on readers. From the communicative point, even when foreignization is used, readers will rely on their own perspective to understand the content.

Domestication is a necessary method of translating. In the 1920s and 1950s, Chinese translators often used the domestication method because most Chinese readers knew little about Western culture（Liao, 2001). For example "kill the goose that lays the golden egg" was often translated as "sha ji qu luan." "Fine feathers make fine birds" was often translated as "fo kao jin zhuang, ren kao yi zhuang." In some works in the present day, we often find expressions such as "like a mushroom" (yu hou chun sun), "as stupid as a goose" (chun de xiang zhu), and "as dumb as an oyster" (shou kou ru ping). Because Westerners and Easterners usually have different religious beliefs, translators should pay more attention to words like "God" and "Devil" when they translate some Chinese works into English. Even so, using domestication too freely might confuse the readers. For example, "God of Heaven," if translated as"guan yin pu sa," is an example of hyper-translation.

During different eras, scholars have had different conceptions of translation. For a long time, they based the standards and principles of translation on domestication. However, the linguistic aesthetics movement in the twentieth century changed their understanding about the connotation of allusions; this development led to changes in the translation principles and events. The translator's point of view is connected with his translation; different ways of translating lead to different results, and even a quality translation creates something different from the original work. That is, it is impossible not to make any change. Further, whether a translation is good or not depends on the translator. Thus, foreignization is a principle trying to optimize the material through recreation. Cultural features supplied the theoretic basis for cultural communication and foreignization; now, however, foreignization is very commonly used. Some scholars in Western countries think that translation is a kind of "afterlife," to borrow a metaphor, of the original work, not just an expression of the original content; from translation, we can appreciate the specific ways of expression in different languages. Moreover, even the ancient-translation theorists of our country have already noticed the function of foreignizing; modern scholars like Lu Xun and Qian Zhongshu, also, gave their attention to this method.

Foreignization is an inevitable trend, and using its principles in translation is helpful for revealing cultural features. The purpose of translation is to transfer some message between the author and the reader. According to some theorists, readers are no longer passive receivers but active participants in the translation process, and such readers are eager for new knowledge about the outside world. "People of any language-culture have sufficient imagination and experience to understand how the people of another language-culture may rightly differ in their behavior and values, since the behavioral differences within a single culture are usually greater that those which exist between cultures" (Nida, 2001). Consider, for example, Shakespeare's Sonnet 18 ("Shall I compare thee to a summer's day?"), the first line of which makes a comparison between a person and the weather.

In England, the weather in summer is pleasant. Scholars who advocate domestication think that if summer is not a pleasant season in some countries, then the word "summer" should not be translated directly. Actually, however, if readers understand the feeling when Shakespeare made this comparison, they will not think that summer is as hot in England as in their own countries, so they may get a deeper impression of the culture of England. There are differences between places, as well. When the directions "north," "south," "east," and "west" are used, English and Chinese connotations of these are different. "Northwest" and "southeast" are English words that are in contrast to their Chinese equivalents. The "east wind" means "spring and warm," but in England, an "east wind" suggests "cold and unpleasant" weather.

The English dislike an "east wind" but like a "west wind"; if translators provide some notes to their translation, these notes should help readers to understand. Another example is "san ge chou pi jiang, he

cheng yi ge Zhuge Liang." Most people in Western countries have no idea who Zhuge Liang is. The translation is "Three cobblers with their wits combined would equal Zhuge Liang the master mind." Here, "the master mind" refers to Zhuge Liang, so by using their imaginations, readers can understand that Zhuge Liang is a person as wise as Solomon. With the development of cultural communication, the translator needs to enable the readers to learn about foreign culture (Chen, 1999). Some translations using foreignization are very successful in this regard. For example, "Time is money" is translated as "shi jian jiu shi jin qian." "Carrot and stick policy" is translated as "da bang jia hu luo bo zheng ce." These translations are very vivid.

Choosing the Right Way of Translation

Foreignization and domestication rely on different principles of translation. However, must we choose only one of them in translation, or can we use both principles together? The answer depends on the basic requirements of the translation. The English translation theorist Fraser Tytler raised three principles about this question in his *Essay on the Principles of Translation*: "First, the translation should give a complete transcription of the ideas of the original work. Second, the style and manner of writing should be of the same character with that of the original. Third, the translation should have the ease of the original composition" (As-Safi, 2011).

Foreignization and domestication focus on different points. To convey the thoughts and style of the original works correctly and completely, we must use foreignization. To settle language barriers, the domestication method can be used. In China, Lu Xun and Qian Zhongshu reached a similar conclusion. Yan Fu's three principles of translation are "faithfulness, expressiveness, and elegance." These three principles of "faithfulness, expressiveness, and elegance should be understood not as competitive but as additive factors: first, faithful equivalence in meaning. Second, expressive clarity of form, and third, attractive elegance that makes a text a pleasure to read" (Nida, 2001). Experience has shown that to fulfill the double tasks of translation, the translator should be careful in choosing between these two methods. Translation by foreignization not only tries to transfer faithfully *what* the original says but also tries to reveal *how* it says what it says for the purpose of representing the style of the original and introducing some expression of the source language. "Crocodile tears" and "kill two birds with one stone" are very common allusions. "Crocodile tears" suggests hypocrisy. This allusion originated in Shakespeare's *King Henry VI*: "Henry my lord is cold in great affairs, / Too full of foolish pity: and Gloster's show / Beguiles him as the mournful crocodile / With sorrow snares relenting passengers; ...."

The former translators used domestication and translated these two allusions into "mao ku lao shu," and "yi jian shuang diao." Using foreignization, we have the versions "e yu yan lei" and "yi shi er niao." Besides the three principles in translating, there is another element that needs to be considered--recreation. In China, the traditional, ideal translation emphasized faithfulness, which formed the special culture of translation in China. It was one kind of culture about standards of aesthetic judgment, habits of appreciation, and patterns of expression. This culture has somewhat affected translators, which is why there are such obvious differences among translators. The translation's point of view influences the degree of foreignization.

There are many other translation theories, including literal translation, free translation, and analogy. Some scholars regard foreignzition as literal translation and domestication as free translation; however, this is not so. Foreignization and domestication are two different principles of translation; literal and free translation methods pay more attention to the translation structure (Guo, 1998).

When the translation material is rich in cultural features, literal translation is often used. It is helpful to reserve the feature of allusions if readers can understand and accept it. Some allusions can be translated directly because many people have a general idea about them, such as "armed to the teeth" (wu zhuang dao ya chi).

For some allusions, free translation is better. "Cast pearls before swine" (dui niu tan qin) is a typical example. "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you." (Bible, Matt. 7:6) This allusion means that it is useless to do something for those who are unappreciative or, even, hostile. In Chinese, the dragon is a national symbol, indicating a powerfully energetic national spirit. In English, however, the dragon symbolizes evil and horror. Translators must, therefore, make some changes as they translate the word. However, some allusions add detailed explanations, as in the proverb "Misfortune may prove a blessing in disguise" (sai weng shi ma, yan zhi fei fu), an allusion from a Chinese story.

Analogy is also a very useful way of understanding allusions. Once, some foreign guests visiting China viewed the film *Liang Shanbo and Zhu Yingtai*. Translators tried to explain it to the visitors, but they could not understand. After Prime Minister Zhou suggested that this film is about two lovers who are the Chinese Romeo and Juliet, then all the visitors understood. In a museum in Zhejiang province, people used an analogy to introduce the deeds of "Jigong." The explanation is that "Jigong, the Robin Hood of China, robbed the rich and helped the poor." Since Western readers are familiar with Robin Hood, they can understand why Chinese people so admire Jigong.

Conclusion

Prevalent in modern society, allusions are rich in cultural connotations. Translation, a crucially important process of cultural communication, should assist readers in better understanding original works. Translators should try to communicate the connotations within allusions as effectively as possible. Although some English and Chinese allusions are much alike, some are significantly different and consequently pose problems for the translator. Foreignization and domestication are two kinds of different methodologies in translation. Foreignization tries to reveal the original works as faithfully as possible, while domestication tries to make the version easily comprehensible. To translate successfully, one must learn how to use these two methods flexibly, paying due attention to the basic tasks and demands of the translator's art.

Because translators are, almost by default, international and intercultural experts, they should try to acquire advanced knowledge from other countries. Nowadays, the requirements of translation have changed considerably from the past. International trade is accelerating the communication process. With the continuing development of Chinese society, people are more and more aware of innovations from the outside world; naturally, the environment of translation itself has changed. The texts, which in previous times had to be translated by domestication, now need to be translated by foreignization, and this seems to be the choice of translation of the future. Using foreignization will help improve the crucial function of language communication among different languages and countries.

Acknowledgement

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Analysis of Jiang Feng's Translation of Emily Dickinson's Poetry

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[Abstract] This thesis aims to analyze Jiang Feng's translation of Emily Dickinson's poetry in terms of the translation theories of John Dryden and Gu Zhengkun. Dryden's proposition of "three types of translation" reflects his emphasis on paraphrase. Gu's "multi-dimensional and complementary translation theory" shows his eclectic attitude toward translation. Jiang Feng insists on "form loyalty prior to spirit loyalty," which helps his translation of Dickinson's poetry to be highly loyal to the original but results in rigidity and obscurity. With detailed analysis of Jiang's translation, this thesis puts forward three suggestions to translators: 1. to regard the original as God; 2. to be flexible and eclectic; 3. to apply theories multi-dimensional and complementary.

[Keywords] Jiang Feng; translation; Emily Dickinson; John Dryden; Gu Zhengkun

Introduction to Emily Dickinson and Jiang Feng's Translation Style

Emily Dickinson (1830-1886) is considered as the greatest American poetess; she enjoys equal popularity with Whitman and is respected as the pioneer of the 20th century English and American Imagist movement. In reality, Dickinson was unknown, and few of her poems were published during her lifetime. After her death, about 1,800 poems and plenty of letters were found. Then and now, the whole world has the luck to appreciate Dickinson's brilliant poetry. Her writing style is brief but thought-provoking and concise but comprehensive. Since the first publication of Dickinson's collected poems in 1890, the study of Dickinson's poetry has lasted for more than a century. Dickinson also enjoys a high reputation in China, and many of her poems have been translated into Chinese by different translators, among whom Jiang is the earliest and the best-known.

Jiang is one of the most important translators in modern China. His opinion of "form loyalty prior to spirit loyalty" (Jiang, 1989, p. 15) has a tremendous impact on Chinese translation. Jiang contends "translation is based upon the loyalty to the original" (Jiang, 2010, p. 20). Thus, his translation of Dickinson's poems strongly retains the original feature and style. The following poem "Fame Is a Bee" is an example:

> *The original:*
> *Fame is a bee.*
> *It has a song —*
> *It has a sting —*
> *Ah, too, it has a wing.*

The translation:

> 名声是一只蜜蜂。*(ming sheng shi yi zhi mi feng.)*
> 它有一首歌 — *(ta you yi shou ge —)*
> 它有一根刺 — *(ta you yi gen ci —)*
> 啊，它也有翅膀。*(a, ta ye you chi bang.)*
> *(Dickinson, 2004, p. 298)*

(Jiang, 1997, p. 291)

From the above translation, it can be easily found that Jiang's translation style is to be loyal and brief. When reading the translation, readers can easily find that this is a typical poem written by Emily Dickinson because it's of style and features.

Introduction to John Dryden's Translation Theory

John Dryden (1631-1700) was a distinguished English poet, literary critic, translator, and playwright. He proposed the "three types of translation" theory which has had a profound influence on later translation theories and practices. For Dryden, translation could be divided into the following three categories:

1. Metaphrase: a literal, word-for-word rending of a text.
2. Paraphrase: radical departures, including additions and reinterpretation.
3. Imitation: the logical compromise between the above extremes (Hopkins, 1986).

Dryden compares metaphrase to *dance with shackles on the rope* (Kinsley, 1995), which usually refers to the complete word-by-word translation of the original into another language, i.e., literal translation. With the vivid metaphor, Dryden shows his objection to metaphrase, since metaphrase seems to consolidate step by step, but it is actually clumsy stumbling, which may cause falling down (Zwicker, 2004). Consequently, metaphrase, in Dryden's view, is too stupid to be advocated.

Being another extreme of translation, imitation insists on the free reinterpretation and recreation by the translator, regardless of the original. Dryden believes imitation may be dangerous, since it is, in effect, creation instead of translation (Schulte & Biguenet, 1992).

Therefore, Dryden advocates reaching a compromise between metaphrase and imitation, that is, paraphrase. Paraphrase refers to enjoying the freedom of word choice with the premise that the translation is always consistent with the original.

There were several debates over "literal translation" and "free translation" in the history of Western translation study. Dryden's "three types of translation" and his eclectic proposition of paraphrase is a great development of the sharp distinction between the two kinds of translation theories: "literal translation" and "free translation."

Introduction to Gu Zhengkun's Translation Theory

Gu Zhengkun, a famous Chinese scholar and translator, plays a leading role in the comparison of Chinese and Western cultures. With his long-term and abundant translation practice, Professor Gu proposed the "multi-dimensional and complementary translation theory."

Professor Gu deems that there are more than one translation criterion (TC for short), so translation should be multi-dimensional and complementary. He raises the following three translation criteria:

1. The specific translation criterion (specific TC for short) is multi-dimensional.
2. The absolute translation criterion (absolute TC for short) is the original.
3. The supreme translation criterion (supreme TC for short) is to achieve "the best and closest similarity" to the original. (Gu, 1989, pp. 17-18)

In Gu's opinion, the absolute TC is far beyond translators' reach, but the supreme TC is to be as close as possible to the absolute TC. As a result, the translation work should achieve "the best and closest similarity" (Gu, 1989, p. 18) to the original work. The absolute TC is the criterion of the supreme TC, which is, accordingly, the criterion of the specific TC. The merits one TC owns are just the demerits another TC. As a consequence, the multi-dimensional TC itself means to be complementary.

Gu's "multi-dimensional and complementary translation theory" points out it's impossible to keep the translation in absolute accordance with the original, because the absolute TC can never be met. His theory endows the translator enough freedom in translation and, in the meantime and avoids the danger of being too extreme because much emphasis is put on "the best and closest similarity." In a word, the multi-dimensional and complementary translation theory is also an eclectic theory.

Analysis of Jiang Feng's Translation of Emily Dickinson's Poetry

Both Dryden and Gu emphasize the loyalty to the original, but both of them take an eclectic attitude toward translation. Dryden's famous metaphor "dance with shackles on the rope" states that metaphrase, or literal translation, is, as a matter of fact, dead translation. That's why he advocates for paraphrase or free translation; Gu insists on "the best and closest similarity," which shows his proposition that "the absolute 'loyalty' to the original is not uneasy to be achieved', but simply cannot be achieved" (Gu, 1989, p. 18). That's why Gu applies the term "the best and closest similarity," which seems to be more objective, instead of "loyalty" or "similarity."

As mentioned above, Jiang maintains "form loyalty prior to spirit loyalty." This opinion has its advantage of keeping the translation in high accord with the original. However, disadvantages also exist. Let's take the poem "Wild Nights – Wild Nights!" as an example:

> *The original:*
> *Wild Nights — Wild Nights!*
> *Were I with thee*
> *Wild Nights should be*
> *Our luxury!*

The translation:

> *暴风雨夜，暴风雨夜！(bao feng yu ye, bao feng yu ye!)*
> *我若和你同在一起，(wo ruo he ni ong zai yi qi)*
> *暴风雨夜就是 (bao feng yu ye jiu hi)*
> *豪奢的喜悦！(hao she de xi yue)*

> *Futile — the Winds —*
> *To a Heart in port —*
> *Done with the Compass —*
> *Done with the Chart!*

> *Rowing in Eden —*
> *Ah, the Sea!*
> *Might I but moor — Tonight —*
> *In Thee!*

> *风，无能为力 – (feng, wu neng wei li —)*
> *心，已在港内 – (xin, yi zai gang nei —)*
> *罗盘，不必, (luo pan bu bi,)*
> *海图，不必! (hai tu bu bi!)*
> *泛舟在伊甸园 – (fan zhou zai yi dian yuan —)*
> *啊，海! (a, hai!)*

但愿我能，今夜，(dan yua wo neng, jin ye,)
泊在你的水域！(bo zai ni de shui yu!)
(Dickinson, 2004, p. 1440)
(Jiang, 1997, p. 67)

This poem is a typical Dickinson poem, since it's very short but comprehensive. Jiang's translation is still clean and brief with only 65 words, compared with the 43-word original poem. For example, "the sea" is translated briefly into a single word "海" (hai). In comparison, most Chinese translators apply more than one word. For example, Pu Long's translation contains four words "一片汪洋"(yi pian wang yang) (Pu, 2010, p. 141). In addition, Jiang's translation of the two lines "Done with the Compass —/ Done with the Chart!" is "罗盘, 不必, /海图, 不必!" (luo pan, bu bi,/hai tu, bu bi!), which sounds strong and forceful, presenting Dickinson's determination and eagerness to pursue love. Both Dickinson's poem and Jiang's translation are fine examples of brevity.

However, Jiang persistence in "form loyalty prior to spirit loyalty" also results in some defects in his translation. First, although Dickinson is viewed as a pioneer of modern poetry, some poems she wrote still keep rhyme schemes. The poem above contains three stanzas. The rhyme scheme of the first stanza is ABBC, the second stanza has no fixed stanza, and the third one is ABCB. The whole poem is a combination of classical beauty and modern passion. Readers can feel from the poem itself that the soul of Dickinson is powerful while she seems to be conventional and weak. Nevertheless, Jiang's translation has lost the rhyme scheme completely. Chinese readers could only feel that Dickinson is a woman full of passion and desire for love but couldn't experience the sharp contrast between her strong soul and weak body. What's more, the beauty of poetic language disappears with the rhyme scheme. Why couldn't Jiang keep the rhyme scheme like the original? As we know, English and Chinese are very different languages. Therefore, it's almost impossible to be loyal to the original in both form and spirit. Jiang himself also realized his limitation in translation, as he once said "as to my own ability, it (to be both form loyal and spirit loyal) is a Gordian knot" (Jiang, 1982, p. 14).

Second, Jiang's translation of this poem seems to be obscure to some degree. For instance, his translation of "Might I but moor – Tonight –// In Thee!" is "但愿我能，今夜, /泊在你的水域!" (dan yuan wo neng, jin ye,/bo zai ni de shui yu!), which is a typical literal translation. The word "sea" has many symbolic meanings in English, and one widely-accepted meaning is "sexual relationship." However, "海" (hai) or "水域" (shui yu) has no such interpretation in Chinese. This difference between two languages and cultures brings Chinese readers difficulty in accurate understanding of the last two lines. In contrast, Pu Long's translation "今夜 – 我只能系缆于 –/你的心上！" (jin ye – wo zhi neng xi lan yu – /ni de xin shang!) is clearer and easier for Chinese readers to understand what Dickinson wants to express.

Why is Jiang's translation a little obscure and stiff? Because, as he himself admits, his translation of this poem is "word-by-word and line-by-line translation" (Jiang, 1989, p. 18). It is well-known that Dickinson is a master of language, and "she was extremely particular about the choice of words when writing poems. Every chosen word was reconsidered carefully and read again and again. She studied the word thoroughly with its connotation and denotation, and regarded the whole process as a great fun" (Pu, 2002, p. 31). Jiang highlights "form loyalty" excessively and translates the poem almost word-by-word. This kind of literal translation exposes the obscurity caused by the cultural and language differences between English and Chinese.

In short, Jiang's translation is a good example of "form loyalty" but overlooks "spirit loyalty." His translation pays too much attention to single word translating but overlooks the overall style and image of the whole poem. As a typical interpretation of his proposition "form loyalty prior to spirit loyalty," his translation of the poem *Wild Nights – Wild Nights!* is still good but not perfect.

Jiang, in effect, doesn't always maintain the complete word-by-word translation. He also finds both form loyalty and spirit loyalty are important. Due to the cultural and language differences, he sometimes has to sacrifice the complete form loyalty in order to keep the original style. Let's read the following poem "Over the Fence:"

> *The original:*
> *Over the fence —*
> *Strawberries — grow —*
> *Over the fence —*
> *I could climb — if I tired, I know*
> *Berries are nice!*
> *But — if I stained my Apron —*
> *God would certainly scold!*
> *Oh, dear — I guess if He were a boy —*
> *He'd — climb — if he could!*

The translation:

> 篱笆那边 — *(li ba na bian —)*
> 有草莓一颗 — *(you cao mei yi ke—)*
> 我知道，如果我愿意 —*(wo zhi dao, ru guo wo yuan yi —)*
> 我可以爬过 — *(wok e yi pa guo —)*
> 草莓，真甜! *(cao mei, zhen tian!)*
> 可是，脏了围裙 — *(ke shi, zang l wei qun —)*
> 上帝一定要骂我! *(shang di yi ding yao ma wo!)*
> 哦，亲爱的，我猜，如果他也是个孩子— *(o, qin ai de, wo cai, ru guo ta ye shi   ge hai zi —)*
> 他也会爬过去，如果，他能爬过!*(ta ye hui pa guo qu, ru huo, ta neng pa guo!)*
> *(Dickinson, 2004, p. 867)*
> *(Jiang, 1997, p. 71)*

In the original poem, the word "strawberries" is in plural form, but Jiang puts it into singular form. This is a great variation of the original. Jiang is famous for his opinion "form loyalty prior to spirit loyalty," but why does he make such a free translation here? As we know, Dickinson wrote this poem to describe the attraction of strawberries over the fence is so irresistible that even God desires to climb over to have a taste. The whole poem is full of vitality, innocence, and naughtiness of childhood. It also shows the temptation and beauty of the other side. In Jiang's translation, he tries to keep the lively and naughty style. His translation of "strawberries" into "有草莓一颗" (you cao mei yi ke) sounds more vivid and naughty than the literal translation "草莓生长" (cao mei sheng zhang). Jiang's variation here is a typical free translation or paraphrase, which is closer to the original. More examples can be found in this poem. The original lines are "Oh, dear – I guess if He were a boy –/ He'd – climb – if he could!" while Jiang's

translation is "哦，亲爱的，我猜，如果他也是个孩子 – / 他也会爬过去，如果，他能爬过!" (o, qin ai de, wo cai, ru guo ta ye shi ge hai zi –/ta ye hui pa guo qu, ru guo, ta neng pa guo!). Jiang adds the same word "也" (ye) (in Chinese, "也"means "too") to both lines. It can be found from the addition of "也" that Jiang doesn't translate literally completely. The word "也" helps to show that the strawberries are of great attraction, and even God couldn't resist this temptation. Reading the translation, readers cannot help laughing at the naughty God.

From the above analysis, we can draw the conclusion that Jiang's translation of the poem "*Over the Fence"* puts much stress on both form loyalty and spirit loyalty, even sacrificing form loyalty for spirit loyalty, although he consistently sticks to "form loyalty prior to spirit loyalty." Jiang himself once stated that "translation should be both form loyal and spirit loyal," and "the state of both form loyalty and spirit loyalty is the final goal translators need to work hard for" (Jiang, 1982, p. 14). Jiang's translation of "Over the Fence" is so popular that it was selected by People's Education Press and absorbed into Book 3 and Book 1 of *Senior High School Chinese,* respectively in the years of 2000 and 2003. The popularity of the poem is due to both form loyalty and spirit loyalty in his translation, which is not "dance with shackles on the rope" but arrives at the state of "best and closest similarity."

Conclusion

Jiang translation of Emily Dickinson's poetry attaches great importance to "loyalty" to the original. His translation tries to be in accordance with the original in both form and spirit. In his translation, there are many fine examples that reflect Dickinson's writing style and keep form loyalty to the original, as well. All the same, we cannot deny that there are still some defects of his translation due to his persistence of "form loyalty prior to spirit loyalty" in some cases. "As to Jiang's translation, the advantage is being brief while the disadvantage is being stiff" (Zhou, 2004, p. 96).

From Dryden's theory, Jiang's translation falls in between metaphrase and paraphrase. From Gu's theory, Jiang considers the original as absolute TC and tries to achieve "the best and closest similarity" all the time.

To conclude, metaphrase or paraphrase, literal translation or free translation, form loyalty or spirit loyalty are pairs of terms applied to show the extremes and contrasts of different translation schools. Those terms are not completely opposite, but complementary, and those terms reflect the different perspectives people take while viewing things. Gu always believes the debate over form loyalty and spirit loyalty is not a cut-throat competition, and the key to poetry translation is to keep the harmony between form and spirit (Gu, 2008, p. 36). As far as I can see, a good translator needs to consider the following several points:

1. The original is the absolute translation criterion for a translator, the God of the translator. Hence, a translator should try to achieve "the best and closest similarity" of the original.
2. Both form loyalty and spirit loyalty are important, but a translator needs to be flexible and eclectic. If, due to cultural and language differences, sometimes it's impossible to keep both form loyalty and spirit loyalty, the translator needs to adjust his translation. Keeping form loyalty or spirit loyalty blindly only results in rigidity or dangers.
3. No theory is perfect. The translator should be open-minded, not confined to a specific translation theory. If one won't do, try another one. The translation theories he applies should be multi-dimensional and complementary.

The original work is the god of translators, and readers are also indispensible. The mission of translators is to bridge the gap between the original and readers, although this may be a tough mission.

Acknowledgement

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Film Title Translation From the Perspective of Reception Aesthetics

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[Abstract] Film title translation is vital for the potential success of a film. This paper, under the guidance of reception aesthetic theory, discusses the different methods for translating film titles. It points out that these methods should be applied in a flexible and realistic way on using the principle of being audience-oriented.

[Keywords] film title; audience; reception aesthetic theory; translation methods

Introduction

As the greatest miracle created in the 20th century, film has played a role of great importance in entertainment industry. To appreciate films is not only a sort of reprocessing artistic works, but also an effective way to promote cultural exchange and understanding among various countries.

Stepping into the 21st century, the movie industry is flourishing. With the acceleration of globalization, film has a much greater impact on worldwide communication. Thanks to the development of translating, China has not only introduced various foreign films, but also exported numerous domestic ones, fostering our domestic movie industry's development. With the popularization of computers, the internet, and, even, mobile phones, movies can be watched anywhere at any time. While the tempo of life is getting fast, it is the film titles that first come into audiences' eyes, which makes it essential to give names impressively because good film titles not only attract audiences, but also help the films win everlasting fame. There is no doubt that an excellent film title can contribute a lot to the charm of a film. While translating film titles, a translator should take potential audiences into full consideration and give priority to their receptivity. As long as the translator understands the audience's feelings and needs, he/she can make proper and impressive translated versions.

Reception Aesthetic Theory and Translation

Literary criticism has gone through three theoretical changes during the 20th century: the author-centered model, the text-centered model, and the reader-centered model. For a long period of time, the author-centered paradigm and the text-centered paradigm have been in an important position in the field of translation research. That is, the author and the text were considered as divine, while translators and readers were the passive receptors. During the process of translation, the reader's role and status have been neglected.

Reception theory "refers throughout to a general shift in concern from the author and the work to the text and the reader" (Holub, 1984, p. 7). Hans Robert Jauss and Wolfgang Iser are the two major representatives. Reception theory lays special emphasis on the readers, who are no longer a passive part in the relationship among author, works, and readers. The participation of the reader plays a great role in the vitality of literary work. Hence, the readers should be given essential concern during the process of translating. It is the reader that is the final performer, the final appreciator, and the final judge of a good translation no less than the others. The key to a successful translation is that the readers are kept in mind and are capable of recreating the original spirit with professional language. The reader not only plays a significant part in the choice of the translation technique, but is also a significant factor in the evaluation

of a rendition. Translation is a complicated activity of intercultural communication among the author, the translator, and the reader. Different readers should be dealt with using different translation methods so as to make the functions of translation realized sufficiently and effectively.

Methods Applied in Film Title Translation

The four main translation methods of film titles, transliteration, literal translation, liberal translation, and recreation, especially cater to the needs of translators and audiences.

Transliteration

Transliteration means to seek phonetic correspondence in terms of the translation to describe English syllables through the corresponding Chinese characters carrying similar sounds (and vice versa). It relates to the conversion of different alphabets in different language systems (Wang, 2002). In particular, transliteration is usually used in the translation of proper names of persons and places in film titles. For example: *Titanic* is translated as 泰坦尼克号 (tai tan ni ke hao)，Hamlet as 哈姆雷特(ha mu lei te)，and 功夫 (gong fu) as Kung Fu, etc.

If the name of a person or place involved in a film title is very familiar to the Chinese audience, or possesses latent historical and cultural connotations, it tends more to be transliterated than any other ways. Such names have long been memorized by the audience and have great cognitive value and, therefore, can be a great attraction to audiences. It is known that the *Titanic* was the British luxury passenger liner that was thought to be unsinkable but sank in 1912 en route to New York from England on its maiden voyage; in William Shakespeare's tragedy, Hamlet is the hero who hoped to avenge the murder of his father; Kung Fu is both a Chinese martial art and a spiritual and physical training often used by speakers of the English language. So, these three film titles are successfully transliterated and have proven to be huge box office hits.

However, transliteration is not sheer phonetic correspondence, but it is tinged with some semantic elements. In many cases, it leads to an audience's confusion and misunderstanding of strange combination of letters or words. For example, if Forrest Gump is transliterated into 福雷斯特·冈普 (fu lei si te· gang pu), the audience will wonder whether it is a place, a person, or some other thing. If 暖春 (nuan chun) is phoneticized to Nuan Chun, it also makes no sense to foreigners. The fact that 阿甘正传 (a gan zheng zhuan, meaning "a gan's biography"), a good Chinese version of Forrest Gump, was well received by audiences provides good evidence to show that the proper way to translate film titles is through the combination of semantic correspondence and phonetic correspondence (transliteration).

Literal Translation

Literal translation tries to reproduce the most accord between the original and the translational texts both from the form and the content. It is widely used in film title translation to keep the formal similarity, faithfulness, and original flavor. Literal translation is a kind of word-for-word translation but is never a dead mechanical translation. A translator should deal with the wording of the film title, rendering, in Newmark's term, the "elegant variation" to make the rendering concise, compact, vivid, appropriate, and comprehensible to the audience. So, it is advisable to make necessary adjustments, adding or omitting as deemed appropriate in the process of literal translation.

Because of the different language systems of Chinese and English, a translator should notice the differences of word order between the two languages, such as attributive phrases, adverbials of time and place, nouns, etc. Take the debut Chinese rendering of *Gone with the Wind* 随风而逝 (sui feng er shi,

which is equivalent to "with the wind gone") as an example. In order to meet the Chinese idiomatic ways of expressions, the places of the verb, adverb, and noun are reorganized to cater to the aesthetic vision of Chinese audiences. It is not only faithful to the English version *Gone with the Wind*, but also makes the Chinese version more fluent and elegant. Similar examples are listed as follows: *The Silence of the Lambs* 沉默的羔羊 (chen mo de gao yang), *Days of Glory* 光荣岁月 (guang hui sui yue), *Chariots of Fire* 火之战车 (huo zhi zhan che).

It is necessary to apply proper addition or omission in literal translation, as well as adjustment. As Wang mentioned in her study, a natural and indispensable element in one kind of language may be regarded as superfluous or even a stumbling block in its counterpart (2002:40). As a result, it is more lucid to add or omit some pronouns, articles, prepositions, etc. to conform to the target language. From the instances above mentioned, we can see that "the" \"of" is usually omitted, such as in *Gone with the Wind* 随风而逝(sui feng er shi), where "the" is omitted and "而" is added in the rendering; "的" (de)is added in the Chinese version of *Shakespeare In Love* – 恋爱中的莎士比亚(lian ai zhong de shashibiya). Many other examples fall into this kind, such as *Enemy at the Gates* 兵临城下(bin lin cheng xia), *Sleepless in Seattle* 西雅图不眠夜(xi ya tu bu mian ye), 一声叹息 (yi sheng tan xi) *Sigh*, and the like. Here, all the underlined words are omitted in their renderings.

In accordance with Chen's study, Zhi Qian, who was one of the famous representatives of literary translation, realized the significance of readers because he believed that a translator should make his/her rendering easy to understand without losing the original meaning (1996, p. 14-15). However, there is limitation in his thought, for original versions may have extended meanings like cultural and emotional implications. It deserves a second thought in a film title translation so as to keep the alien flavor. Take *American Beauty* as an example. Some translators have separated "American" and "Beauty" and translated them literally into the wrong version 美国丽人 (mei guo li ren). In fact, an "American beauty" is a type of red rose, and in the film, this kind of rose plays an important part in manifesting the main idea, so the rendering 美国心, 玫瑰情 (mei guo xin, mei gui qing), which means American heart and rosy love, is more suitable and appropriate to introduce culture-tinted knowledge to audiences.

In conclusion, literal translation focuses on the letters, words, and form but usually ignores idioms with extended meanings. Hence, other translation methods emerge to complement its limitation to preserve semantic and stylistic equivalences for good decipherment.

Liberal Translation

It is suggested that literal translation should be adopted as the primary method and free translation as the secondary or supplementary. That is to say, liberal translation should be used when it is difficult to translate the source text literally into the target text. If it forces the translator to render literally, the translated versions will be so strange or vague that an audience will misunderstand. In this case, if audiences choose to watch such films, they may feel great disparity between the meaning of the film title and the content of the film. What is even worse, they will not go to watch such films whose titles are deciphered by force through the method of literal translation. Therefore, liberal translation can be better used on such occasions.

Liberal translation, also called free translation, is an approach used to translate the meaning and essence of the original without being constrained by the form. It's not word-for-word, but it is never random translation. This method is free, to some extent, but it has no randomness and no over-exaggeration. Usually, some techniques are requisite in the process of liberal translation; for

instance, there is contextual and formal amplification. Here are some examples with the characters underlined and amplified: *Garfield*, 加菲<u>猫</u> (jia fei mao) *JFK*, <u>刺杀</u>肯尼迪 (ci sha ken ni di); *Forrest Gump*, 阿甘<u>正传</u> (a gan zheng zhuan).

Some necessary words are complemented for the renderings above to give audiences a comprehensive idea about the meanings of the films. As for contextual amplification, "猫" (mao) is added to identify Garfield in the film as a cat, not a person; "刺杀" (ci sha) shows that the movie *JFK* is about that the American president, John F. Kennedy, who was assassinated, but not his lifetime stories. So, while translating such film titles, it is necessary to consider the supplements of identity, behavior, modifiers, etc. On the other hand, "传 (zhuan, meaning "biography"), 记 (ji, meaning "journal"), 风云 (feng yun, meaning "situation"), 史 (shi, meaning "history"), 案 (an, meaning "case")" and the like are symbols for formal amplification. In particular, 阿甘正传 (a gan zheng zhuan) and 双猫记 (shuang mao ji) are flexible liberal decipherments that quoted family-known literary works《阿 Q 正传》 (a Q zheng zhuan) and《双城记》(shuang cheng ji) so that when they come into the audiences' eyes, they will be a hit for a huge box office. Such amplification makes renderings more intelligible to cater to the aesthetic taste of audiences, to capture their hearts, and to win their psychological identification.

Not only amplification is used in liberal translation; there is also figure of speech, proper omission, conversion, etc. *The Best Years of Our Lives* 黄金年代 (huang jin nian dai), *Pretty Woman* 风月俏佳人 (feng yue qiao jia ren), *You've Got M@il* 网络情缘 (wang luo qing yuan), *French Kiss* 情定巴黎 (qing ding ba li), and so on, are of this kind.

That a classic film needs a proper and impressive title is just like an advertisement that needs a smart and attractive slogan because both of them want to draw the audience's attention and make their businesses flourish. Still, there is one more thing to be noticed in film title translation: some animals have various cultural connotations, such as a bat, owl, cat, dog, and dragon, etc. Accordingly, it is better to use liberal translation when a translator meets such images, and the translator can use a new image in the target language in place of the original, such as using tiger instead of dragon in Chinese-English decipherment to conform to Western understanding.

In a word, liberal translation emphasizes the spirit, sense, and content, as Fu Lei reckons translation as painting by imitating a translator who should seek the spiritual similarity but not the formal one (Chen, 1996, pp. 393-394). However, free translation is a kind of restrained rhapsody that a translator should understand the source titles fully and convey the actual meanings to audiences in the target language on the basis of the film's connotation.

Re-Creation

Re-creation becomes a necessary complement in the film title translation. Delisle gave a definition of "contextual re-creation" in 1981. It was described as "translating the thoughts behind the words, sometimes between the words, or translating the sub-text" (Delisle, 1981, p. 32). Peter Newmark narrated this translation method as "get as far away as possible from the words." In general, the purpose of the method in film title translation is to create a new translated title based on the original. According to Yang's study, re-creation can not only help fulfill the function of the film, it also entertains the audience. What's more, it is a reproduction from the translator, and a good translation with the re-creation method can add much value to the translation.

One example is *Lolita* 一树梨花压海棠 (yi shu li hua ya hai tang). This film was reshot in 1997 and was given a new Chinese title instead of the literal one 洛丽塔 (luo li ta). It is said that the new

version is more faithful to the original work written by the author Vladimir Nabokov, and more acceptable by audience (Zhou & Liang, 2004). As an indispensable part of the movie, the title 一树梨花压海棠 deserves our attention. It is easy to find that "梨花" (li hua, meaning "pear flower") and "海棠" (hai tang, meaning "crabapple") are related to the connotation of this film. The Chinese title is a sentence derived from a poetry by the famous poet Su Shi of the Song Dynasty. This poetry generally tells the story of an 80-year-old man who married a young lady who was just 18, and the film *Lolita,* also, similarly describes that a Swiss scholar of literature became sexually obsessed with a pre-pubescent 12-year-old girl named Lolita. In Su's poetry and the related Chinese culture, the white pear flower symbolizes white hair, which captures the mind and heart an aged man, and the red Chinese flowering crabapple looks like the rich dress of a woman, which refers to the youth. So the version 一树梨花压海棠 which means a tree with white pear flowers pushing down a crabapple, is a manifestation of spiritual similarity and that of cultural equivalence.

风中奇缘 (feng zhong qi yuan), which means mysterious love in the wind, is the Chinese title for *Pocahontas*. This is a love film. Captain Smith and his followers arrived at an Indian village where he met the beautiful Indian princess, Pocahontas. They had some conflicts. Then they learned from the experience of loving and listening to the aspirations of each other. They defused conflicts and fell in love with each other. Pocahontas is the female lead, but the translator changed it into 风中奇缘 for two reasons. First, it is a brief but meaningful introduction to the main plot of the film. Second, this translation adds some romance and mystery and, thus, the audience may experience a loving atmosphere. There are many such examples, such as *Traffic* 毒品网络 (du pin wang luo, meaning "drugs net"), and *Mission: Impossible* 碟中碟 (die zhong die, meaning "one saucer in another").

Re-creatively translated works often appear in film titles. From the translated titles, the translator's wisdom is fully exhibited. Re-creation is quite different from the random choice of words in that the former one has retained artistic features and a better expression of the original meaning, but the latter is a subjective and irresponsible approach. So, the film title has been recreated by the translator for a more emotional and literary expression.

All in all, every approach has its advantages and disadvantages, so they should be applied in a flexible and realistic way to shake off the yoke of their disadvantages. In translating, potential audiences must always be kept in translators' minds and successful renderings are those well-received ones. So the film title translation is audience-based work. As a special audience, a translator ought to think about what a common audience would think and then employs the suitable translation methods to attract more audiences.

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A Review on Chinese American Writers' Cultural Translation

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[Abstract] This review relates cultural translation to the nature of Chinese Americans' writing and summarizes three major perspectives in Chinese American writers' cultural translation, which include the perspective of Orientalism, dual alienation, and the diasporic perspective, in order to help readers have a deeper insight into the spiritual world of Chinese migrations and a better understanding of Chinese American writers' literature.

[Keywords] Chinese American literature; cultural translation; Orientalism; dual alienation; diasporic perspective

Introduction

For a long time, Chinese Americans have been marginalized in the American mainstream society, which has been mainly manifested in economic and political inequality. Worse, they have been labeled by various stereotypes that gradually construct them as the "Other" in America. Having experienced painful cultural confusion and struggled against racial discrimination in American society, Chinese Americans have begun to trace their immigration history and traditions, trying to break the stereotypes in order to establish their own identity.

Co-edited with Jefferey Paul Chan, Lawson Fusao Inada, and Shawn Wong, Frank Chin compiled materials and essays about the Asian American writers and works into two anthologies – the *Aiiieeeee!* (1974) and *Big Aiiieeeee* (1991). Both of them are indispensable resources for the study of Chinese American literature. Although male writers and female writers are engaged in open polemics on main identity issues，Chinese American writers have won more applause on the American literature stage. The publication of Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts,* has "changed forever the face and status of contemporary Asian American literature," and it is "the first text to both enter the area of national culture and arrest American public imagination" (Li, 1976, p. 44). After that, a series of Chinese American great works were published. Amy Tan wrote her best-selling books *The Joy Luck Club* (1989) and *The Kitchen God's Wife* (1991); Gish Jen wrote *Typical American* (1991), *Mona in the Promised Land* (1996), and *Who's Irish*? (1999); in 1993, Fae Myenne Ng published her first novel, *Bone*.

Chinese American Literature – A Kind of Cultural Translation

The "cultural turn" in the study of translation occurred in the twentieth century. In *Translation, History and Culture*, Susan Bassnett and Andre Lefevere clearly claimed that neither the word nor the text but the culture becomes the operational unit of translation as momentous, marking a cultural turn in translation studies (Gentzler, 1993, p. 188). According to Professor Wang Ning, cultural translation explores "in turning the cultural connotation in one language into another cultural form" (Wang, 2000, p. 24).

The cultural translation is not limited to conventional literary translation involving "two texts from two different languages and cultures" (Bhabha, 1994, p. 173) in a broad sense. In *From Work to Text,* Ro1and Barthes argues that anything that is interpretable can be studied as text, which could be a cultural phenomenon or a section of experience (Ren, 2007, p. 187). Maria Tymoczko also defines post-colonial writing, like Chinese American literature, in his words, "in this sense post-colonial writing might be imaged as a form of translation (attended with much ceremony and pomp, to be sure) in which venerable and holy (historical, mythic and literary) relics are moved from one sanctified spot of worship to another more central and more secure (because more powerful) location, at which the cult is intended to be preserved, to take root and find a new life" (Bassnett& Harish, 1999, p. 20). Therefore, it is reasonable to argue that the international literary text is one of the translated forms of culture.

In fact, the cultural translation theory has been used by the minority group as a powerful weapon to struggle with the majority group for equal social status and complete cultural identity. Chinese Americans, who are in a marginal position, translate Chinese cultural phenomenon into superior language in their narrations. Therefore "Chinese American writers' literary works can be considered as cultural translation" (Chen & Wang, 2013, p. 86).

There are mainly two kinds of translation principles that are closely bound up with cultural translation in its narrow sense: domestication and foreignization. Domestication means making the expressions of the translated texts readily recognizable and intelligible to the target readers by minimizing the foreignness of the original texts. Foreignization means retaining the strangeness of the source texts and making target readers notice the cultural and linguistic differences and enjoy an "alien reading experience" (Venuti, 1995, p. 20).

These two translation principles can also be applied to cultural translation in its broad sense. In the post-colonial context, if the narrator makes some modification due to the cultural influence of another country, it is called domestication; if the writer strives to highlight the natural color of one culture, it is called foreignization. (Chen & Wang, 2013, p. 86)

The Perspective of Orientalism and Cultural Translation

In *Orientalism*, Said argues that "the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (Said, 1978, p. 5). Said's Orientalism is particularly influential in exposing the biased representation of the Orient (the East) in Western writers, who regard Chinese culture as a strange, inscrutable, inferior and alien one. Based on the white Anglo-Saxon protestants' assumption of their superiority, the hegemonic discourse has created a series of stereotypes for Chinese Americans. Chinese were defined as barbarian, backward, and underdeveloped.

People usually eliminate the distance between others' cultures and our own culture by means of internalization or foreignization. Because of the eagerness to claim America, some Chinese American writers otherize Chinese culture that conforms to Said's "Orientalism" so as to cater to the Western readers, which actually exemplifies the cultural strategy of internalization. Taking the stand of American mainstream culture, they filter and examine Chinese Americans and Chinese culture in terms of ideology, label them as uncivilized, and subject them to deliberate distortion and vilification by telling stories that they claim to be their own experience. This sort of cultural input won't constitute any threat to American culture because of the biased way in which Chinese culture is introduced (Li, 2006, p. 115). This perspective is more evident in early Chinese American women writers' works because they suffered from cruel and unequal oppression in old China due to feudal influences. After immigrating to the United

States, they were immediately enthralled by the freedom and equality exalted by the Americans, which increased their hostility towards Chinese culture.

In their literary works, they usually adopt the translation principle of domestication by distorting Chinese stories because of the influence of racial prejudices in American society. They mainly focus on the backward ideology, especially the feudal concepts and outmoded regulations in old China，which are in sharp contrast to the democracy and prosperity of contemporary American society. They also watch the lives of Chinese people through colored spectacles, ignoring the reasonable part and officiously amplifying the irrational factors in Chinese traditional culture. For instance, in *Fifth Chinese Daughter*, Jade Snow Wong can't justly evaluate the Chinese father-daughter relationship; instead, she unduly emphasizes her misery in a feudal patriarchal family without mentioning some of the merits contained in the traditional Chinese father-daughter relationship, such as the concept of humbleness. This book clearly shows that Jade Snow Wong has an implacable hatred for the Chinese part in her and tries to portray herself as a victim of Chinese culture who totally loses herself and freedom (Li, 2006, p. 114).

With the abundant discriminative input of Chinese elements into their works, Chinese American writers like Jade Snow Wong have been criticized by some critics for promoting a fake exotic China image or for catering to mainstream tastes at the expense of ethnic authenticity (Lu, 2007, p. 104). Even though, sometimes, those Chinese American writers who hold this perspective appreciate Chinese culture to some extent, their appreciation occupies a commanding angle of view, which is supposed to satisfy the curiosity of the mainstream American society about Chinese culture.…it has also been suggested that their presentation of Chinese culture demonstrates a sense of "positional superiority," a term Edward Said has coined to refer to the Orientalist approach toward Asian studies.

Obviously, the perspective of Orientalism still isolates the Chinese American community from the mainstream American society and further deepens the alienation between them, which has a negative effect on Chinese American people's pursuit for equal status.

The Perspective of Dual Alienation and Cultural Translation

The perspective of dual alienation is mainly represented by male writers, such as Jeffrey Paul Chan, Frank Chin, Lawson Fusao Inada, and Shawn Wong. They believe that they cannot be fully absorbed by both host countries and homeland and, therefore, feel doubly alienated and even insulated. In *Aiiieeeee,* they refused to consider including anyone who had not been born in the United States, excluding anyone "who consciously set out to become American" (Chin, et al., 1974, p. x). On the basis of their own cultural experiences in the United States, Chin and his colleagues assert that an Asian American sensibility is "one that was neither Asian nor white American" (Chin, et al., 1974, p. xxi). In a series of letters to *Bridge* magazine, Chin articulated, "There is no cultural, psychological bridge between me and the Chinese immigrants. There are social, racist pressures that connect us. These connections must be broken" (Kim, 1982, p. 175).

In their literary works, such as in Chin's early novels like *Goong Hai Fot Choy* and *Food for All His Dead*, these Chinese American writers usually want to avoid adopting both translation principles by showing their uniqueness. Their heroes always try to break the chains of Chinatown, which represents decay, degeneration, and poverty to them. These writers also associate their Chinese American characters with the men who built the railroads across the United States so that they could get in touch with their unheralded forefathers and claim their unsung history in this country, which also serves as a way to prove the difference between Chinese history and Chinese American history. In this way, they also express their

disapproval of and fight against mainstream American culture, for which the chief evidence lay in their perspective of anti-Orientalism. "Frank Chin always asserts that the whole history of Chinese Americans in America is a period in history when the mainstream American society excluded and demonized Chinese Americans by emasculating Chinese American men" (Li, 2006, p. 138). Therefore, traditional men's cultural qualities, such as creativity and boldness, can't be found in them (Chin, et al., 1974, p. Pxxx). They strive to differentiate Chinese Americans from the unmanly and un-American stereotype of Asian culture by describing heroic figures that possess daring, aggressiveness, and assertiveness (Kim, 1982, p. 177). Those hardworking and strong railway builders are able to serve as a good example of Chinese American masculinity.

However, this goes so extreme that it also can be seen as the internalization of the Western stereotype, which praises masculinity but ignores an essential characteristic of typical Chinese heroes – "heroic poet-scholar" integrating elegance and masculinity (Pu, 2006, p. 229). It is clear to see that the perspective of dual alienation results in Chinese Americans' cultural vacuum. Due to the lack of profound cultural foundation, the Asian American sensibility they assert has proved to be a castle in the air and can't help them resolve their identity crisis.

The Diasporic Perspective of Hybrid Recognition in Cultural Translation

Since both of the two extreme cultural attitudes are not solutions to their identity problems, a new concept, "diasporic perspective," attracts their attention. A typical example of diaspora is given by the New Webster's Dictionary and Thesaurus of English language: "the dispersed Jews after the Babylonian Captivity; their dispersion" (*New Webster's Dictionary*, 1993, p. 264). In recent years, a diaspora can refer to anyone who lives outside his homeland, and "the term diaspora has also been used to describe the experience of movement /displacement and to analyze the social, cultural and political formations that result from this movement / displacement" (Cheran, 2003, p. 2). The most important aspect of diasporic formation is the multiplicity of "here's" and "there's," which together make up "decentered, partially overlapping networks of communication, travel, trade, and kinship [that] connect the several communities of a transnational 'people'" (Clifford, 1997, p.   269).

The concept of "diasporic perspective" appeared along with the development of the concept "diaspora." Instead of focusing on "an assumed bounded immigrant minority and on its political and economic status in a host society," the diasporic perspective places emphasis on "the transnational relations between that minority and its homeland and its counterpart overseas communities throughout the world. These relations include cultural, economic, and social linkages evident in the circulation of people, money, consumer goods, and information and ideas (Okamura, 1998, p. 17). In other words, the diasporic perspective refers to the perspective of hybrid recognition of multiple countries.

In *The Task of the Translator*, Walter Benjamin asserts that translation is the recreation, the afterlife of the life of the original text, which actually regards translation as the diasporic development of the original text (Tong, 2005, p. 161). Therefore, any Chinese American writers' cultural translation can be seen as diasporic writing. However, not all Chinese American writers hold the diasporic perspective because some of them stick to one-sided cultural perspective, such as Orientalism. However, the diasporic perspective putting an emphasis on cultural multiplicity and creativity is getting popular with Chinese American writers, which exerts a huge influence on the translation principles they apply in their cultural translation.

Striving between two cultures, it can be hard for the Chinese Americans to find a sense of belonging. As a post-colonialist, Hommi Bhabha proposes the theory of an imaginary space called Third Space. He interprets that hybridity of two cultures as the "third space" which enables the hybrid identity to emerge, and asserts that this new identity "does not necessarily produce some higher, more inclusive, or representative reality. Instead, it opens up a space that is skeptical of cultural totalization, of notions of identity which depend for their authority on being 'originary', or concepts of culture which depend for their value on being pure, or of tradition, which depends for its effectivity, on being continuous" (Benmayor & Skotnes, 1994, p. 190).

Under the influence of the notion of Third Space, Chinese American writers who mainly deal with the construction of their identity are getting interested in the diasporic perspective, which asserts the idea of hybrid identity. In *On the Margins of the Chinese Discourse: Some Personal Thoughts on the Cultural Meaning of the Periphery*, Leo Ou-fan Lee advances the "stance of Chinese cosmopolitanism," embracing "both a fundamental intellectual commitment to Chinese culture and a multicultural receptivity, which effectively cuts across all conventional national boundaries" (Lee, 1991, p. 215).

However, different from the Asian American sensibility asserted by the perspective of dual alienation, Chinese Americans' diasporic perspective can still appreciate the two cultures in spite of its rational criticism towards some cultural philosophy and social problems in both countries. They have learned how to deal with the conflict of the two cultures in their state of in-between. Their new perspective of hybrid recognition creatively embraces both Chineseness and Americanness while allowing them to get rid of a total submission to either their ethnicity or the power of American dominant culture. "They advocate the values held by the mainstream of American society, while they are still clearly aware that there are some problems in that system. Meanwhile, they appreciate Chinese traditional culture without concealing some backward ideas it contains" (Chen & Wang, 2012, p. 87).

Conclusion

In the postcolonial context, the new achievements in translation studies upon the terms of translation and text make it possible to study Chinese American literary works as cultural translation, which not only provides a new angle for the study of transnational literary text, but also opens a broad space for the extension of translation study into cultural field.

A striking characteristic of Chinese American writers' diasporic perspectives is the coexistence of Orientalism and anti-Orientalism. Rather than presenting a portrait of humble, loyal, Americanized, and law-abiding immigrants or an image of passive, obedient, disciplined, and hardworking American-born Chinese, writers like Chin, Kingston and Amy Tan demonstrate ethnic pride as they recount and redefine the Chinese American experience (Yin, 2000, p. 230). However, it should be noted that their portrayal of heroic Chinese American figures often internalize the essence of the stereotype imposed on them by the mainstream American society, which emphasizes the importance of masculinity.

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A Brief Analysis of the English Version of *Wolf Totem* from the Perspective of Eco-Translatology

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[Abstract] *Translation of Chinese contemporary literature is one of the most important strategies to promote the cultural "soft power" and enhance the international influence of China. Wolf Totem, by Jiang Rong, is a great success in the ways that the income from selling its world rights sets a new record for its kind and that its English version has been very popular among overseas readers. This paper attempts to analyze the reasons for its success from the perspective of Eco-translatology and provide some useful enlightenment for the "Going Out" of contemporary Chinese literary works.*

Introduction

With the promotion of China's comprehensive national strength and international influence, it has become a critical strategic choice for China to carry forward its culture and enhance its cultural "soft power." Luckily, the issue has drawn the attention of the government as well as of many scholars. In recent years, the Chinese government has launched various kinds of projects to encourage the overseas dissemination of Chinese literature, such as the "Library of Chinese Literature," "Chinese Book International Initiatives," "China Classics International," and "Translation Project of Chinese Humanities and Social Science" the of National Fund of Social Science. According to statistics, the total copyright output at the Frankfurt Book Fair saw an increase of 275% during the five years of the "11th Five-Year Plan" and more than 1 000 literary works by over 230 writers have been translated into English, French, German, Japanese, Korean, and other languages.

In spite of the fact that the pace of "Going Out" of Chinese literature has been quickened, the total revenue in the foreign trade publishing business is less than the sales revenue of one single large-scale European or American publishing group. At the same time, the sales of the translated Chinese literature are far from satisfactory, attracting few overseas readers. C. Laughlin (2010), professor and sinologist of Virginia University once said, the translations of Chinese literary works can be hardly found in the American book market or mainstream chain bookstores…as to the novels and stories of such contemporary Chinese writers as Mo Yan, Su Tong, Wang Anyi, and Yu Hua, although they are published by renowned publishing houses and displayed on the bookshelves of the mainstream bookstores, they are accompanied by other third-rate novels…there is nothing like shopping for East Asian or Chinese literature. (p. 81)

Amid such gloomy circumstances, however, the English version of *Wolf Totem* by H. Goldblatt, the well-known American translator, was an exception. It sets a new record of the translation of Chinese literature with hundreds of thousands of copies sold, and receives great applause from a wide range of foreign media and common readers. Why has this book sold so well while the others are facing a hard time? This paper will analyze the phenomenon from the perspective of Eco-translatology, by Professor Hu Gengshen, and attempt to provide some enlightenment for the "Going Out" of Chinese literature.

A Brief Introduction of Eco-Translatology

The theory of Eco-translatology proposed by Chinese scholar Hu Gengshen evolves from his research on *An Approach to Translation as Adaptation and Selection.* Basically, it is considered "a new model of translation studies, which attempts to describe and interpret translation from an ecological perspective" (Hu, 2008b).

According to the Eco-translatology, translation is "a process of selection in which the translator adapts to the translational eco-environment," which refers to "the world created by Source Text, Source Language and Target Language, i.e. the whole picture of language, communication, culture, society as well as the interconnection and interaction between the author, the readers and the assignee" (Hu, 2004, pp. 39-40). The concept of translator-centeredness of the theory emphasizes the leading role of the translator during the translation process, which is considered to be the cyclical alternations of the translator's adaption and selection. The translation principle is multi-dimensional adaptation and adaptive selection. In this view, the quality of a translation should be judged according to its degree of holistic adaptation and selection (Hu, 2008b).

The English Version of *Wolf Totem* from the Perspective of Eco-translatology

The debut of *Lang Tu Teng* (《狼图腾》) in China in 2004 aroused a great sensation, making a miracle of China's bestsellers with more than 3,000,000 copies sold. It ranked the first on the list of Chinese books for 16 months in a row, and won many national and international awards. Its prominent success drew the attention of major overseas media and publishers, finally bringing forth its publication in over 30 different languages in more than 110 countries. Among the various translations, the English version translated by the renowned American translator H. Goldblatt, published by Penguin Books in 2008, was the most influential. Its success can be fully justified by the theory of Eco-translatology.

Selection of Source Text

According to Communication Studies, the process for the publication and distribution of a literary work consists of the following links: domestic publication; domestic distribution and reading (experts' review); signing of the contract for overseas publication; translation; overseas publication; overseas distribution and reading (experts' review) (Lv, 2012). In fact, this process is roughly equivalent to "translational eco-environment" in Eco-translatology, i.e. the world created by ST, SL, and TL. In this sense, the process of selection and adaptation should begin with the Source Text. In other words, what kind of book should be selected for translation and overseas publication? The American translator J. Balcom (2007) deemed that "the Chinese literary work which might be published overseas should, first of all, meet the expectations of the Western readers" (p. 128). Its unique value and charm are the basis of its selection by foreign publishers.

Penguin China, the publishing house of *Wolf Totem,* pointed out that there were three principles they followed. First, the novel must represent the very highest quality standard; second, it can successfully make the transformation from Chinese into English whiling retaining the essence of what made it so captivating in Chinese; last but not least, the stories must illuminate fascinating areas of Chinese thought, society, life, culture, and history and reflect universal experiences that people from different places can easily identify with, allowing readers to form an emotional bond with the work. The strength of *Wolf Totem* is that it is not only a true Chinese story of the 1970s in Inner Mongolia, but it also challenges the reader to think about modernity vs. culture, humanity vs. nature, and men's role in shaping their destinies. No wonder it was selected by Penguin.

Adaptation of the Translator

The selection of ST is followed by the actual process of translation, which can be divided into two phases: the selection of the translator and the production of a translation. The focus of the first phase is that ST, the typically important component of translational eco-environment, selects the translator, i.e. the adaptation of the translator to the translational eco-environment (Hu, 2008a). In the case of *Wolf Totem*, the translator to be selected had to be someone with high attainments in Chinese and English language and culture. H. Goldblatt, "the most active and accomplished translator who translates modern and contemporary Chinese literature into English" (Liu, 1999), was the foremost consideration of Penguin.

A doctor in Chinese Literature, H. Goldblatt began to learn Chinese in Taiwan in the 1960s when he was serving in the army, and he got his PhD in the US. His translational experience dates back to his doctoral dissertation, in which he translated and appraised some of the Chinese writer Xiao Hong's works. Thereafter, Goldblatt has been devoted to translation and has translated more than 40 books by over 20 writers of the Chinese mainland and Taiwan, such as Mo Yan, Su Tong and Jia Pingwa. *Turbulence*, by Jia Pingwa, was awarded Mobil Pegasus Prize for Literature in 1988 partially due to his excellent translation; *Notes of a Desolate Man* co-translated by Goldblatt and his wife, S. Li-chun Lin, won the Annual Prize of ATA (American Translators Association) in 1999. Goldblatt's translation of Mo Yan's *Red Sorghum* and *Big Breasts and Wide Hips*, and Su Tong's *My Life as Emperor* has been a great success in the United States. John Updike (2005), American writer, said in a review, "American translation of contemporary Chinese fiction appears to be the lonely province of one man, Howard Goldblatt." Mo Yan (2000) said in his speech at the University of Colorado, Boulder, "My novels could have been translated into English by someone else, but I doubt whether it would be as brilliant as Mr. Goldblatt's version." The above evidence fully proves that H. Goldblatt, apart from his own native language English, is well equipped with a solid knowledge of Chinese and is an experienced translator, capable for the translation of *Wolf Totem*.

According to the viewpoint of Eco-translatology, at the second phase of natural selection, the translator, as the typically important component, will select and produce his own translation. Generally speaking, the selection of the translator takes place on different levels and from various dimensions throughout the translation process (Hu, 2004, p. 124). In this sense, the most critical criterion to judge a translation is its degree of multi-dimensional transformation, in other words, means to what extent the translator adapts to the translational eco-environment and whether or not he has transformed the text in three dimensions. Now, let's take a look at Goldblatt's adaptive selection in his translation of *Wolf Totem*.

Adaptive Transformation from the Linguistic Dimension

The characters in *Wolf Totem* are of Han and Mongolian nationalities. Given the nature of their names, Howard applies different translation methods. For Han people, the technique of transliteration is used, such as Chen Zhen (陈阵) and Yang Ke (杨克); as for the Mongolian names, the translator makes flexible adaptation of their spelling and pronunciation for the purposes of, 1) different from those of Han people; and 2) suitable for English spelling and pronunciation, such as Bilgee (毕利格), Gasmai (嘎斯迈) and Uljii (乌力吉).

Belonging to different language families, Chinese and English differ greatly in vocabulary, sentence structure, and grammar. Some adjustment should be made accordingly to be adapted to the TL. For example:

Source Text: 以后咱得像狼一样，尽量减少常规打法，要胡打乱打，出其不意，停

停打打打打停停，乱中求胜，虽然乱，不合兵法，但让狼摸不到规律，防不胜防。
(Jiang, 2012)

Translation: So from now on, we need to be more like the wolves and abandon conventional tactics. We hunt when and where we feel like it and take them by surprise, stopping for a while, then hunting some more, winning the fight by being random and unpredictable. That way the wolves won't be able to spot patterns and can't guard against us.(Goldblatt，2009)

The phrases of "停停打打"(ting ting da da) and "打打停停"(da da ting ting) in ST are characteristic of Chinese, emphasizing by repetition, while "出其不意"(chu qi bu yi) and "防不胜防"(fang bu sheng fang) are four-character phrases or idioms, which are catchy and balanced. There is, however, no such structure in English, and they have to be given up in translation.

Adaptive Transformation From The Cultural Dimension
Translation is an activity of cross-cultural communication. Since every language has its own special cultural connotation, the translator should pay special attention to the appropriate choice of words, taking the holistic cultural systems of ST and TT into consideration, and try his/her best to bridge the cultural differences.

Source Text: 今天小彭他们为这事差点没跟我急了，他们生活中要是出了事，全队的知青都得倒霉，咱们现在真是四面楚歌啊。 (Jiang, 2012)

Translation: I almost got into a fight with one of them today. They say that if anything happens, it will make things hard for all the students. We are getting hammered from all sides (Goldblatt, 2009).

"四面楚歌" (si mian chu ge) is a Chinese idiom with certain historical allusion. Were it translated into "hear Chu songs from all sides," the overseas readers might be confused. Therefore, the translator applies the translation strategy of domestication, omitting the Chinese allusion and explaining its basic meaning with an English set phrase "getting hammered from all sides."

Adaptive Transformation from The Content Dimension
One of the obvious differences between the Chinese and English versions of *Wolf Totem* is the number of words, with 20% of the original message deleted, including the quotations related to the wolf at the beginning of each chapter, the lengthy discussion about Chinese history, its national traits in the epilogue, and some discussions in the main body for the reason that these are "not only are linguistic barriers for translation but also cause aesthetic estrangement for the overseas readers" (Yu & Zhang, 2012). On the other hand, however, the translator also makes some addition to his translation to provide more background information about the story for its readers, who know little about China and its culture. For example, there is a brief summary of the story and its historical background, as well as a map of China locating Inner Mongolia, at the beginning of the novel. In addition, a list of vocabulary was appended at the end with explanations for the 14 expressions with Chinese cultural annotations. Some content of less importance to the development of the story is omitted in Goldblatt's translation. For example:

Source Text: 为了狼群家族共同的利益，那些失去整窝小崽的母狼，会用自己的奶去喂养它姐妹和表姐妹的孩子。毕利格老人曾说，很久以前，额仑草原上有个老猎人，曾见过三条母狼共同喂养一窝狼崽的事情。那年春天，他到深山里寻找狼崽，在一面暖坡发现三条母狼，躺成半个圈给七八只狼崽喂奶，每条母狼肚子旁边都有两三只狼崽，于是他和猎手们不忍心再去掏那个窝。老人曾说，蒙古草原的猎手马

倌，掏杀狼崽从不掏光。 (Jiang, 2012)

Translation: And, in the interest of the pack, females who had lost their cubs nursed others' cubs. Bilgee had told them that hunters and horse herders never took every cub in a den after a kill (Goldblatt, 2009).

The story told by Bilgee was deleted by the translator for fear that it might interfere with the readers' reading.

Publication and Readers' Feedback

Important as translation is in the overseas dissemination of a literary work, its publication is by no means the finishing line. The ultimate goal is for the translated work to come into the view of the overseas readers and be enjoyed by them (Lv, 2012). In this sense, the marketing and sales are also of great significance for the success of a translation. Penguin Books, an experienced and established publisher, made great efforts to promote the sales of *Wolf Totem*. First of all, it promoted the novel through multiple channels, including newspapers, and TV networks; Penguin kept in close touch with film studios for film rights. Second, the publishers organized wonderful promotional activities worldwide, such as the Exhibition of Prairie in Inner Mongolia in Britain, Symposium on Nomadic Culture & Modern Civilization in Australia, and various promotion activities during Los Angeles Book Fair. In addition, one year after the hardcover edition came out, the paperback came out, meeting different demands of different readers, and online books, as well as electronic ones were made available to readers. All of these efforts by Penguin have effectively promoted the English version of *Wolf Totem* and laid a good basis for its successful sales.

The translator should also take the cultural elements and readers' aesthetic habits into consideration, apart from the transformation from the Source Text to the Target Text (Xu, 2003, p. 116). The target readers of the English versions are people all around the world; therefore, the most convincing measurement index is undoubtedly the readers' acceptance (Wang, 2012). The readers here "also include the assignee, the publisher and reviewers of translation besides common and expert readers" (Hu, 2004, p. 148). Readers are the final and the critical factor in the ternary relationship between the author, the translator, and the readers. Failure to attract the readers is destined to be a failure for the translation. H. Goldblatt attaches great importance to his adaptation to the readers of the translation eco-environment by saying that it's the most important thing to live up to the readers instead of the translator (as cited in Ji, 2009). He cares much about readers' demand, providing fun of reading and avoiding strangeness caused by exotic expressions.

Enlightenment of *Wolf Totem* to the "Going Out" of Contemporary Chinese Literature

From the above analysis, we can conclude that the reasons for the great success of the English version of *Wolf Totem* can be summed up as this: the selection of ST, the adaptation of the translator, and its publication and marketing jointly created an organic and harmonious eco-environment, which sheds light to the "Going Out" of contemporary Chinese literature.

1. More importance should be attached to the export of copyright and cultural products. Waiting means wasting time and opportunity. Changjiang Literature and Art Publishing House, which published "Lang Tu Teng"《狼图腾》, sets a good example for us in that it is active to contact with the large-scale international publishers for the export of the copyright. In the meantime, we should learn from the foreign publishers to create new models for the overseas publication of contemporary Chinese literature by good packaging and effective marketing.

2. More importance should be attached to the cultivation of translators, especially qualified Chinese-English ones. The shortage of excellent translators has been a barrier for the "Going Out" of Chinese literary works. It is reported that quite a few books whose copyrights have been sold can't be published overseas because there is no suitable translator. Hu Anjiang (2010) suggests, "The most suitable translator should be someone who is familiar with the history and present situation of Chinese literature, understands the reading demand and habits of foreign readers, does literary translation skillfully with their native language, and is good at communicating with international publishers, media and academic research groups. So the best choice should be the western sinologists." Given the present situation in China, the author of this paper takes the view that the sinologists are the most important group to translate Chinese literature and should be encouraged and supported by the Chinese government.

3. More importance should be attached to the readers' expectations and the appropriate translation strategies. Much of the failure for the "Going Out" of Chinese literature is caused by insufficient consideration about the ordinary overseas readers' expectations. The English sinologist B. Medougall (2007), who once worked in Foreign Language Press in China, pointed out that the readers of the translated Chinese books care more about its readability or the writing style than the contents. Generally speaking, they would compare the translation works with those written in English. Hence, the preferred translation strategy should be domestication, making the translation more easily accepted by the western readers. It is only then that we have the opportunity to think about subsequent questions such as the influence of Chinese literature on the western wring models (Hu, 2010).

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Translation of English Film Titles into Chinese

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[Abstract] *In recent decades, with the development of the world movie industry and the frequent cultural exchanges, a large number of English films have entered the Chinese market. The translation of film titles is indispensable because the title is the first image that a film presents to its audience. A good translated film title can not only contribute to the enjoyment of the audience, but also achieve a strong box office. The Chinese translators play an important role in the introduction of English films. This paper explores how Chinese translators adopt different translation strategies to translate English film titles into Chinese, and it shows how they achieve the value of English film titles via translation.*

[Keywords] *Chinese translators; English film titles; translation strategies; the triumph of box office*

Introduction

The translation of film titles may be quite different from other kinds of literary forms, such as novels, poems, and so on. The film title is short in form but rich in meaning and has its own features and functions. Therefore, in the process of translation, the translator should take the function of the film title into consideration. The aim of the paper is to illustrate how Chinese translators adopt different translation strategies to reflect the value of English film titles.

Theoretical Framework

This paper involves three famous theories about translation. To be exact, they are Nida's functional equivalence, the Skopos theory, and Reception Aesthetics.

Nida's Functional Equivalence

Eugene A. Nida (1964) is an American scholar in translation. According to him, "functional equivalence means that a target language to translate a source text word or phrase not for its formal similarity to this source text item but because it offers target readers a clear understanding of the contextual meaning of the original" (p. 172). To achieve functional equivalence, Nida advocates that "the role of translator is to facilitate the transfer of message, meaning and cultural elements from one language into another and create an equivalent response from the receivers" (p. 13). Nida's functional equivalence theory can support the idea that in dealing with translation of English film titles into Chinese, the Chinese translators should give general information of English film titles to Chinese readers.

Skopos Theory

"Skopos is a Greek word for 'aim' or 'purpose' and was introduced into translation theory in the 1970s by Hansv J.Vermeer. The Skopos theory stresses the interaction; translator should use the translation strategies which are most appropriate to achieve the purpose for target test." Therefore, "in Skopos theory, knowing why a source text is to be translated and what the function of the target test will be crucial for the translator" (Munday, 2001, p. 79). According to this theory, successfully translated English film titles should attract people to the cinema and contribute a lot to the box office.

Reception Aesthetics

According to Wikipedia (2013) "reception theory emphasizes the reader's reception of a literary text. In literature, it originated from the work of Hans-Robert Jauss in the late 1960s. The meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader." Film is an artistic product, which has its own aesthetic features. An excellent film title can not only provide the information about the film, but also can offer the audience pleasant feelings, which are conveyed by personification, alliteration, use of oxymoron, and so on.

Three Basic Functions of English Film Titles

Concerning Nida's functional equivalence, the Skopos theory and reception aesthetics, two basic functions of English film titles can be chosen: the informative function and the aesthetic function. In addition, an English film title is always put in an eye-catching place and regarded as a kind of brand and advertisement; hence, it also belongs to the commercial function.

Informative Function

The informative function is the basic function that any film title could possess. As Newmark (1998) points out in his book, "the core of the informative function of language is external situation, the facts of a topic, reality outside language, including reported ideals or theories" (p. 40). In other words, by seeing the English film titles, the audience may infer the information about the film general plot, the main character, the place or the time the story takes place. For instance, *Around the Word in 80 Days* 环游世界八十天 (huan you shi jie ba shi tian), *Braveheart* 勇敢的心 (yong gan de xin) and *Chicago* 芝加哥 (zhi jia ge).

Aesthetic Function

In *A Textbook of Translation*, Newmark (1998) holds that "language is designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. The rhythm, balance and contrasts of sentences, clauses and words also play their part" (p. 42). As the art of language, the aesthetic values of English film titles are generally reflected in their form, sound expression, and the application of rhetorical devices. For example, *Dances with Wolves* 与狼共舞 (yu lang gong wu) is personification, *True Lies* 真实的谎言 (zhen shi de huang yan) is oxymoron, and *Sense and Sensibility* 理智与情感 (li zhi yu qing gan) is alliteration. The key of the aesthetic function is to please the senses.

Commercial Function

In modern commercial society, the box office is a key factor in judging whether a film is successful or not. Therefore, as a brand and advertisement of a film, English film titles will undoubtedly help achieve the box office value. Just as Nord (1997) said: "If we want to make someone buy a particular product, we appeal to their real or imagined needs, describing those qualities of the product that are presumed to have positive values in the receivers' value system" (p. 42). Consequently, the primary purpose of the English film titles' commercial function is to attract audience attention and to encourage them to watch the film, which creates a box-office success. The above three functions of English film titles are interrelated. Most English film titles include the three functions or emphasize one of three. Generally, the final goal of film production is to entertain the audience and create a great box-office, so the first two serve the commercial function.

Translation Strategies Adopted in English Film Titles

From what has been discussed above, three main types of translation methods are applied by Chinese translators to English film title translation. They are transliteration, literal translation (including word-for-word, adjustment of word order or structure, and transliteration, plus paraphrase) and adaptation.

Transliteration

"Transliteration is seen as a three-stage process, which can be summarized as follows: source language letters→source language phonological units→target language phonological units→target language letters" (Catford, 1965, p. 66). In the process of translating English film titles, transliteration seeks phonetic correspondence. That is to say, the English film titles and the Chinese translated titles have similar sounds. A few examples are given below in Table1.

Table 1. *Five Examples of Transliteration*

English film titles	Chinese translated film titles	Pinyin
Casablanca	卡萨布兰卡	Ka sa bu lan ka
Harry porter	哈利波特	Ha li bo te
Jane Eyre	简爱	Jian ai
King Kong	金刚	Jin gang
Madagascar	马达加斯加	Ma da jia si jia

These English film titles prove that transliteration is usually used in the translation of persons', animals' and places' names in film titles, e.g. *Jane Eyre, King Kong,* and *Casablanca*. It helps to keep the rhythm and attracts Chinese viewers' attention and arouses curiosity by their foreign flavor. The result is that the commercial function can be fulfilled. Moreover, many films' names adapted from world-famous novels tend to be kept by transliteration, such as *Jane Eyre* and *Harry Potter*, because such names are familiar to Chinese audiences, and, perhaps, they will want to buy a ticket to watch the movies and to know the difference between the original book and the film. It is undeniable that the successful literary work may contribute a lot in the box-office of the film. Therefore, when an English film title comes from famous literary works, the Chinese translators will follow the transliterated names of the original.

Literal Translation

"Literal translation is a translation strategy or technique involving a choice of target language equivalents that stay close to the form of the original while ensuring grammaticality in the target language" (Palumbo, 2009, p. 70). Because Chinese and English share some similarities, some film titles can be translated literally. There are three common literal translation types, word-for-word, adjustment of word order, and transliteration plus paraphrase.

Word-for-word. "Word-for- word translation is a method of translating which entails precise fidelity to the wording of source language" (Shuttleworth & Cowie, 2004, p. 197). When an English film title reflects almost exactly the content and theme of the film, Chinese translators prefer to translate it word-for-word. A few examples are given below in Table 2.

Table 2. *Five Examples of Word-For-Word*

English film titles	Chinese translated film titles (pin yin)
A round The Word In 80 Days	环游地球 80 天 (huan you di qiu ba shi tian)
Braveheart	勇敢的心 (yong gan de xin)
Roman Holiday	罗马假日 (luo ma jia ri)
Sense and Sensibility	理智与情感 (li zhi yu qing gan)
True Lies	真实的谎言 (zhen shi de huang yan)

Brave (adjective)   Heart (noun)

勇敢的(adjective)   心(noun)
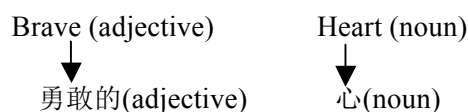
Figure 1. **The translation of Braveheart**

Take the English film title *Braveheart* for example in Figure 1. The Chinese translated film title is very similar to the English film title from form to meaning. This film describes a man named Wallace, a Scotsman, who is brave and wise and fights for independence of his nation from the England. The English title already contains as much main information of the film as possible; then Chinese translators, using the word-for-word translation method, can easy to achieve the information function. Under this circumstances, Chinese audiences can find a perfect match between the content and the film title; thus, they are attracted to go to the cinema. Moreover, some English film titles involve rhetorical devices, such as *True Lies*: lies are false, which is true. This rhetorical device adds a lot of the artistic appeal to the title. Chinese translators apply word-for-word translation to translate the English film title to obtain the same result, arousing the curiosity, aesthetic delight, and satisfaction of Chinese audiences.

Adjustment of Word Order. When the literal translation approach is applied to English film titles' translation, the Chinese translators usually pay attention to the wording of the Chinese version; as a result, the word order of English film title has to be slightly altered. See examples in Table 3.

Table 3. *Five examples of Adjustment of Word Order*

English film titles	Chinese translated film titles (pin yin)
A Walk in the clouds	云中漫步 (yun zhong man bu)
Dances with Wolves	与狼共舞 (yu lang gong wu)
The Sound of Music	音乐之声 (yin yue zhi sheng)
No Country for Old Men	老无所依 (lao wu suo yi)
Women In Love	恋爱中的女人 (lian ai zhong de nv ren)

When a preposition, such as in, for, with, and of, is included in an English film title, the adjustment of word order translation will be applied. A typical example is the translation of A Walk in the Clouds in Figure 2.

A Walk   in   the clouds   云   中   漫步
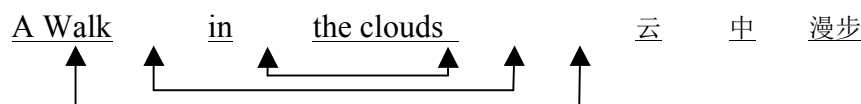
Figure 2. **The translation of A Walk in the Clouds**

A Walk in the Clouds tells a beautiful, romantic story of two young people who fall in love with each other in a vineyard. The vineyard stands for "the clouds." Based on the information provided by the

original film title, the Chinese version 云中漫步 (yun zhong man bu) better conforms to the Chinese audience's aesthetic judgment and produces a romantic atmosphere, and it can attract audience attention and bring large profit.

Transliteration Plus Paraphrase

Literal translation has the advantage of retaining the form and content between the English film titles and Chinese translated film titles. The approach of transliteration plus paraphrase aims at helping the Chinese audiences understand the meaning of the title and have a better comprehension of the film content. Many successful cases could be found in film title translation practice. There are some examples of transliteration plus paraphrase in Table 4.

Table 4. *Five examples of Transliteration Plus Paraphrase*

English film titles	Chinese translated film titles (pin yin)
Ali	拳王 (quan wang)阿里 (a li)
Bambi	小鹿 (xiao lu)斑比 (ban bi)
Nancy Drew	神探 (shen tan)南茜 (nan xi)
Shrek	怪物 (guai wu)史瑞克 (shi rui ke)
Tarzan	人猿 (ren yuan)泰山 (tai shan)

A case in point is the film *Shrek* 怪物史瑞克 (guai wu shi rui ke). Through transliteration, the pronunciation of the English film name make the Chinese audience know something about the main character of Shrek 史瑞克 (shi rui ke) in the film. At the same time, this title is paraphrased by the new information of "monster 怪物 (guai wu)"to explain the identity of Shrek 史瑞克 (shi rui ke) who is an animate figure. If translators used word-for-word to translate Shrek, the audience would have no way to know that it is an animated film. Once "monster 怪物 (guai wu)" is added, it produces some kind of fantastic atmosphere, thus attracting the the audience. Overall, transliteration plus paraphrasing tends to be clearer in meaning about English film titles as a result of satisfying the informative function and commercial value of English film titles.

Adaptation

"Adaptation usually implies that considerable changes have been made in order to make the text more suitable for a specific audience or for the particular purpose behind the translation" (Shuttleworth & Cowie, 2004, p. 3). That is to say, by using adaptation, Chinese translators place more emphasis on the content of the original films than on the English film titles themselves. The method aims at not only transfer the informative value, but also produces the aesthetic and financial value of film. There are some examples of successful adaptation in Table 5.

Table 5. *Five examples of Adaptation*

English film titles	Chinese translated film titles (pin yin)
Bathing beauty	出水芙蓉 (chu shui fu rong)
Dear John	分手信 (fen shou xin)
Flushed away	鼠国流浪记 (shu guo liu lang ji)
Gone With The Wind	乱世佳人(luan shi jia ren)
Leon	这个杀手不太冷(zhe ge sha shou bu tai leng)

Take the English film title *Leon* 这个杀手不太冷 (zhe ge sha shou bu tai leng) as an example. The old film *Leon* tells a story about a killer called Leon and a 12-year-old girl named Mathilda. They are

close friends and depend on each other for survival. In order to save the girl, in the end, Leon sacrifices himself. The Chinese translated film title, 这个杀手不太冷 (this killer not cool), concentrates on the film itself. First, the translation gives a clear and brief introduction to the main point of the film. 杀手(killer) explains the identity of the character Leon, and the Chinese audience may get a hint that the film concerns a special life story of a killer. Second, the use of 不太冷（no cool）creates a kind of unconventional and romantic mood, since the word "killer" usually relates to cruelty and cold-blood. This is a successful, creative Chinese version of an English film in which the meaning is deeply explored to achieve the informative function; the aesthetic conception is vividly expressed to arouse the audience interest.

Conclusion

From the previous analysis and examples, it is clear that no single translation method can fulfill the three basic values of English film titles. In order to get the high box office profits and cater the target audiences' tastes, translators should deeply understand the essence of each method and make the best use of them in appropriate ways to meet the desired purpose. In addition, the translators also should have comprehensive understanding of the whole film, including plot, theme, and cultural background, and then they should fully transfer the information, aesthetics, and commercial functions of the film titles.

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The Selection and Adaptation Driven by Cultural Awareness: The Cultural Translation Strategies Adopted in *Moment in Peking*

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[Abstract] *In the context of cultural turn of translation studies, a study of the cultural translation strategies adopted by Lin Yutang in* Moment in Peking *shows that Lin, to adapt to the different cultural background of his English readers, selects unique and effective translation strategies to promote the successful dialogue between Chinese culture and English readers while developing the plots. This selection and adaptation are driven by Lin's cultural awareness and greatly facilitated by his double identities as author and translator.*

[Keywords] *cultural awareness; selection; adaptation; cultural translation strategies*

Introduction

In the context of globalization, how to motivate Chinese culture to embrace the world and vice versa is no doubt a key issue. In this aspect, Lin Yutang (1895-1976), a master of language and culture of both China and western countries, is a pioneer. Back in the early 20th century, he devoted himself to furthering the understanding between Chinese culture and his western readers by creating works depicting Chinese culture and society in English. His achievement is remarkable. Take his *Moment in Peking* (*MIP* hereafter) published in 1939 in America. As an English novel picturing the ups and downs of a few generations of three Peking clans, namely, Yao, Zeng, and Niu during the 30 plus years from the Boxer Movement (1899-1901) to the Anti-Japanese War (1937-1945), it sold more than 100,000 copies in the US and was translated into a few languages. Domestically, it is praised as a modern version of the *Dream of the Red Chamber*, the widely-acknowledged masterpiece of Chinese fiction. Internationally, it won Lin four nominations for the Nobel Prize for literature. It is truly a great success.

To draw on Lin's experience to facilitate the dialogue between China and the world in the global context, this study focuses on his cultural translation strategies in *MIP* and the drive behind them.

The Cultural Turn of Translation Studies and *MIP*

Culture, in its broad sense, refers to "the totality of beliefs and practices of a society" (Nida, 2002, p. 78). Needless to say, every language is deeply rooted in a particular culture and, consequently, is the best linguistic medium to express it. So, it is safe to boil down translation, as a process of expressing in one language what is written in another language, to a process of expressing "that culture" in "this language." This can be easily understood in the context of cultural turn of translation studies. Starting in the 1970's, the cultural turn has led translation scholars to look over its traditional translation subjects to culture, a broader field, and take a wider cultural view to approach translation problems. Consequently, translation is not only a code-switching process, but also an activity deeply grounded in relevant cultures. It is an intercultural and intra-cultural communication, and the translation unit should be culture rather than word, phrase, sentence, or even text (Bassnett & Lefevere, 1990, p. 4).

Following this train of thought, we hold that *MIP,* as an English novel depicting Chinese society and life, is a typical representative of expressing "that" culture (Chinese culture) in "this" language (English).

In other words, it can be considered as a translated work though it comes from no SL text as traditional, translated works do.

Lin Yutang's Cultural Awareness and *MIP*

Cultural awareness is not a new concept. Yet, Fei Xiaotong (1997), a famous Chinese sociologist and anthropologist, enriches its connotation in the context of globalization. He argues that cultural awareness means that one who has been growing and living in his culture should be keenly aware of it, understanding its history, features, and development. It takes him long time and great efforts to develop this awareness. He needs to know about his culture and understand other cultures he is exposed to before he can position his culture in this multicultural world which is coming into being. After initial adaptation to this world, he should learn the strong points from both his own and other cultures to offset those weaknesses in them. Only in this way can we create a world where a universally accepted order is honored and the rules for different cultures to coexist and develop peacefully are respected.

Zeng, et al. (2010) elaborates on Fei's concept as cultural familiarity, cultural reflection, cultural confidence, and cultural dialogue. Cultural familiarity means one must know enough about his own culture in order to gain more control over its transformation and dominate its selection while adapting to the multicultural world; cultural reflection means he must reflect on his own culture when exposed to other cultures and gain from cross-cultural comparison some insights into the strong points and weaknesses of both sides; cultural confidence concerns developing a strong sense of pride in his own culture and belonging to it; cultural dialogue means he should be brave enough to embrace the multicultural world by engaging in equal dialogue in order to discard cultural bias and misunderstanding.

Undoubtedly, Lin Yutang, being Chinese, is quite familiar with Chinese culture, in which he had grown up and lived for decades before he went to study and work abroad. He used to teach in several universities in China and even founded a Chinese magazine. Besides, his English works depicting China's politics, Chinese philosophy, and the Chinese way of life, such as *My Country and My People, The Importance of Living, The Wisdom of Laotse,* and *The Wisdom of Confucius* also demonstrate that he is a master of Chinese culture. After studying for his bachelor's degree at Saint John's University in Shanghai, he continued his education in Germany and America. He used to work in China, France, America, and Singapore. Being exposed to and even deeply involved in different cultures enables him to observe his mother culture from outside, comparing her with other cultures and reflecting on her various aspects. This can be seen in *MIP* from his sarcasm of the Chinese officialdom and his vivid depiction of the partisans in the early 20th century and his broad admiration for Laotse' and Zhuangtse's philosophy and wisdom. It is noteworthy that the ugly reality in China does not make him feel culturally inferior. Instead, he has, as usual, great confidence in her future – "grounding in her glorious history, she will surely yield beautiful flowers" (preface to *MIP*). The confidence, meanwhile, assures him of the value of traditional Chinese culture. Making use of his multicultural background and his good command of English, he gives the world through his works a panoramic introduction to Chinese culture and, thereby, promotes the successful dialogue between Chinese culture and other cultures. Here, we may say that his best-selling *MIP*, along with his other works, results from his cultural familiarity, confidence, and reflection and serves as a tool to bridge the dialogue between the cultures involved.

Selection and Adaptation Driven by Cultural Awareness

As one of the key values in cross-cultural communication, cultural awareness suggests two points in cross-cultural context: cognitively, the cross-cultural communicators should admit and respect the diversity of cultures and be willing to adapt to new cultural environment rather than isolating themselves from others; in practice, they should be quite sensitive to cultural difference and develop their ability to adjust to different cultural contexts in order to negotiate the cultural difference (Gao, 2003). In short, cultural awareness drives the cross-cultural communicators to admit and respect the difference between the cultures involved and voluntarily negotiate with and adapt to the new cultural environment during the process of communication.

With this understanding, we look at Lin Yutang's efforts in *MIP*. When Lin tries to introduce Chinese society and culture to his Western readers by *MIP* and promote the intended dialogue between them, he naturally chooses to stand with and start out from the Chinese culture. Meanwhile, his insights into the cultures involved, especially his target readers, make him fully aware of the cultural difference. Therefore, while creating *MIP*, he, to adapt to the cross-cultural context, initiatively negotiates this gap by carefully selecting appropriate methods to convey the Chinese cultural contents he carefully chooses for his English readers.

Here, Lin, on one hand, serves as a cultural translator. His selection and adaptation efforts constitute an actual process of translation because the process of translation is in essence a process of selection for adaptation to translational eco-environment (Hu, 2008). Consequently, Lin, as the major subject and centre of this activity, dominates the whole process (Hu, 2004). On the other hand, Lin authors *MIP*. As a translator, he faces a translational eco-environment different from those traditional translators (who translate from a SL text) do. For the latter, the translational eco-environment is a world jointly presented by SL, SL text, and TL. It is an interconnected and interdependent world of language, communication, culture and society with agents involved in it (Hu, 2003). For Lin, it becomes a world jointly presented by SL and TL and the relationship among translation subjects is **author/translator-reader** rather than **author-translator-reader.** Obviously, his double identities (as author and translator) in *MIP* offer him more space to display his talents and more freedom and control while selecting Chinese cultural contents and translational strategies to express them. Relatively free of the restraints imposed on traditional translators by SL text, author, and agents, he needn't be responsible for anybody but himself and his cultural awareness. That is, he works in a wider world jointly presented by Chinese and English culture.

In this world, Lin, driven by his cultural awareness, endeavors to bridge the dialogue between both cultures by freely selecting the appropriate Chinese cultural contents and the proper ways of conveying them to his English readers according to the translational eco-environment and his needs for developing his plot. He, as a cultural translator, manipulates the selection and adaptation. This is exactly the result of applying his understanding of cultural awareness to practice. These points of view can be illustrated through examples from *MIP* (all the underlines in the following examples are mine).

Transliteration, Literal Translation and Interpretive Translation for Chinese-specific Cultural Words

Many Chinese-specific, cultural-loaded words contain rich meanings. Their cultural connotations are as important as the words themselves. To decode them entails a large amount of cultural background knowledge. How to convey to the English readers, who lack exactly this knowledge the cultural implications of these words, poses a tough problem. Keenly aware of the importance of these words in

Chinese culture, Lin adopts various ways to communicate them, especially their cultural connotations to his readers. Here are some examples:

1. 冤家: Yuanchia, "a predetermined enemy," as quarrelsome or fickle lovers fondly say, or as a son sent by fate to exact repayment of a debt that she had owed somebody in a previous incarnation, or in plain terms, a son destined to squander the family fortune (Lin, 2002, p. 89).

2. 木兰: Mulan (magnolia) was the name of a Chinese Joan of Arc, celebrated in a well-known poem, who took her father's place as a general in an army campaign for twelve years without being recognized then returned to put on rouge and powder and to dress as a woman again (Lin, 2002, pp. 17-18).

3. 家法: The chiafa, meaning "family discipline", was a birch rod (Lin, 2002, p. 73).

4. 冲喜: Tsunghsi, or confronting an evil by a happy event, in short, having the wedding while the boy was ill (Lin, 2002, p. 111).

In these examples, Lin employs similar translation strategies to communicate the four Chinese cultural loaded words, "冤家""木兰""家法" and"冲喜" to his English readers. He first transliterates them respectively as *"Yuanchia," "*Mulan,*" "chiafa," and "Tsunghsi"* and italicizes some for emphasis, then literally translates them one by one as "a predetermined enemy," "magnolia," "family discipline," and "confronting an evil by a happy event." Finally, he interprets them from different perspectives. For instance, in Example 1, he clarifies the contextual meaning of "*yuanchia*" as "as quarrelsome or fickle lovers fondly say" or "as a son sent by fate to exact repayment of a debt that she had owed somebody in a previous incarnation, or in plain terms, a son destined to squander the family fortune."

In Example 2, he tells a detailed story about "Mulan" and describes her by analogy as "a Chinese Joan of Arc." Similarly, in Example 3, he points out the material and shape of "*chiafa*"---"a birch rod," and in Example 4, the contextual meaning of "*Tsunghsi*"---"having the wedding while the boy was ill." By adopting transliteration strategy, Lin intends to "transplant" the Chinese-specific words into English and exposes his potential readers to an exotic flavor. By literally translating them, he means to make their literal meanings clear to his readers. His final step of clarifying their referential meanings is aimed at communicating their cultural connotations. No doubt, these foreignizing efforts are made particularly for his English readers, for he knows that they lack the required background knowledge to help them decode these Chinese cultural words. All these strategies here are tailored for his target readers in response to the translational eco-environment in order to promote the dialogue between the Chinese culture and the English reader.

Literal Translation and Interpretive Translation for Chinese Set Phrases

As Nida (2002) says, "language also constitutes the most distinctive feature of a culture" (p.139). Functioning as a larger precast block of construction material than individual word in speaking and writing, a set phrase, if properly used, can help its user express his ideas more effectively, efficiently, and concisely. In its broadest sense, set phrases in Chinese can be categorized into idioms, proverbs, sayings, fixed expressions, and so on. For Lin Yutang, they represent a unique linguistic charm. He sets his mind to present this charm to his target readers in *MIP*. Here are some examples:

5. 鹤立鸡群: "a stork standing among a group of hens," meaning a person distinguished in talent and beauty among his fellows (Lin, 2002, p. 180).

6. 守身如玉: Girls were taught……to consider their body as practically untouchable by

men, as it is said, "to guard their bodies like jade." (Lin, 2002, p. 62)

7. 杀鸡给猴看: His method of stamping out communists was that of "killing a chicken as a warning to the monkeys," arresting the leaders as a warning to the others (Lin, 2002, p. 710).

8. 男主外, 女主内 –"And don't forget the principle of 'men attending to the outside and women attending to the inside' of the house. Without co-operation and division of labor, no family can prosper." (Lin, 2002, p. 677).

Lin deals with the Chinese set phrases in examples 5, 6, 7 and 8 in a slightly different way. To convey their literal meanings to his readers, he literally translates them, respectively, as "a stork standing among a group of hens," "to guard their bodies like jade," "killing a chicken as a warning to the monkeys," and "men attending to the outside and women attending to the inside." Besides, he stresses these literal meanings with quotation-marks. Further, he turns to interpret them respectively as "a person distinguished in talent and beauty among his fellows," "to consider their body as practically untouchable by men," "arresting the leaders as a warning to the others," and "co-operation and division of labor" (between men and women in families) to facilitate the readers' understanding of the plot. Here, the mixed employment of literal translation and interpretive strategy serves two purposes.

By literally translating them and adding quotation marks to their literal meanings, Lin, on one hand, intends to direct the readers' attention to these idioms and tell them that these are special expressions quoted from Chinese, and on the other hand, tries to keep the Chinese cultural images contained in them. With these efforts Lin guides the readers to appreciate the linguistic charm of Chinese idioms while introducing to them the cultural images. This charm is, no doubt, an extra gain and even a surprise for his English readers. Lin's interpretive efforts in these examples serve the other purpose: to make the readers easily understand and enjoy the plot of the novel, for, after all, he authors a novel here, and to offer his readers pleasure through effortless reading is one of his essential tasks.

Transliteration and Interpretive Translation for Colloquial Expressions
Apart from being passionate about cultural loaded words and set phrases in Chinese, Lin is very interested in some colloquial expressions in Chinese. He makes special efforts to impress his target readers with them. Take the following examples:

9. 没法子: "But meifatse. ……Meifatse was a common fatalistic phrase meaning, "there is no choice," or "one can do nothing about it." (Lin, 2002, p. 597)

10. 不好了: He……saying to his wife, "Pu hao liao!" meaning disaster had come, and tears rolled down his face (Lin, 2002, p. 620).

11. 将就些: "At such times," she said, apparently to the young man, "Chiangchiu hsieh," meaning "don't demand too much." (Lin, 2002, p. 911)

12. 了不得: "Liaoputeh!" said Mr. Fu, in enthusiastic praise, "you see our Szechuen produces men." (Lin, 2002, p. 214)

Obviously, Lin first transliterates the Chinese colloquial expressions "没法子" "不好了" "将就些" and "了不得" and italicizes them all for emphasis. He then interprets them one by one to his readers in their respective contexts. Here, Lin abandons some short-cuts and selects an inconvenient way to deal with them. Take "没法子" in Example 9. There are existing English equivalents of it (as Lin presents in the latter part of the same example) – "there is no choice," or "one can do nothing about it," either of which can adequately express its meaning in its given context. Lin chooses to precede the equivalents

with the transliteration of it – "meifatse" followed by an explanation of it – "common fatalistic phrase." Similarly, transliteration strategy is adopted in Examples 10, 11, and 12, though the latter part of each example is dealt with in a slightly different way.

The colloquial expressions mentioned above are quite common in Chinese. Carrying and expressing the feelings or tones of the characters involved in their given contexts, they can easily find their existing equivalents in English. Lin steers by these equivalents and prefers a seemingly inconvenient way simply because he wants to create some Chinese cultural atmosphere and passes to his target readers a Chinese flavor. Knowing clearly from the start that *MIP* is a novel depicting Chinese society and life in Peking, the readers have no reasons to refuse Lin's maneuver. Probably, Lin's special efforts here is exactly what they expect for while reading foreign works they surely have different psychological preparation and expectation.

Observing the aforementioned 12 examples, we can see clearly three points. One, being proud of and quite familiar with Chinese culture, Lin Yutang sets his mind to introduce Chinese culture to his English readers in *MIP* and carefully selects some characteristic cultural contents for them. Two, he, to convey them to his readers, tailors a set of translation strategies in line with their cultural backgrounds and reading expectations, which is actually an initiative adaptation to the translational eco-environment he faces. Three, his identity as an author greatly facilitates his selection and adaption as a translator, and without it his maneuver will surely be severely affected.

Conclusion

If we say translation is a process of expressing "that culture" in "this language," this process, which always involves some kind of manipulation, is driven by cultural awareness. In *MIP*, Lin Yutang's cultural awareness dominates the direction of his maneuver. That is, what he thinks important in Chinese culture and intends to convey to his English readers, as well as the selection of the appropriate cultural translation strategies to serve this purpose, are both motivated by his cultural awareness. This is clearly exemplified by his deliberate maneuvering of the Chinese-specific cultural words, typical Chinese set phrases, and even some common colloquial expressions. Of course, his maneuvering is, also, facilitated by his author's identity, which offers him larger space and more freedom.

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On the Post-colonialist Presentation in John T. Davenport's
Translation of *The Sakya Legshe*

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[Abstract] *As a Tibetan work of great importance, The Sakya Legshe has been translated into four English versions. John T. Davenport's translation, although profound and detailed, still corrupts the Tibetan culture. The reason is that the employment of domestication strategy was influenced by post-colonialism. The subjectivity of the translator serves as the perquisite for the use of different translation strategies, which leads to the restriction of ideology in textual organization.*

[Keywords] *The Sakya Legshe, Post-colonialism, Orientalism, Translation strategy*

Introduction

As a collection of philosophical poems compiled in the form of gnomic verses, *The Sakya Legshe* was written by Gunga Gyaicain (1182-1251) in the 13th century A.D and has a history of more than seven hundred years. With the characteristics of being concise in form and meaningful in content, *The Sakya Legshe* serves as a significant representative work and is beloved by the masses of people. *The Sakya Legshe* "uses common natural phenomenon, folk tales and idioms as medium, as well as plenty of metaphors and deduction techniques to account for religious ideas, moral obligations, and religious practices, so as to answer people's questions (Li, 2013, p. 1).

As a religious leader, Gunga Gyaicain took Tibetan Buddhism as a main doctrine. After careful observation and meditation, he proposed a series of thoughts based on the complex Tibetan social phenomenon of the day. His individual initiative was that the gnomic verses were the principles of distinguishing brightness from dark, wise from foolish, and right from wrong. He believed that only through the instructions of gnomic verses can one realize his ideal mental state. Because of his religious and cultural background, *The Sakya Legshe* permeates the influence of Tibetan Buddhism. Being a part of culture, the Buddhist religion is deeply rooted in the Tibetan cultural background and is nourished in this way.

The Sakya Legshe is of vital importance and has four English translations worldwide, namely: *A Treasury of Aphoristic Jewels* (1969), by James E. Bosson; *Elegant Sayings* (1977), by Tharthang Tulku; *Ordinary Wisdom: Sakya Pandita's Treasury of Good Advice* (2000), by John T. Davenport, and *Tibetan Gnomic Verses Translated into English* (2013), by Li Zhengshuan. In view of the four books, John T. Davenport's translation is more comprehensive, thorough, and detailed (Li, 2013, p. 12). As an American, Davenport worked for the planning committee of the exiled Tibetan government, and he was loyal to Dalai Lama XIV. He completed his translation of *The Sakya Legshe* with the commitment of spreading Tibetan culture to the Western world. In his book, he completed the translation of gnomic verses, and, also, worked painstakingly to provide the background information and stories behind the verses. His intention of preaching and educating is self-evident.

Translation Study in the Aspect of Post-Colonialism

Post-colonialism is a continuation of new colonial criticism and decolonization in the post-WWII era. It is an academic trend with a strong sense of political and cultural criticism. By studying the former European colonies and their cultures, post-colonialism questions the benefits of colonization advocated by the Western community whose idea was that colonialization brought civilization, modern literary tradition, and enlightment. It also poses the questions about racism and exploitation, but the most important issue concerns the dominant position of colonization and post-colonization. What should be noticed is that, due to historical reasons, Eastern and Western cultures have never been completely equal: in comparison with Western cultures, Eastern culture has always been placed in an inferior position. Western people tend to regard Europe as the center of the world, so the propagation of culture is carried out with a strong sense of chauvinism.

In light of this psychological influence, Western people will invariably put on tinted spectacles when translating Eastern texts, together with their prejudices and misunderstandings. Because of this, the translation study in the post-colonialist framework rises in response to the proper time and situation. Post-colonialism researchers believe that "the world of translation studies has been slow to use methods developed within cultural studies, cultural studies has been even slower in recognizing the value of research in the field of translation. Yet the parallels between these two important interdisciplinary fields and the overlap between them are so significant that they can no longer be ignored" (Bassnett & Lefevere, 1998, p. 136).

Edward Said stands out as a representative of orientalism in the post-colonialism trend. He studied the European reproduction of the middle-east. His major work, *Orientalism,* discusses how thinking modes of orientalism affect academic research. In this work, Said points out that the so-called objective, unbiased, politically-unaffected oriental research was in fact, full of prejudice and misunderstanding (Said, 1978, p. 96): the extent of oriental study was the extent of the empire's influence. Orientalism is essentially an equipment which an imperial power uses to plunder and control the east (Said, 1978, p. 215). The word "orientalist" is a noun interchangeable with the word "white people." *Orientalism* exposes the relationship between power and knowledge and points out that knowledge cannot break away from the environment from which it originates. There is no pure knowledge without political influence because knowledge is often used to serve the power and government. Liberal arts research is deeply rooted in historical context. Said pointed out that "The specific Orientalist techniques – lexicography, grammar, translation, cultural decoding – restored, fleshed out, reasserted the values both of an ancient, classical Orient and of the traditional disciplines of philosophy, history, rhetoric, and doctrinal polemic" (Said, 1978, p. 121).

Said seldom touched upon the topic of translation. In essence, translation is the transmission of culture. If we extend the question into inter-cultural translation, then Said's theory is closely related to post-colonialism. Said's orientalism does not necessarily reflect the real east. Orientalism does not concern about the east, but concerns about the interest of the west. Orientalism is a study of how the West understands the East and then conquers the East. Oriental study thus takes the impression of being typical, unchanging, and conceptual. The relationship between knowledge and politics is the anchor point of post-colonial translation study. If translation study merely focuses on language itself and translation between different texts, there will be no need to discuss the context and external power relations. If translation is viewed through the communicative effect, only the communication obstacles should be

removed, so there will be no need to concern about the external environmental influence on the actual effect. Based on this point, Said holds that pure, neutral, and unbiased knowledge does not exist.

Knowledge is the translation of the reality, and it cannot depart from politics, and, as a result, translation cannot be divorced from the influence of politics. The translator's interference upon the text is inevitable; thus, the translation will reflect the translator's viewpoint. The power relation affects translation through the viewpoint of translator. Conversely, a translator reacts through the translation in response to power relations. The relationship between translator, text, and power relations are inter-restricted and inter-driven (Wu, 2008, p. 65).

In Davenport's translation of *The Sakya Legshe*, he not only completed the translation of 453 verses, but also made detailed explanations regarding each verse from the Ghoom Monastery of India. Nominally, this strategy of translation is to be impartial and true to the source text. However, the outcome is that the reader clearly observes the dissimilarity of the East – the cultures between the East and the West are so distinctive that further interpretation of verses is needed. In this way, Davenport transmitted the Eastern culture to the West. Thus, the image of the east is shaped by Western scholars, which leads to orientalists' control over the east in the Western world.

Davenport's Translation Strategy in *The Sakya Legshe* and its Presentation of Post-Colonialism

Language and culture are inseparable. Language is one of the carriers of culture. In turn, culture is shaped by language. Translation is not merely the transmission between two different languages, but the transmission between two different cultures. When dealing with cultural differences, the translation circle often employs the strategies of "domestication" and "foreignization." The two concepts were put forward by Lawrence Venuti in his work *The Translator's Invisibility: A History of Translation* published in 1995. Venuti's idea of domestication is that the target language should be written in a "transparent, fluent style in order to minimize the strangeness of the foreign text for TL readers" (Shuttleworth & Cowie, 1997, p. 44), and foreignization as a strategy that "deliberately breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth & Cowie, 1997, p. 59).

One of the most important bases of Venuti's translation theory is post-colonialism. In his book *The Translator's Invisibility: A History of Translation*, some of the key words, such as "imperialism," "resistance," and "heterogeneity" also happen to be the keywords in post-colonialism criticism. Moreover, Lawrence Venuti frequently mentioned Edward Said and orientalism (Venuti, 1995, p.159, p.177). Venuti generated a tremendous amount of coverage commenting on Eugene Nida's theories of Dynamic Equivalence and Formal Equivalence. He holds that the "transparent, fluent style" advocated by Eugene Nida represents the mainstream of western poetics. Eugene Nida proposed using the equivalent target language to replace the source language. It seems reasonable that Nida's Dynamic Equivalence is able to overcome the language and cultural differences. In fact, it is at the cost of losing cultural heterogeneity. Therefore, Venuti's theory of foreignization will break down Western supremacy by taking advantage of language and cultural heterogeneity, as well as probing into the heterogeneous traits. Here is the discussion of the translation strategies employed by Davenport in his translation of *The Sakya Legshe*:

1. Chinese version: 污蔑净饭王子他还要爱护你，
恭敬阎王他还是会要你的命。

(Wumie Jingfan Wangzi Ta Haiyao Aihu Ni,
Gongjing Yanwang Ta Haishi Hui Yao Nide Ming.) (Cidan Duoji, 1985, p. 27)

Davenport's version: <u>Bodhisattavas</u> are compassionate even if abused;

The Lord of Death kills even when paid tribute (2000, p. 100).

In this translation, "净饭王子" (Jingfan Wangzi) was the name before Sakya-muni became a monk. Sakya-muni's father was the king of an ancient Indian Kingdom called Kapilavastu, the king surnamed Gautam, and his first name was "Uddhodana." In fact, "净饭王子" (Jingfan Wangzi) was the "son of Uddhodana." In Davenport's translation, although Davenport employed the foreignization strategy using transliteration, but he translated the "son of Uddhodana" as "Bodhisattava," which means anyone who, motivated by great compassion, has generated bodhicitta, which is a spontaneous wish to attain Buddhahood for the benefit of all sentient beings. The translation by Davenport is the presentation of misunderstanding Tibetan Buddhist culture by a Westerner.

2. Chinese version:　　　　勇猛之狮和<u>转轮王</u>,
　　　　　　　　　　　　　均无需别人的帮助。

(Yongmeng Zhishi He Zhuanlunwang,

Jun Wuxu Bieren De Bangzhu) (Cidan Duoji, 1985, p. 4)

Davenport's version:　　　*The lion, king of beasts, and <u>universal monarchs</u>*

　　　　　　　　　　　　Have no need of allies for their rule (2000, p. 40).

"转轮王" (Zhuanlunwang) is an ancient Indian term used to refer to an ideal universal ruler, who rules ethically and benevolently over the entire world. Such a ruler's reign is called "sarvabhauma." It is a bahuvrīhi, literally meaning "whose wheels are moving," in the sense of "whose chariot is rolling everywhere without obstruction." In Sanskrit, the name of this ruler is Cakravarti-raja. Considering he is one of the rulers of the universe, the translation by Davenport exaggerates the power of this ruler, and is in fact a self-conceited misreading of Tibetan culture.

3. Chinese Version:　　　<u>神仙</u>发怒时也会护佑众生,
　　　　　　　　　　　　　阎王高兴时也会索人性命。

(Shenxian Fanu Shi Yehui Huyou Zhongsheng,

Yanwang Gaoxing Shi Yehui Suoren Xingming.) (Cidan Duoji, 1980, p. 27)

Davenport's Version:　　*Even when angry, the <u>gods</u> protect sentient beings,*

　　　　　　　　　　　　And even when smiling, the Lord of Death kills (2000, p. 99).

In this verse, Davenport employed domestication to translate the word "神仙" (Shenxian). He used a Christian cultural image to replace a traditional Chinese image, which fundamentally diminished the cultural meanings. From a post-colonialist viewpoint, China, as a peripheral state, is seen as a foil for the sovereign's "mighty power." Davenport's translation manifests the self-loathing attitude of Tibetan culture before the Western culture. The power politics of the West uses its culture of strong influence, attempts to control, reconstruct and exploit the east. In this way, a translator servers as an accomplice for imperialism.

4. Chinese Version:　　　为了医治身上的病痛,
　　　　　　　　　　　　　常常使用<u>针砭灸灸</u>。

(Weile Yizhi Shenshang De Bingtong,

Changchang Shiyong Zhenbian Jiujiu.) (Cidan Duoji, 1980, p. 73)

Davenport's Version:　　*Those who desire to heal their bodies,*

　　　　　　　　　　　　Cure disease by <u>bloodletting and surgery</u> (2000, p. 217).

Acupuncture is a collection of procedures involving penetration of the skin with needles to stimulate certain points on the body. In its classical form, it is a characteristic component of traditional Chinese medicine. It has been categorized as a complementary health approach. According to traditional Chinese medicine, stimulating specific acupuncture points corrects imbalances in the flow of qi through channels known as meridians. With the Chinese culture known to the Western world, the term "acupuncture" has been widely accepted by the West. In this verse, however, Davenport translated "acupuncture" as "bloodletting and surgery," which were the traditional Western medical treatment. This translation represents that as a strong culture, Western idealism is dominating the weak culture. Translation serves as a bridge linking two cultures, but the bridge became the product of unequal communication under different power contexts.

> 5. *Chinese version:*   顶月神头上的月亮,
> 却被<u>阿修罗</u>当成食品。
>
> *(Ding Yueshen Toushang De Yueliang,*
> *Quebei A'Xiuluo Dangcheng Shipin.) (Cidan Duoji, 1985, p. 52)*
> *Davenport's version: The moon ornament on mighty Siva's head*
> *Is devoured <u>lesser gods</u>. (2000, p. 157)*

In early Vedic texts, both the asura and the devas were deities who constantly competed with each other, some bearing both designations at the same time. In late-Vedic and post-Vedic literature, the Vedic asuras became lesser beings, while in Avesta, the Persian counterpart of the Vedas, the devas began to be considered as lesser beings. In Davenport's translation, his domestication failed to convey the message of Tibetan culture and was even a wrong construction of Eastern culture. From the above examples, it is evident that Davenport uses domestication as the major method in translating *The Sakya Legshe*. Though domesticated language is easily accepted by the readers of the West, it also bears the marks of post-colonialism.

The Significance and Implication of Post-colonialism on Translation

For the first time, it is post-colonialism that focused the power relations beyond the text itself and provided a new perspective in translation studies and research. Past translation theories were mainly based on analyzing the language of the text, while post-colonialism broke away from the study of a single language and took advantages of research results from politics, sociology, and cultural studies. By means of analyzing texts from different cultures, post-colonialism constructed a new norm of translation criticism. Post-colonialism advocated an equal position between different ethic cultures. As a result, the dominating Western translation theories are faced with unprecedented challenges. Thus the translation studies no longer adhere to the study of dominating Western modes. This is beneficial to construct a balanced system of translation theories.

Moreover, post-colonialist translation research provided a brand new aspect to review Chinese culture and translation. Translation promotes global cultural development and accelerates the diversification of global culture. Translation poses danger to weak culture, but at the same time, it can become a mechanism to preserve languages. It is acknowledged that Chinese culture occupies an important position in global culture, but that does not put the Chinese in a safe haven from decline and diminishing. In the society dominated by Western cultures, we should be vigilant to the preservation of ethical cultures so as to promote a prospect where all forms of cultures can bloom and prosper.

Conclusion

Translation is a communicative activity involving multiple languages and cultures. The translator's character will affect the translation work. Due to the influence of the translator's identity and religious and cultural backgrounds, different strategies of translation will be employed during the translation process. As an American devoted to Tibetan culture and Buddhism, some of Davenport's translation of *The Sakya Legshe* presented the corruption of traditional Tibetan culture and religion. The reason can be found in the influence of post-colonialism in which Western people tend to reconstruct, control, and exploit Eastern culture according to their thinking patterns. Although Davenport's translation is influenced by Western ideology, he played an important role in promoting the transmission of Tibetan cultures to the Western community, especially expanding   the influence of the Chinese culture in the world.

Acknowledgement

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Globalization and Film Titles Translation

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[Abstract] *With the rapid development of globalization, translation of the film titles plays a significant role in culture communication in the world. This article aims to reveal the underlying principles ruling the film title translation from English to Chinese. By analyzing film title translation from different perspectives, the Skopos theory has been introduced as the framework for the domain. Then, two principles of the Skopos theory, the loyalty principle and the skopos principle, have been discussed in detail through analyzing specific film titles translation.*

[Keywords] *film titles translation; skopos theory; globalization; cross-culture communication*

Introduction

Globalization can be seen as a consequence of global development, reducing the costs of communication. This reduction has led both to the rise of English as the international lingua franca and an increase in the global demand for translations. As the eyes of the film, translation of the film titles is not only a perfect combination of the language arts and the film contents, but also a powerful advertisement, which determines the film's success in the global market. Thus, a multitude of scholars have studied film title translation from different perspectives, hoping to provide a systematic framework. However, this objective has not been realized yet (Jeremy, 2001). Therefore, this essay plans to tentatively discuss film title translation on the basis of the Skopos theory, which is fairly influential in the translation field, attempting to reveal the underlying principles ruling the film title translation from English to Chinese. In this essay, we will first introduce the Skopos theory as a theoretical framework. Then we will discuss the application of the two principles of the Skopos theory, respectively, including the Skopos principle and loyalty principle, by analyzing successful film titles' translation in the past few decades.

Skopos Theory

The Skopos theory has been put forward by the German translation theorists Katharina Reiss and Hans L. Vermeer in the 1970's as the core of the functionalist translation theories in Germany (Vermeer, 1989). "Skopos" is a Greek word which means intention, purpose, aim, or objective. The Skopos theory applies the concept "Skopos" into the translation, insisting that the most significant determinant in the translation process is the aim or objective of all the translation activities (Nord, 1991). In Vermeer's framework of the Skopos theory, he argues that one of the most decisive factors for the translation objective is the target readers, who own unique cultural backgrounds, translation expectations, and the communication requirements (Vermeer, 1982). Translation should serve the target readers. That is to say, the purpose of the translation is to produce texts for some specific readers in the target language contexts with the original texts as the information sources. Another two principles in the Skopos theory is the coherence principle and the fidelity principle. While the coherence principle states that the translation has to conform to the intra-textual coherence criterion, namely, the translated texts the target readers can be understood, and the texts are acceptable in the target audience's cultural background and communicative

contexts, the fidelity principle means the inter-textual coherence between the original texts and the translated ones.

This fidelity principle equals the loyalty principles in other translation theories. However, the degrees or forms of loyalty depend on the translators' understanding of the original texts and the translation objectives from the perspective of the Skopos theory. This fidelity principle has been developed by Nord on the basis of functionalism to form a loyalty principle, which has removed the extremes of the former theory in which any strategy can be used to realize the translation purpose and perfect the Skopos theory with three main principles: Skopos principle, coherence principle, and the loyalty principle (Nord, 1997).

As for the translation criteria, the Skopos theory has adopted adequacy rather than equivalence to assess the translation quality (Reiss, 1983). Within the Skopos theory, adequacy refers to the idea that the target texts should fully conform to the translation objectives. That is to say, the strategies or methods that can realize the objectives are only selected in the translation process. This is a dynamic concept in relating to translation activities. Compared with adequacy, equivalence refers to the translated texts that have achieved the same communicative functions as the original texts, although they are produced in different cultural contexts (Hatim, 1997). Indeed, equivalence is one of the adequacy forms, which depicts the translation results as a static concept.

Differing from the traditional "equivalence," the Skopos theory does not put its emphasis on the equivalence of the translated texts with the original ones; instead, it emphasizes adequacy, in which the translators will choose the best strategy based on various contextual factors to realize the expected function of the translated texts. Namely, the translators' strategies are decided by the expected objective or function of the target texts. That is the Skopos principle for the translation. In addition, while the translation function is emphasized, the Skopos theory also pays much attention to the intra-coherence, the legibility of the translation in the target contexts, and the inter-coherence, the fidelity principle between the original texts and the target ones. However, the latter two principles must give way to the Skopos principle once they are in conflicts because it is the primal principle within this theory. In the following parts, we will discuss the loyalty principle and the Skopos principle in detail.

Application of Skopos Theory

The Skopos theory, which focuses on linguistic usage and translation functions, has produced a significant influence in translation theories and practices. Under the guidance of the Skopos theory, the translators for films titles should pay much more attention to the functions, as well as the translation objectives, of the films titles to fully transfer the original cultural implication. The film title equals its brand, which not only embodies the film's artistic and aesthetic values, but also functions as a tool to advertise and market the film. Thus, whether a title is good or bad influences the film's artistic display and business attraction directly. In this sense, the translation objectives of the films titles are to reproduce the original artistic to charm audiences and fully advertise the films to attract as large an audience as possible in the target markets. Therefore, the film title translation is a creative, artistic activity, as well as economic business activities. Whether these purposes have been realized is one of the most important criteria for achieving high quality film title translation within the framework of the Skopos theory. In this part, the essay will discuss the two principles in the Skopos theory for the film title translation with a number of successful translation samples.

Loyalty Principle

The loyalty principle is one of the three main principles in the Skopos theory. However, it is not created in this functionalist theory. A large number of translation theorists have discussed this loyalty issue in the translation history (Nida, 1964). For instance, the English translator Tytler A. F. once put forward the three principles for the translation in his *Essay on the Principles of Translation* in 1790; those principles insist that (a) a translation should give a complete transcript of the ideas of the original work; (b) the style and manner of writing should be of the same character as that of the original; (c) a translation should have all the ease of the original composition. It is obvious that Tytler emphasizes a high degree of similarity between the original texts and the target ones in respect of contents, styles, languages, and ideas. This high loyalty to the original texts is hard to realize. Later, the English translation theorist Peter Newmark divided the translation into the semantic translation and the communicative translation.

While the semantic translation refers to the idea that the translated texts should maintain the semantic contents and the linguistic forms in the original ones as much as possible, the communicative translation attempts to translate in such a way that the original contents are transferred correctly and accepted or understood by the target readers, as well (Newmark, 2001). Hereby, the absolute loyalty to the original texts has been modified. The most summative conclusion on the translation loyalty comes from Hans Vermeer, who argued that, at first, the translation is required to completely reproduce the original texts; then the "loyal, equivalent" translation has been recommended in the theories; now, the translated texts should be equivalent semantically, functionally, or effectively with the original resources.

Although the Skopos theory has replaced the "equivalence" with "adequacy" on the basis of functionalism, the loyalty to the original works is still the first task of the translators, as pointed by Lin Yutang in his *On Translation*. Thus, the films titles translation should conform to the loyalty principle within the Skopos theory frameworks. Generally speaking, the original titles summarize accurately the films' contents and fully reflect their themes. They represent the soul of the films with rich cultural implication. Therefore, the translators should be loyal to the original film titles, attempting to reproduce their artistic attraction. However, the loyalty to the original titles does not necessarily mean to translate them from English to Chinese word by word. Rather, the translation should convey the original implication to the largest extent based on the original linguistic forms (Reiss, 1971). Thus, the translated titles could be as concise and expressive as the original ones. For instance, *Roman Holiday* has been translated into "罗马假日", *My Fair Lady* into "窈窕淑女", *Mr. and Mrs. Smith* into "史密斯夫妇", *The Terminator* into "终结者", *The Godfather* into "教父" and *Chicken Run* into "小鸡快跑" etc.. All these Chinese film titles have kept the original features syntactically and semantically. Thus, they are as concise as the English titles in attracting the Chinese audience. Here, the loyalty principle in the translation has contributed a lot to the great success of these English films in the Chinese markets.

To retain the original meaning and style, the transliteration, the translation strategy based on pronunciation, could be adopted in the English films titles translation, though it does not happen frequently. Generally speaking, the transliteration is usually used in the translation of some specific persons or places with significant cultural or historical meanings, which are familiar to the audience and can be recalled from deep memories. For example, the film *Titanic* has been translated into "泰坦尼克号" based on the pronunciation, as this film has been shot according to the real marine peril in which the luxury ship *Titanic* sunk, a tragedy, in its first voyage in 1912. Thus the direct transliteration for this film title has successfully stirred up the audience's interests by helping the audience members recall the deep memory of the historic event. The film has become a significant success in China, and the title translation

is a great success, as well. In addition, the translation of *Hamlet* into "哈姆雷特", *Casablanca* into "卡萨布兰卡", *Jane Eyre* into "简爱" and *JFK* into "肯尼迪," all belong to this case because they are all well known by Chinese audiences. All in all, the transliteration strategy has not only successfully retained the original rhythms, but also served the purpose of attracting more audiences with their great influence.

From the above, it can be seen that the loyalty principle has played an import role in the translation of the film titles from English to Chinese. The original features and styles should be kept to the largest extent though they are not necessarily translated word by word. Thus, the aim of the title translations to convey the original implication and attract the target audience could be realized under the guidance of the loyalty principle in the Skopos theory.

Skopos Principle

As we have mentioned above, direct translation of film titles does not happen frequently. In most cases, the original titles have to be translated by adopting free translation or other creative translation strategy under the guidance of the Skopos theory, especially the Skopos principle within it. The titles of films are a special linguistic form, which is not only culture-burden semantically but also a tool to promote the films in the target linguistic contexts. Therefore, the translation of the English films titles differs from the common texts. The translators should take the objectives or purposes into consideration by applying such theories as functional equivalence into the titles translation. They should not be confined by the original linguistic forms. Rather, Chinese titles can summarize the main contents or reflect the key themes based on a full understanding of the original contents, styles, and cultural implications of the original films. Thus, the Chinese audience can have a general idea of the foreign films through their Chinese titles.

Take *Mr. Holland's Opus,* for instance; this film tells about the story of Mr. Holland, who has taught music in an American middle school for 30 years as an ordinary teacher. Obviously, it's a classic film about school life. However, if we translate it literally into "贺兰先生的作品," the Chinese audience might be confused and misunderstand it as an art documentary. Thus, *Mr. Holland's Opus* will lose its attraction among the Chinese audience. Indeed, a Chinese four-character phrase, "春风化雨"(giving spring breeze and rain), has been introduced to translate this title. The phrase from *Mencius* originally represents the winds and rains, which contribute to the plants' growth, and is later developed into the helpful teachings from the teachers. So, the Chinese title is not only elegant in language, but appropriately fits Mr. Holland's contribution to his students in the story. The tasks of the title to depict the film theme as well as to market it in China have successfully been fulfilled. Another convincing example is *Gone with the Wind*. When it is translated as a novel, its Chinese title is "飘"(float), which is concise and literary and provide a huge imaginary space for the Chinese audience. But when it is adapted into film, another Chinese title "乱世佳人" (beautiful woman in turbulent days) has been adopted. That is because the film's target audience includes   common people in China and "乱世佳人" is more easily accepted and understood with its popularity. In addition, the title "乱世佳人" also vividly reflects the main theme in this story, which describes the upheavals of the heroes and heroines in the American Civil War. The Chinese audience is able to have a general idea of the film by reading the title. This is another success in the translation of a film title from English to Chinese.

On the other hand, the titles of films usually adopt culture-laden words or phrases to indicate their rich semantic implication. Thus, it might be difficult for a Chinese audience to understand the cultural implications in the original titles due to the cultural differences. In this sense, the title translation cannot be confined to the original linguistic forms; rather, it has to take the understanding or knowledge of the

Chinese audience for the histories or cultures in the English speaking countries into consideration. On the basis of the Skopos principle, the titles can be transformed according to the Chinese audience's cultural background to be understandable and attractive enough. Thus, the Chinese audience will acquire the equivalent enjoyment from the translated titles as much as the English audiences do from the original titles, and the purpose of the titles is to attract the audience and increase the economic profits that can be realized.

The translation of the film *Waterloo Bridge* into "魂断蓝桥" (die on blue bridge) is a convincing instance that fully considers the cultural variance within different linguistic contexts. In history, Waterloo is where the great Napoleon was defeated by Wellington. The title *Waterloo Bridge* not only indicates the war background in the film, but also adds a tragic shadow to the story that describes the miserable love between the young officer Roy Cronin and the beautiful ballerina Myra. If the title is translated literally, it might not be understood and accepted by most Chinese audiences, which are not familiar with the historic and cultural implication in "Waterloo." Then, the expressive effects of the English title will be greatly weakened. However, if the title is translated into the beautiful "魂断蓝桥," the Chinese audience will accept it easily because "蓝桥" (the Blue Bridge) is a famous place representing love, where Pei Hang (a scholar in Tang Dynasty) meets and falls in love with Yun Ying (a fairy) in the traditional Chinese literature.

Meanwhile, this title also implies "断桥" (Broken Bridge), where the regretful love story between Xu Xian and Bai Suzhen (a white snake) in Chinese legend takes place. Thus the title "魂断蓝桥" implies that the film is about a tragic love story. Here, the translator has skilfully incorporated the Chinese culture into the translation. The great popularity of the film among the Chinese audiences has proved a huge success for the title's translation.

A large number of translation examples of the same kind can be put forward, such as *Ghost* into "人鬼情未了"(man and ghost's love have existed), *Lolita* into "一树梨花压海棠"(a tree of pear weight begonia flowers), *The Umbrellas of Cherbourg* into "秋水伊人"(autumn water and the beautiful woman) etc. All these Chinese titles have proved that the social or cultural backgrounds of the target audience should be fully taken into consideration when the films are translated on the basis of the Skopos theory. Thus, the original films could be accepted or populated in the foreign contexts.

Conclusion

In the background of globalization, film title translation has played a significant role in promoting cultural communication. In this essay, we first introduced the Skopos theory as the framework for the film title translation from English to Chinese. Then, two principles of the Skopos theory, the loyalty principle and the skopos principle, have been discussed in detail by analyzing specific film title translations. Based on the above discussion, we know that the original titles often imply rich cultural knowledge as a summary of the films. So, we need to be loyal to the original texts. However, this loyalty does not necessarily mean a word-for-word translation of the original titles. When the transliteration of the original linguistic structures conflicts with the translation objectives, the loyalty principle in narrow sense has to give way to the Skopos principle from the functionalist perspective. The Skopos principle is the primary principle in the Skopos theory which insists that translation is the realization of translators' objectives rather than pure inter-language code switching. This functionalist theory has, no doubt, broken the traditional "equivalent principle" and provided a new theoretical framework for the titles translation.

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The Intercultural Communication Strategies in Film Translation –
A Case Study of *Despicable Me*

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[Abstract] *This paper discusses the translation of Chinese/English subtitling from the perspective of cultural awareness and cultural imperialism. Despicable Me is used as a case study to extend the theoretical concept of intercultural communication and to test its practical role in film translation. The purposed study will make a contribution to the understanding of cultural factors in film translation and provide valuable insight for film translation.*

[Keywords] *intercultural communication; strategies; subtitling; cultural elements*

Introduction

With the fast development of world globalization, cultural collision and cultural integration are inevitably happening. Successful intercultural communication may promote the speed of globalization and facilitate the world harmony and peace. However, the ecological environment of the communication system loses its balance because of the big gap between the stronger cultures, like American and other Western ones, and the weaker ones like, Eastern cultures. As the biggest culture cradle among Eastern countries, China should spread its culture to the world and get to know other cultures in order to promote world harmony and peace. Movie products, as an intercultural communication tool, may help the Chinese people and other people in the world get to know each other better. In this exchange activity, movie caption translators are a necessity. They are required to have the ability of transforming two languages, i.e. English and Chinese, and as well as to have the capability of changing the two cultures.

In this paper, the author tries to discuss two movies; one is produced according to a Chinese traditional ancient poem, and the other is imported from the famous *Universal Picture* Company. In the first part, the author will explain Lefevere's *rewriting* theory in translation studies in order to build a certain theoretical basis for the further discussion; in the second part, the author, with a concern for intercultural communication, will analyze several specific translation strategies, like rewriting by using internet terms, Chinese archaism and idioms, etc. in the movie *Despicable Me 1*; in the last part of the paper, the author may conclude the efficiency of the discussed translation strategies for   movies as a kind of intercultural communication media. The purpose is to discover and define efficient strategies of movie caption translation, especially between English and Chinese, from the perspective of intercultural communication.

The Understanding of Lefevere's Theory

Andre Lefevere: Translation as Rewriting

In the 1970s, translation approaches became descriptive and target-oriented. Scholars like Gideon Toury, Theo Hermans, Suan Bassnett, and Andre Lefevere developed their research from the perspective of the spread of literature and culture using the description in the target language rather than the analysis of the source language. They studied with the "real texts in the target culture that are called translations by

specific cultural groups and were interested in "the norms and constraints that govern the production and reception of translation" (Gentzler, 1993, p. 73; Hermans, 1985, p. 11). Because they did systematic investigation into the historical background of the translation activity, the manipulation of the original text, and the function of the translated text in the target culture, the paradigm of translation approaches changed in the field of translation studies. In the AVT area, since a certain number of movie products are rewritten from literary works and should be influenced by the idea of sponsor, ideology, and poetics, Lefevere's theory of rewriting is worth studying by the practitioners of this area.

The Introduction of Rewriting Theory

Lefevere, in his essay "Why Waste Our time on Rewriters," fully presented his theory of rewriting (Hermans 1999, p. 126). He not only set up the basis of the theory but also identified its essential components: the control elements that operate the literary system and the various forms of rewriting. On the one hand, the meaning of rewriting covers a large scope of literary forms, including "the various form of translation, the less obvious forms of criticism, commentary, historiography, teaching, the collection of the works in anthologies, the production of plays" (Lefevere 1982, p. 235). On the other hand, rewriting, which is regarded as a reinterpretation of a literary work in the target language and culture, is subject to certain constraints like the control factors, which manipulate the process and product of rewriting.

The Cultural Turn in Translation Studies

The first one who pointed out "cultural turn" was Snell-hornby (1990, pp. 79-80), but in the work of Lefevere and Bassnett, *Translation, History and Culture*, they mention that the cultural turn of translation studies is the foundation of the construction of theories. In the preface of this book, they say translation is certainly rewriting. This can be regarded as Lefevere's thoughts having been accepted widely. What is more, they briefly conclude the functions of translation as a literary rewriting form: rewriting is the power of control, and it may positively develop the evolution of literature and society by introducing new literary ideas, styles, and ways of expression, but, it may negatively limit, twist, or eliminate new factors (Lefevere & Bassnett, 1990, p. i). Based on their work, Bassnett finally makes a systematic conclusion in their approach and study. She proved that translation studies and culture studies influence each other and offer evidence to each other. With this point, we can say the theory of rewriting is the most direct theoretical foundation of the translation studies tending to culture consideration.

The Analysis on the Subtitling of *Despicable Me*

The Linguistic Peculiarities in Film Translation

Successful movie caption translation should make the audience comprehend the movie both in language and culture. The linguistic peculiarities, both in the original language and the target language, should be studied as the first task. The main features of movie language are colloquial, simple and characterized, cultural, and partial and limited in time and space (Zheng, 2011).

Colloquially. Most films focus on telling a story through a series of main characters' interactions. The interactions are always accompanied by dialogue. Therefore, the language in dialogue is commonly recognized as colloquial in its expression.

Simply. Because most communication is by colloquial language, the language in common narrative films should be simple and easy to comprehend.

Being Characterized. With different roles and characters in a film, the manner of their language and speaking and other non-verbal communication, like body language, may differ. Therefore, performances may vary by different characters, including language.

Culturally. Cultural elements may appear anywhere in a film, and since "language use is a cultural act" (Clair 1998, p. 35), it is definitely cultural.

Partially. Film translation normally displays itself in practical products, such as subtitles or dubbing. In both of its forms, language transfer is part of the completion, but it has to be combined with the movie's pictures, voicing, and other elements for the fully translated product to be presented to the audience.

Limited in time and space. Because subtitles cannot be isolated by other components of a film product, it is limited by its duration and space on the screen. On one hand, it cannot be still, as in a fixed place like words in the books or other hard-copy literature. When a picture or a scene is changed in a movie, the subtitles will unavoidably be changed due to its temporal nature Consequently, the nature of its spatial needs must be considered when the translator designs the length and space required for each translated subtitle.

The Cultural Awareness in Film Translation

Through the social organization of talk, culture is constructed through day-to-day dialogue; therefore, the term "cultural awareness" has been defined as sensitivity to the impact of culturally-induced behavior on language use and communication (Claire 1998, p. 51; Tomalin & Stempleski, 1993, p. 5). When translating foreign films, we need the awareness of cultural information in order to make the audience comprehend the movie in a proper way. Therefore, the input of the key analyzed memes may help the film translators improve the quality of practical works.

Two Ways of Rewriting in Despicable Me

The using of internet or popular language. In order to make more humorous points in a film, using internet or popular language is a frequent strategy in film translation. In *Despicable Me*, this technique is used in many places. For example:

> *"and replaced by a giant inflatable replica": "replica" is translated as "山寨版" (shang zai ban) (an informal glossary used online or in spoken language phrase used online) instead of "盗版" (a more formal phrase).*
>
> *"FYI, your dog has been leaving little bombs all over my yard": 扔地雷 (拉便便)*
>
> *"That's how I roll." ：这是我的范儿.*
>
> *"And once the moon is mine, Something that will blow this pyramid thing out of the water!" ......神马都是浮云了.*
>
> *"Good luck with that. Okay, I'm out of here."......我挂了。 Translating the subtitles into informal or spoken languages or slang, as mentioned above, is to attract more young people to watch the film. Thus, the film producers and sponsors may be happy because of increased movie ticket sales.*

The using of Chinese archaism and idioms. Because of the long history of language development, China's peculiar cultural elements can be reflected in Chinese archaism and idioms; therefore, the using them in a translating strategy can better reflect the special charm of the Chinese language. For instances:

"and replaced by a giant inflatable replica": 取而代之

"is responsible for this *heinous* crime?": 十恶不赦

"They're saying he *makes all other villains look*": 相形见绌

"but we *have had a pretty good year* ourselves,": 收获颇丰

"And thanks to *the efforts of* my good friend Dr Nefario...": 不懈努力

Chinese archaism and idioms are not only suitable to the requirements of making subtitles in a technical consideration, for example its time limits, etc. but they, also, can offer chance for Chinese language learners to learn in an authentic way. Therefore, rewriting through use of Chinese archaism and idioms in subtitling accomplishes two objectives.

Conclusion

In current globalization, film translation is regarded as a novel way of creating intercultural communication among people around the world. In order to better use films as a communication tool, subtitle translators, especially in Chinese and English, should consider using the two ways in the above paper. Besides using the internet, popular language, Chinese archaism, and idioms, translators can not only create high tickets sales but help language learners in Chinese and English language studies. Successful intercultural communication may promote the speed of globalization and facilitate world harmony and peace. However, the ecological environment of the communication system loses its balance because of the big gap between the stronger cultures, like American and other Western ones, and the weaker ones, like Eastern cultures. The study of Chinese/English AVT, on subtitling in particular, may help promote intercultural communication between China and other countries.

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Eugene O'Neill's Cultural Translation on Taoism

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[Abstract] Eugene O'Neill, the founding father of American national drama, has earned a world-wide reputation for American drama. The artistic tension and philosophical power of his drama, shaped by the Oriental thought, are recognized as the most important and obvious characteristics that canonize his works. This paper begins with the disclosure of the sources of the influences of Taoism on O'Neill, followed by cleaning up the intertwining between Taoism and O'Neill's Dramaturgic Poetics. The paper attempts to prove that the changes of O'Neill's cultural translation of Taoism in his drama at various periods indicate O'Neill's endeavour to integrate Taoism into his own narrative poetics; his real purpose of manipulating cultural translation of Taoism flexibly is to seek a remedy to cure America's social maladies.

[Keywords] Taoism; Eugene O'Neill; cultural translation

Introduction

Leading American drama into a mature age, Eugene O'Neill fully deserves the title of "the father of American drama." He received the Pulitzer Prize four times, and he is also the only Noble Prize winner in the history of American drama. His Orientalism, "the most important and distinctive aspect of his art, and yet the most difficult to define" (Simon & Parsons, 1966, p. 208), lays a solid foundation for the great appeal of his works. In his letter to Carpenter in 1932, he claimed: "The mysticism of Lao-tse and Chuang-Tzu probably interested me more than any other Oriental writing" (Simon & Parsons, 1966, p. 211). Many scholars have tried to dig out the echoes of Taoism in O'Neill's drama, yet the intertwining between O'Neill's dramatic poetics and Taoism is far from being so simply paralleled and superficial. The social ideological circulation of his works with their unique touches of Taoism is so influential that further research on his original sources of Taoism is needed. Also, his flexible strategies of manipulating Taoism in his works and the real purpose of his cultural translation of Taoism are, absolutely, of great significance.

The Sources of O'Neill's Taoism

Starting in childhood, O'Neill yearned to see India and the Far East; it was "the dream of my life to live there for a while and absorb" some of the atmosphere because he felt that such experience would be "infinitely valuable to my future work" (Sheaffer, 1973, pp. 310-311). When he finally went to Shanghai in 1928, even his disillusion with the real Orient could not destroy his lifelong faith in Oriental mysticism. Carpenter regards O'Neill's later plays as "detached drama," while detachment is part of the core ideology of Taoism. But for this very reason, O'Neill's Orientalism seems more genuinely "Oriental" than Emerson's for being "more concerned with internal feelings and attitudes" and "less concerned with facts and actions" (Simon & Parsons, 1966, p. 211). His personal library bears witness to this claim. Among the fifty-three volumes dealing with religion are numerous books on Christianity, Frazer's *The Golden Bough*, Albert Churchward's *The Origin and Evolution of Religion,* and eight books on Oriental religion and philosophy. Inevitably, his recognition of Taoism is the strongest among various schools of thoughts. O'Neill refers to Legge's translated version of Taoist classics and formed a deep and lasting interest in Chinese philosophy.

From the early sea plays through the final tragedies, Robinson contends, O'Neill's affinity to Eastern mysticism informs his dynamic vision of reality, influences the values and attitudes of his protagonists, and shapes the symbolism and structure of entire plays (Robinson, 1982). In addition to his own Oriental research, numerous concepts of the Western thinkers he most admired, such as Emerson, Shopenhauer, Nietzsche, and Jung, are all influenced by Oriental mystical theories to different degrees. When the great terror caused by highly advanced science and greatly developed civilization, it was natural for the West to shift its focus to the East for a remedy. The early twentieth century saw a multitude of books on Eastern religion and philosophy, which aroused the keen interest of a large group of Western scholars. Since the first fully translated version of Tao Te Ching emerged in 1842, the Western world has never ceased to witness new versions coming out one after another every year. This ancient Chinese classic has been interpreted in numerous ways to satisfy the wishful fantasy of the West towards the East as "the other." Taoism, along with other great intellectual and religious traditions of Asia, "in all sorts of ways has entered into Western thought and imagination" (Clarke, 2000, p. ix). The East is labeled as irrational culture and forms a perfect match with the rationality of Western culture. Taoism, to O'Neill, is the power full of imagination, furnishing him with courage and wisdom to survive the despair of social life. O'Neill, together with the Western masters he most admired, resorts to the East for cures.

O'Neill's third wife, Carlotta, who loved Oriental things, told her general contractor for the Tao House what she wanted was something primitive on the outside but with a Chinese interior in observance of Chinese Fengshui (Sheaffer, 1973). She perused the books on Taoism presented to her as gifts by their friends and left marks on sentences, such as "Tranquility bordering on oblivion is the ideal" and "Inaction is itself an art" (Robinson, 1982, p. 170). Carlotta cut O'Neill off almost from any outside connection to help him concentrate on creation during the last phase of his writing career. In addition, the couple used to read to each other, so it is natural for O'Neill to sympathize with his wife's appreciation of Taoism. Tao House, a villa with typical Chinese style, bought by O'Neill's Nobel Prize money, is the house he lived in for the longest time in his drifting life. It is in this house and during this period he achieved the culmination of his dramatic creation. Naming the house "Tao" is O'Neill's special way of confirming his life style and attitude.

O'Neill is obsessed with the concept that man has lost his belief in God, yet does not have a set of new values to build up the meaning of life. Thus, he holds that human beings are creatures lost in their despair and seek a way out from materialism. He stresses that what concerns him is only the relationship between man and God rather than that between human beings, which is the focus of most modern tragedies. The strong zeal for religion and the lack of his inborn Catholic belief paved the way for Taoism in O'Neill's belief.

Taoism and O'Neill's Dramaturgic Poetics

As a Catholic apostate, a man who abandoned his inborn religious belief from an early age, O'Neill attempted to transform theatre into a church. O'Neill was convinced that the theatre should not be a refugee but should be an inspiration that lifts people to go beyond to a transcending plane. According to him, the theatre should "reveal to us what we are" and "give us what the church no longer gives us – meaning" (O'Neill & Floyd, 1981, p. 52). Even if *Dynamo* received adverse criticism, O'Neill was always satisfied with it for its digging at the roots of the sickness of today – the death of the old God and the failure of science and materialism to give any satisfying new One in place of the primitive religious instinct to find a meaning for life and to comfort fears of death. He firmly holds that any author of a big

work cannot avoid focusing on this topic, "or he is simply scribbling around the surface of things and has no more real status than a parlor entertainer" (Bogard & Bryer, 1988, p. 311). O'Neill enshrines the theatre and feverishly explores the deep meaning of the existence of human beings. The theatre is the place where he invites the audience to seriously think instead of just be frivolously entertained. O'Neill explores and develops the dimensions of drama seriously. He worries about humans losing harmony with nature and society because of their eagerness for quick success through material prosperity, which poses great challenges to traditional values. Confronted with disillusion of ideals, the crisis of belief and the distortion of spirit among modern people, O'Neill resorts to Taoist wisdom to represent his profound philosophical thinking and inquires about human nature and the meaning of existence.

In his writing career, he tried various styles by employing different dramaturgic techniques: naturalism, expressionism, symbolism, modernism, realism, etc. What remains unchanged under all the attempts are his efforts to transform the theater into a place of "belonging." He used the drama as a confessional; his chief objective was certainly not popular success, not even critical acclaim or literary immortality, but his own salvation. He sought through his writings to alleviate the pressures and storms within him and to justify himself to himself, if not to the world (Sheaffer, 1973). The whole life of Eugene O'Neill is a journey of seeking identity and belonging through diversified possibilities in his plays. In his early sea plays, the remote sea represents the happy, yet distant, belonging, which suggests identity is too far away to be gained; in his middle plays, Yank, in *The Hairy Ape,* embraces the ape for belonging at the cost of his life; while Jones, in *The Emperor Jones,* gets short recognition by deceiving, yet ends up fleeing into the forest. What is worth noting is that clues of Orientalism and Taoism cannot be identified in his last plays. The Chinese Taoist philosophy permeated his works and shaped the uniqueness of his narrative strategies. Seemingly opposite concepts formed a type of natural harmony in the deep structure of his narration; thus, O'Neill finally finds belonging in his play writing.

O'Neill's lifelong wish is the submission of sense to intuition, which is linked to "the creative impulse in life" (Bagchee, 1988, p. 93). The wisdom of intuition and insight from Taoism certainly enlightens his dramatic creation. His early plays of the sea, which view the ocean as a mystical, amoral presence that shapes human destiny, exhibit his Orientalism in its embryonic state (Robinson, 1982). While the direct quote of lines form Lao Tzu and Chuang Tzu in his middle plays powerfully attests that O'Neill not only read the translated versions of those Taoist classics but also put them into flexible use. The audience, critics, and other playwrights are exposed to unfamiliar contents and forms out of his efforts to integrate the East and the West, the ancient and the modern. He says he has no rule as for act or scene division because he usually feels instinctively a sort of rhythm of acts or scenes and obeys it hit or miss. He claims it is always the subject matter that should mold itself into its own particular form, and he doesn't need to waste his time thinking upon it (Bryer, 1982). His identification with Taoism gradually becomes rooted in his concept of dramaturgy and shapes his dramatic styles, free of any fixed pattern.

Taoism and O'Neill's Cultural Translation

Life accompanying death and death generating life is the transmigration cycle. The belief of transmigration in Taoism that things go back to their origin in cycles endows O'Neill with wisdom to face up to the past, the present, and the future and, also, life and death. The endless probing into the past is the recurrent theme of O'Neill's drama. The past, in his eyes, is a place one needs to escape from and a haven for one to shun reality, is both separated and mingled with the present. He reproduces the message that we are doomed to undergo and repeat the wrong process if we do not accept the mistakes of yesterday. The

house occupies a unique place in O'Neill's narrative space. He uses the house as the symbol of the past or hereditary influences, but, in a large way, the symbol of man's life is the home he tries to make his own out of a strange alien solitude of Time and Space and Nature – that becomes a symbol of his life and its intermingling with other lives – sprung up on its hill – to youth, manhood, decline, slow death, decay, and passing back into nature (O'Neill & Floyd, 1981).

Transmigration, suggesting a special dimension of the past, embodied in O'Neill's works either as the theme of the play in *Desire Under the Elms* or directly formed the plot in *Lazarus Laughed*. He once explains what was in his mind to conceive *Straw* was "to show the power of spiritual help, even when a case is hopeless. Human hope is the greatest power in life and the only thing that defeats death" (Estrin, 1990, p.3). Actually, *Fountain* is a metaphor of eternal life in cycling. There is no ending at all to *Anna Christie*, for death is not the end of life but the birth of another. The final curtain falls just as a new play is beginning (Estrin, 1990). The theory of being immortal by attaining Tao from Taoism gives O'Neill the power to confront the terror of death.

Taoist mystical approaches to nature influenced his vision deeply and subtly. The early 20th century witnessed the aggravated alienation of humanity with the decline of social value and belief with the flourishing of western industrial civilization and prevalence of materialism, which is absolutely a disaster to the harmonious relationship between human beings and nature. George Jean Nathan and Sean O'Casey once conspired to persuade O'Neill into giving up his "isolation" from the outside world to perceive the depth and change of social life. Unexpectedly, O'Neill flew into rage to defend for himself that mingling with people and life is far from giving anything to an artist – it simply takes things away from him, damned valuable things (Estrin, 1990). His deep-seated hatred towards the so-called modern civilization urged him to try every possible means to wake people up from too greedily destroying nature. He made obvious "attempts to view man and nature as one" (Robinson, 1982, p. 9) and to maintain humans' lives in *The Touch of a Poet*. O'Neill identified a fundamental struggle at the heart of American culture: the struggle between pragmatic, materialistic greed, made essential in the success myth, and the search for spiritual transcendence. He reveals similar fundamental conflicts within and among Americans in various ways and gives different emphases in his dramatic representations at various periods, "the sense of endlessly seeking a higher ground for human experience is never absent from them" (Manheim, 1998, p. 136). As pointed out in *More Stately Mansion*, the spiritual freedom and eternality lies only in the harmony between man and the nature. According to Taoism, Tao is the root that begets all the things in this earthly world, while the nature guides the way of Tao. Thus, only by resorting to the rules of the nature can human being resists various lures of the modern civilization to avoid losing his own nature.

In his struggle for a synthesis of Eastern and Western thought, O'Neill achieved a new dimension in his plays, that is, to balance good and evil, to endure the raging polarities of existence, to reconcile pipe dreams and reality. The clear, cutting pattern of binary concepts, "the beautiful" and "the ugly," "the good" and "the evil," "reality" and "dream," "truth" and "lies," and "comedy" and "tragedy" blurs, in terms of characterization, themes and styles in O'Neill's late plays. In *Long Days Journey into Night*, O'Neill finally gains the courage to face all his family members, and he adeptly depicts the truth and the lie without the help of the masks or other stage props. In *The Iceman Cometh*, the characters live in their daydreams. All the seemingly opposite items reconcile in the plays naturally. O'Neill's traveled a lot to Europe and the Orient during his life time; however, America is always the place he shows great concern for. He holds it is good to have occasional travel, yet an author is necessarily influenced by his

surroundings: "To write of Americans, one must live in America, breathe its atmosphere, experience its reactions, live its kind of life, and feel the pulse of the people" (Estrin, 1990, p. 116).

Far more than being really "detached," O'Neill often became immersed in the modernist movements of his time and applied them to his dramas, thereby ensuring his place as literary representative of modernism. O'Neill succeeded in transforming American drama into an internationally respected art, for "his plays were fashioned into the substance of an American idiom" (Krasner, 2005, p. 145). O'Neill is thought to be "the tipping point for American drama" even more than Shakespeare is for British drama, for "he frames the narrative of the history of American drama" (Connolly, 2010, pp. 19-21). He shows great concern for politics and criticizes American materialism, the so-called "American Dream." Although "the advent of World War II and his increasingly poor health shattered his struggle to unify his sympathy towards Taoism with the conflicts of American society" (Schevill, 1973, p. 192), O'Neill skillfully manipulated various dramatic techniques to echo the changes of American society. Taoism helped him go beyond the Western traditional binary concepts to achieve a new dimension of dramatic creation.

Conclusion

Being keen on the fate of the country and alert to social malady, O'Neill criticized pragmatism and materialism. However, like the sages and his peers who were interested in Eastern wisdom, he aimed at seeking the remedy to heal the Western world instead of negating the Western value. All through his writing career, through his dramatic creation, O'Neill managed to participate in the cultural circulation, to shape the social trend, guide the inquiry of ultimate being, and seek the meaning of existence by resorting to Chinese ancient Taoist wisdom and manipulating cultural narration on it. Returning to the primitive natural state and transcending the binary of simple good and evil, integrating the Eastern and Western culture into a magic organism, O'Neill successfully shed light on his late masterpieces. He manipulated cultural translation on Taoism flexibly to seek a remedy to cure America's social maladies. His understanding and reception did not necessarily match the original connotation of Taoism, but his flexible manipulation of Taoist wisdom, especially about the essential questions of life, death, and soul, successfully transformed into his unique narrative poetics and formed the spiritual haven for him and his peers.

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Shakespeare Plays' Translation and Adaptation in China

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[Abstract] Ever since the beginning of the twentieth century, Shakespeare's plays have been constantly translated and staged in China for over one hundred years. In a sense, this can be seen as a process of Shakespeare Sinicization. It has served the function of reforming the traditional Chinese theatre, enriching the content of Chinese drama, introducing the Chinese to the west world. Different translation methods and strategies were adopted in different periods. The different effects on the Chinese culture by Shakespeare plays in different periods of history are examined under the guidance of the polysystem theory.

[Keywords] Shakespeare plays; translation and adaptation; China

Introduction

Over a hundred years have passed since Shakespeare's plays were first translated into Chinese at the beginning of the 20th century. During this long period, the plays have been constantly translated and retranslated in China by more than 70 translators, as recorded by *Dictionary of Shakespeare* (Zhu & Zhang, 1992). According to the *Dictionary of Shakespeare* (1992), since the People's Republic of China was founded in 1949, more than 20 million copies of Shakespeare's translated plays have been published. This is a rare case in Chinese history of Western literature translation in which so many translators are involved and the activity has been going on for such a long time. As calculated by Li Ruru (2003, pp. 231-240), Shakespeare's plays had been staged 125 times in China since its first translation through 2001. In the year 2006, two Chinese films inspired by *Hamlet* were produced. The figures listed above and the rare facts indicate that Shakespeare's plays have been attractive to the Chinese people. This arouses our curiosity about why Shakespeare has been so popular in China.   What roles has Shakespeare played in Chinese culture, especially the literary system?

Shakespeare's Soul Invited to China in Translations

Shortly before and after the 1911 Revolution (Xinhai Revolution in 1911), reform began in both form and content of traditional Chinese theatre. The result was the appearance of Civilized Drama (*Wenming Xi*) for a short period of time, which turned out soon to be a failure. This made some scholars, such as Hu Shi, Fu Sinian, and Qian Xuantong, think of replacing the old Chinese theater with Westernized theatre. Because of the difficulty in writing their own, they chose to translate Western theatre. During the short period from 1917 to 1924, more than 170 works of theatre from about 20 countries were translated into Chinese (An, 2004, p. 2). In that context, Shakespeare's plays were translated into Chinese to help theater reform. From then on, the practice of Shakespeare translation has flourished.

Shakespeare's plays were first translated into Chinese in 1903 from *Tales from Shakespeare*, composed by Charles Lamb and Mary Lamb, published by Shanghai Dawen Publishing House anonymously in classical Chinese. In 1904, Lin Shu and Wei Yi retranslated the book, which turned out

to be a success and was a significant influence in Chinese literary circles. In 1916, five translated plays of Shakespeare were published: *Richard II, Henry IV, Henry VI, Julius Caesar,* and *Henry V*. These were actually adaptations of Shakespeare plays in classical Chinese with only the skeleton of the original being maintained. The co-translators were Lin Shu and Chen Jialin.

After the May 4th Movement in 1919, China underwent a period of literary reform. In order to enrich Chinese literary styles, scholars began to introduce Western literary works into China, among which Shakespeare's plays attracted much attention. From that time onward, Shakespeare was translated into modern Chinese because *Baihuawen* (modern Chinese in colloquial style in contrast to classical Chinese) was preferred by officials of the May 4th Movement. The first person to translate Shakespeare into modern Chinese was Tian Han, who was also a playwright. His translation of *Hamlet* was published in 1921. The translation of *Romeo and Juliet* was published in 1924.

Since then, Shakespeare's plays have been translated by many more Chinese translators. Famous translators include Zhu Weiji, Dai Wangshu, Xu Zhimo, Cao Yu, Liu Wuji, Cao Weifen, Sun Dayu, Fang Ping, Zhu Shenghao, Liang Shiqiu, and Bian Zhilin. Many of the translators are playwrights or poets famous in the literary history of China. Four different translated versions of *The Complete Works of William Shakespeare* have been produced in China. The first was translated by Cao Weifen and published in 1942. The second was translated by Zhu Shenghao from 1937 to 1944 and published in 1978, twenty-seven plays of which had been published in 1947. The third was translated by Liang Shiqiu and published in mainland China in 1995 for the first time, which had been published in Taiwan for about thirty years. The fourth was done by Fang Ping in the name of *Versified Translation of the Complete Works of William Shakespeare*, appearing in 2001.

The two most important Shakespeare translators in China are worth mentioning: Zhu Shenghao and Liang Shiqiu. Zhu Shenghao adopted the strategy of localized translation while Liang Shiqiu adopted the strategy of word-for-word translation. Ettinne Dolet (1509-1546) points out in his five principles for the translator to translate well from one language into another "one must not be servile to the point of rendering word for word. And if someone does that, he is proceeding from poverty and lack of wisdom" (Robinson, 2002, p. 96). The result is Zhu Shenghao's localized translation is much more popular and has been a greater influence among Chinese readers.

The history of Shakespeare translation in China has shown various features in different periods. The first feature can be noticed in terms of the variants of the target language used in translation. Before the May 4th Movement in 1919, translations were done in classical Chinese, such as Lin Shu and Chen Jialin's 1916 *Five Plays of Shakespeare*. Afterwards, all the translations were done in the vernacular. This, in turn, has helped to a very large extent to popularize Shakespeare's plays by enlarging the scope of the audience from the well-educated to the masses. Translators realized that it was appropriate to translate Shakespeare into the vernacular in order for the translations to be accepted by larger audience.   Actually, as early as about 1800 years ago in the Han Dynasty, Zhi Qian, in his preface to *Fajujing* (Chinese version of *Dharmapade*), said that to ensure a good translation of Buddhist scripture, the translator should guarantee the content of the original in a comprehensible language (Chen, 1992). An English poet and translator, John Deham (1615-1669), in his preface to the *Destruction of Troy* (1656), claimed that "If Virgil must need speak English, it were fit he should speak not only as a man of this nation, but as a man of this age" (Robinson, 2002, p. 156).

The second feature of the Chinese translation of Shakespeare is that, during the early times, the translations were, in a strict sense, rewritings. "By rewriting the text according to the prevailing styles of

the receiving culture, and by adapting images and metaphors of the foreign text to the target culture's preferred systems of beliefs, translators are not only severely constrained in terms of their options to carry out their task, but also forced to alter the foreign text to conform to the receiving culture's forms and ideas" (Gentzler, 2004, p. 37). However, it is just because of Lin Shu's fluent and transparent translation at that particular historical moment that Shakespeare was welcome among Chinese readers and quickly became popular. Shakespeare's plays, together with other Western literary works and social and political works, have played a very important role in ideological subversion in history by means of bringing in ideas of individualism, liberty, freedom in personality, humanity, and oppression to imperialist suppression.

Here, what we can see is the great power of translation exerted on the manipulation of the target-language literature and culture in terms of ideology. On the other hand, the translator's power in manipulating the source text is also illustrated by Lin's practice. Lin Kenan (2002) summarizes the great influences of Lin Shu's translation practice on Chinese literature in detail to show that Lin Shu's translation practice has not only influenced many famous Chinese writers, such as Mao Dun and Qian Zhongshu, by leading them to Western literature, but also "changed the patterns of narrative writing in Chinese … Lin Shu influenced the way that the titles of literary works were translated as well." (pp. 165-166).

The third characteristic of Shakespeare translation lies in the chosen style in the target text. Zhu Weiji (1929), Xu Zhimo (1932), Bian Zhilin (1956, 1988), Sun Dayu (1948, 1994), and Fang Ping (2001) produced verse translations, while others translated in prose   style. Statistically, the majority of translators of Shakespeare in China chose prose translation, and the fact shows that prose translations are more likely to be accepted by the target audience. Anne Le Fèvre Dacier (1647-1720) develops her conception of prose translation in her translation of Homer to show that it is impossible to succeed in a verse translation because verse cannot say it all, and poets translated in verse cease to be poets; however prose translation is "generous and noble," i.e. "generous in being open to a larger number of words across a wider semantic field, and noble in its independence and creativity and in its freedom to seek metaphors without counting the words – the petty task of the verse translation" (Moore, 2000, pp. 98-99). We cannot deny that while the prose translations of Shakespeare plays serve the function of popularizing Shakespeare among the Chinese readers, the verse translations serve the function of showing the readers Shakespeare in original form. Verse translations may be more attractive to well-educated readers, especially scholars specialized in Shakespeare studies and translation studies.

Shakespeare Reincarnated on Chinese Stages

Shakespeare's plays began to appear on the Chinese stage at the beginning of the twentieth century. In 1902, *The Merchant of Venice* was played in English by students of Saint John's College. Since the existence of translated versions of Shakespeare plays, the plays were mainly edited in accordance with Lin Shu and Wei Yi's translation of *Tales from Shakespeare*. Up to now, Shakespeare has been on China's stage for over 100 years. A book by Li Ru-ru entitled *SHASHIBIYA: Staging Shakespeare in China*, published in Hong Kong in 2003, recalls the history of staging Shakespeare in China.

The 1910s is the time *Huaju* (drama) was brought into being in China. It was the infancy of Chinese drama, which was named *Xinju* (New Drama) or *Wenmingxi* (Civilized Drama). Because of the lack of drama scripts, *Tales from Shakespeare,* translated by Lin Shu and Wei Yi, was constantly adapted and staged. The founding of six theatres in Shanghai in 1914, namely, the Xinmin Theatre, Minming Theatre,

Qinmin Theatre, Minxing Theatre, Kaiming Theatre, Qimin Theatre, and Chunliu Theatre facilitated the staging of Shakespeare in China at that time. The first adapted Shakespeare play staged in China was *The Merchant of Venice*, which was renamed *Flesh Contract*. About 20 Shakespeare plays were adapted and staged in the early days. A very special phenomenon is noteworthy.

The same play was often readapted under different titles to be staged as different dramas. For example, *Hamlet* was adapted as *Gui Zhao* (Ghost Decree) and *Qie Guo Zei* (Crown Thief) ; *The Merchant of Venice* was adapted as *Nü Lü Shi* (A Woman Lawyer) , *Rou Quan* (Flesh Contract) and *Yi Bang Rou* (A Pound of Flesh) ; *King Lear* was adapted as *Jie Mei Huang Di* (Sister Emperors), *San Qian Jin* (Three Dauthers), *Zhang Shang Zhu* (Pearls on the Palm) and *Kou Xiao Yu Xin Xiao* (Filial at Mouth and Filial at Heart); *Macbeth* was adapted as *Wu Huo* (Witch Disaster) and *Xin Nan Bei He* (New Reunion of the North and the South); *Measure for Measure* was adapted as *Jia Mian Ju* (Mask) and *Wei Ye Na Da Gong* (Duke of Vienna). Adapting was carried out in two ways: in loose adaptation, characters and places in the plays were given Chinese names and dressed up in Chinese costume, such as *Othello*; in close adaptation, names of characters and places and costumes were kept Western, such as in *Measure for Measure*.

The staging of these 20 or so plays "not only let the Chinese people gain a primary knowledge of Shakespeare plays from stage images, but also enriched the content of Chinese drama in its infancy, thus playing a very important role in the development of Chinese drama" (Zhu & Zhang, 1992, p.704).

From the beginning to the founding of the People's Republic of China, the staging of Shakespeare's plays exerted a powerful role in the Chinese struggle against feudalism and imperialism. *Hamlet* was adapted as *Qie Guo Zei* (Crown Thief) and *Cuan Wei Dao Sao* (Usurp the Crown and Steal the Elder Sister-in-law) in 1915 to fustigate Yuan Shikai's restoration of imperialism and betraying China by accepting the *Twenty-One Demands* imposed by the Japanese upon the Chinese people. A very famous actor, Gu Wu-wei, was arrested and sentenced to death for damning the emperor and lashing Yuan Shikai, not regaining his freedom until Yuan Shikai was driven out of power. Even during the Anti-Japanese War in 1930s and 1940s, Shakespeare's plays continued to be translated, adapted, and staged to arouse the Chinese people's patriotism to fight against Japanese invaders. For instance, in 1938 in Chong Qing, *Othello* was performed by the graduates of the National School of Theater to celebrate the Chinese victory over the Japanese invaders in Tai'er Zhuang. All the income from the performance was donated to the Chinese soldiers on the battlefront. Shakespeare's plays adapted and staged included *King Lear*, *Romeo and Juliet*, *Hamlet*, and *Othello,* demonstrating the subversive power of translation and adaptation. After the founding of the People's Republic of China until 1962, central government leaders, such as Chairman Mao Tsetung, Premier Zhou Enlai, and others showed great interest in staging shakespeare in China. Shakespeare translation and staging entered a new era. However, during the ten years of the Great Cultural Revolution, which was ended in 1976 because of the misguided cultural policy, translating, publishing, and staging of Western works were banned. A gap in Shakespeare publications appeared in China.

The 1980s found 16 Shakespeare plays staged in 16 provinces and cities via 12 different kinds of Chinese operas. The plays were either localized or kept close to the original while integrating the Western content with the Chinese opera form. *The Merchant of Venice* has been of the utmost popularity among Chinese audience. Not only was it the first Shakespeare play acted on the Chinese stage, it was also the first to be played again after the Great Cultural Revolution. Its 1980 show in Beijing was a great success. The Chinese version of this play was entitled *A Woman Lawyer and One Pound of Meat* in the past. From

the change of the play name, we can have some insight into the Chinese audience's interpretation of the play to some extent.

In recent years, three more plays have been adapted as experiments. One common point is that these plays all reflect the editors' opinions. For instance, the drama *Hamlet*, directed by Xiong Yuanwei, shown in Hong Kong, was adapted to happen in the modern times. Lin Zhaohua's dramatic adaptation of *Richard II,* shown in Beijing, shifted the focus on Richard II's ferocity to the assumption that if one is not alert against criminals, he might turn out to be an accessory. Wu Xingguo turned *King Lear* into a Peking opera monolog with himself playing the roles of ten characters.

In 2005, the Shanghai Peking Opera Theater was invited to perform its adapted version of *Hamlet* in Denmark. Parts of the monologue were changed to Peking opera songs. On November 7, 2006, in Chongqing, an adapted *King Lear* was put on bilingually, simultaneously performed by actors from Shanghai Drama Art Center and Yellow Earth Theatre of Britain.

Adaptation and staging of Shakespeare's plays developed further the translation of Shakespeare plays and delivered them directly to a much wider audience in China. It can be said that Shakespeare has been reincarnated in the Chinese drama. His soul is embodied in a Chinese body. The themes of Shakespeare's plays were kept while the forms were changed. As exemplified in the above, translators and adaptors took the Chinese theater form to convey Shakespeare's ideas expressed in his plays.

Shakespeare Transmigrating in Chinese Films

In 2006, a film entitled *The Banquet* was produced. The director, Feng Xiao-gang, claimed this film, a Chinese version of *Hamlet*, as a tragedy. However, it turned out to be covered with a bit of comedic color because of the film star's comedic identity and the funny lines. The event has been reported on line, which may help us gain a brief view.

> *A loose adaptation of Hamlet, "The Night Banquet" is set in an empire in chaos. The Emperor, the Empress, the Crown Prince, the Minister and the General all have their own enemies they would like to finish off at a night banquet. (Internet Movie Database website)*

Nearly all the main figures in *The Night Banquet* can find their counterpart in *Hamlet*: Emperor Li vs. Claudius; Empress Wan vs. Gertude; Crown Prince Wu Luan vs. Hamlet; Qing Nu (the daughter of a palace official) vs. Ophelia; the Grand Marshal vs. Polonius; the Grand Marshal's son – Laertes. Plots correspond to a large extent, if not totally similar:

> *Uncle usurping the crown and marrying the Mother, exile of the Prince; complicated love relations; murder by means of poisonous wine; death of the murdered and the murder. But the story is a complete different Chinese palace coup. What is conveyed is Chinese culture.*

In the same year, another Shakespeare-inspired film was produced, which is a Tibetan version of *Hamlet* in China. This is *Prince of the Himalayas*. **"**Set in the ancient Tibet, *Prince of the Himalayas* is actually closer to the original story than *The Banquet*. Co-written and directed by the US-based Chinese filmmaker Sherwood Hu (Lanling Wang), it is shot in Tibet with a full Tibetan cast, speaking Tibetan throughout the film (Lin, 2006).

This phenomenon that two films claim to be Chinese versions of *Hamlet* were produced in the same year cannot be simply explained by coincidence. On the one hand, we can see that the producers were using Shakespeare's reputation to attract audience, which is like some of the pseudo translations if a film

is seen as a kind of translation (intersemiotic translation, as classified by Roman Jacobson); on the other hand, the great influence of Shakespeare on the Chinese is obviously demonstrated. The fact that some Chinese films are inspired by Shakespeare shows that in the twenty-first century, Shakespeare's spirit has been absorbed by Chinese literature, and Shakespeare transmigrates in China.

Conclusion

"It is becoming increasingly important to explore the specific situation in which institutions of power have had an impact on translation activity and the resulting impact that translations have had on the development of culture" (Gentzler, 2002, p. 198). Shakespearean literature has played a significant part in the development of Chinese literature. The integration of Western literature with the Chinese literature facilitates the modernization of the Chinese literature, and its liberation with modernity in history (Xu, 2001). Without the translations of Shakespearean plays and other Western literary works, all these would not have been possible. Ever since Shakespeare was translated, he has gone off the bookshelves to the theater and in the twenty-first century to the cinema. It is not that "Shakespeare… is in a fitful slumber" (Li, 2003, p. 230), but, rather, that Shakespeare is reincarnated and has transmigrated in China.

Shakespeare has been embodied in many cultures, and his internationalization indeed shows that Shakespearean literature has been exerting a persistent, profound influence on human civilization ever since its existence. The actual value of Shakespearean literature has far exceeded the writer's expectation. Shakespeare not only belongs to his time and culture, but also to all cultures and the history of human civilization. Through his plays' translation and adaption, Shakespeare has been resuming life continuously.

Acknowledgement

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A Critical Analysis of the Chinese Complex in the Translation of Han Suyin's Autobiographical Fiction *A Many Splendoured Thing*

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[Abstract] The paper attempts to explore the framing of the "Chinese complex" embedded in the Chinese translation of Han Suyin's autobiographical fiction A Many Splendored Thing. The Chinese complex being framed in the translation can be classified into three types of representations: 1) Chinese nostalgia; 2) land defender; and 3) double visions. By adopting Maria Tymoczko's theoretical framework, the paper focuses on three modes of cultural interchange, namely translation as representation, transmission and transculturation. Representation offers a particular view that encompasses a certain ideology. The paper first discursively analyzes the selected target texts as forms of representation and then examines closely their transmission processes and transculturation effects. In the transmission process, the target text is reconstructed through the repositioning of narrative elements, such as places, characters, events, objects, images, and concepts within the storyworld. Such a repositioning gives rise to transculturation in the sense that it awakens and reshapes the social, cultural, political and moral thinking patterns of the target interpretive community.

[Keywords] translation, framing, Han Suyin, Chinese complex, autobiographical fiction

Introduction

A Many Splendored Thing (Chinese title: 瑰寶 Guì Bǎo, meaning "treasure" or "the precious thing"), composed by the Eurasian writer Han Suyin (韓素音 Hán Sùyīn) is an autobiographical work of fiction that portrays her real relationship with Ian Morrison, an Australian war correspondent based in Singapore, whom she met in Hong Kong.

The story was finished in Hong Kong in July 1951 and first published in the following year. In the novel, Han Suyin creates a fictional lover named Mark Elliott, who is an American war correspondent based in Hong Kong. Mark Elliot is based on the real person Ian Morrison, a married man who has been long separated from his wife. Towards the end of the Chinese Civil War, Mark falls in love with the beautiful but widowed doctor, Han Suyin. As their relationship becomes more intimate, Han Suyin receives pressure and bias from her friends in Hong Kong, as well as her Chinese family. As a Eurasian woman institutionalized in a traditional Chinese family and, especially, as a widow with an adopted child, she has to go through both social and cultural struggles to uphold this cross-cultural relationship, realizing her European nature and liberating herself from the conservative Chinese constraints.

The first Chinese translation of *A Many Splendored Thing* was not published until 2007 (translated by Meng Jun, published by Shanghai People's Publishing House), 52 years after the publication of the first English version. One of the main characteristics of Han's literary work is the framing of her "Chinese complex"; she invests a great deal of personal feelings and sentiments associated with the modernizing China, and such a psychological investment allows the source reader to achieve catharsis through an estranged empathic connection with Han's view of China. In terms of shifting readership from the source to the target, the estrangement of empathy somewhat becomes less estranged or familiar to the local Chinese readers, and the translation of such a Chinese complex is instrumental to the circulation of

fellow-feelings among the targeted, interpretive community. Thus, what interests the researcher of this paper is how Han's personal Chinese complex framed in the source text is reconstructed for communal discourse in the target language. The paper selects three types of representation of the Chinese complex framed in the translation: 1) Chinese nostalgia; 2) land defender; and 3) double visions, and then offers discussions for each of them with examples provided.

Although Han's novel is set in 1949, her associative feelings with the Chinese of the time even forecasted the situation of China today. Han's mixed blood and Eurasian physical appearance and the glorification of her patriotic Chinese heart epitomize the perplexed identity of the New China. In the course of more than half a century since the establishment of the New China, the patriotic feelings among the contemporary Chinese have been swayed by globalization, especially in the light of the country's economic explosion. The multiculturality that sprouted out of this socio-political dramatic change gives rise to a stratification of readers' responses.

This paper adopts Maria Tymoczko's (2007) theoretical framework, taking translation as a form of representation, transmission, and transculturation, which are the three modes of cultural interchange. 1) Translation as Representation. The target text is regarded as a form of representation, whose linguistic construction process is conditioned by different kinds of political, economic, and sociocultural forces. A piece of the representation is always manipulated, and it offers a particular view that encompasses a certain ideology. 2) Translation as Transmission. By comparing the representations of the source text and the target text, the researcher can infer and make judgements on the spatio-temporality of the transmission process. Transmitting across asymmetrical frameworks or paradigms may result in a distortion of the spatiotemporal positionality of the narrative elements. In other words, a target text is being reconstructed in which the narrative elements, such as places, characters, events, objects, images, and concepts within the story world are being repositioned. 3) Translation as Transculturation. The repositioning of the narrative elements creates the possibilities of generating a new discourse, and, this, in turn, has a transformational impact on the target audience. The target text serves as some form of impetus for the target interpretive community and to a greater or lesser extent has the power to reshape social, cultural, political and moral thinking patterns.

Chinese Nostalgia

In the novel, the protagonist Han Suyin is a Chinese doctor who works in Hong Kong during the Chinese Civil War. She compares her homesickness between Hong Kong and London because she had been a British Council scholarship student. Anne Richards is an American freelance writer, whom Han met in Chungking ten years earlier, met in London at a cocktail party five years later, and then met again in Hong Kong.

Representations

ST: *[1] Contiguity brings into sharper focus our essential separateness. [2]In Hongkong I was more homesick for China than I had been in London......[3]For Anne and for me, China was the centre of the world. [4]Scattered about Hongkong, I met a few men and women like Anne, Americans and English, bitten by the bug of China, cast under a spell by the country beyond the hills, whose talk invariably turned to the years they had spent inland.* (Part One, On Set; Chapter V The Mind's Conjunction; p. 42)

TT: *[1] 離鄉愈近，鄉愁愈濃。[2]我到了香港之後比倫敦更思念中國大陸。[3]對於安娜和我來說，中國就是世界的中心。[4]我在香港四處跑，也遇到過幾個像安娜這樣的人，男的、女的都有，有英*

國人，也有美國人，都被思念中國的心情咬著，都魂牽夢繫著山那面的土地，閒談的時候都會毫無例外地把話題轉到他們在內地經歷的日子。

(第一部 開端; 第 5 章節 心靈的交匯; 第 34 頁; 孟軍 譯)

Transmission & Transculturation Analysis

The self-referential function of the autobiographical narrative voice determines the spatiotemporal distance between the text and the reader. Han's Chinese complex in the TT arouses a sort of shared, collective, or fellow-feeling among the Chinese target audience, allowing the target reader to feel "closer" to her and, even, somatically conjures up an image of her speaking directly and domestically to the target reader. The cultural identity of the autobiographical protagonist and its relationship with the target audience cause a spatiotemporal shift and, in turn, create a new power relation for the transmission of meaning. As a result of this, there are several repositionings of the narrative elements in the TT. First, the Chinese character "鄉 (xiāng, meaning hometown or native land)" in the opening sentence is explicitly added for the sake of cultural familiarization. It is stylistically rendered into two sets of the Chinese four-character phrasal structures and twisted with a repetition in order to magnify the nostalgic effect, creating an enhanced poetic effect of a typical Chinese nostalgic sentiment. Second, "China" is translated as "中國大陸" (Zhōng Guó Dà Lù; Chinese Mainland) simply because it is repositioned in the light of the current political situation of the Chinese mainland and Hong Kong. According to the preliminary norm (Toury, 1995, p. 58), it enunciates the contemporary political status of Hong Kong as part of the PRC. Even though the story is set back in 1949 when Hong Kong was still under the British regime, the translation of "China" as "中國大陸" entails a sense of political correctness, reconsolidating Han Suyin's contemporary Chinese political stance. The reconstruction of the personal nostalgic memories is transculturated into a communal discourse. Moreover, Han's idiosyncratic and patriotic love towards China has been transculturally turned into a cosmopolitan collective consciousness. Contemporary Chinese readers who are seeking to pursue, transculturate and redefine their own Chinese identity need to understand such patriotic discourse in the light of cosmopolitanism.

Land Defender

Representations

ST: *[1] There would be a great change. [2] But The Family would not go away. [3] They were staying on. [4]No haven of refuge, no America for them. [5]Come what storm might, they would not go away. [6] Not for them the outer world, for China was their world. [7] Not for them the heroics of the fleeing, the gold of the West, the talk of personal freedom when here men died of hunger. [10]They were not leaves in the storm, blown hither and thither, intent on personal salvation. [11] They were the tree, deep-rooted, not to be torn away, heedless of failing twigs. [12] Riches and happiness were in the hands of fate, but man's destiny was to take what fate gave him, and not to run away* (Part Two Progress; Chapter V; Moment in Chungking, pp. 155-156).

TT: *[1] 翻天覆地的變化即將發生，但這個家庭不會離去。[2] 他們將留下來。[3] 避難所不是給他們預備的，美國不是給他們預備的。[4] 無論什麼樣的風暴來臨，他們都不會離去。[5] 他們不屬於外面的世界，他們屬於中國。[6] 當這裏還有人餓死的時候，他們怎麼能逃避？怎麼能去西方淘金？怎麼能空談個人的自由？ [9] 他們不是隨風飄蕩的落葉，只知道關心個人的解放；[10] 他們是根子深深紮進土地中的大樹，不怕撼動，也不再意枯枝敗葉的掉落。[11]財富的幸福都是由命運之神掌握的，凡人的使命就是承擔起命運之神給予他的一切，絕不逃避。(第二部 進程; 第 5 章節 重慶烟云; 第 163 頁; 孟軍 譯)*

Transmission & Transculturation Analysis

The above rendering is both linguistically and rhetorically equivalent to the source text. However, the main change that takes place is the shift of narrative's focalizing distance between the protagonist's voice and the source/target audience. The target Chinese readers are more empathetically attached to Han's voice because the passage informs and awakens the unconscious land-defending and land-rooted (守土, *shǒu tǔ*) nature of the Chinese people. Han's patriotic discourse will arouse echoes in the hearts of her fellow contemporary Chinese readers. The land-defending or land-rooted (守土, *shǒu tǔ*) nature of the Chinese people is a form of Chinese moral integrity (氣節, q*ì jié*). Moral integrity means one should be an unyielding or determined person who cherishes justice or is resolute in upholding righteousness by deeds. In a time of crisis, it is easy to examine whether a person has moral integrity or not. Moral integrity is closely associated with the Chinese complex. In war time, a person would rather choose to die than betray or leave his country. The heroic spirit of land-defending and sacrificing the self to save the country is regulated at the level of collective consciousness among the Chinese people. Leaving the Chinese people the means to uproot themselves from their country; "uprooting" means to end their lives. The only right thing is to stay in China, and this spirit of moral integrity is channelled through the target readers in terms of transmission and transculturation.

Double Visions

Representation

ST3: *[1] Certainly for the first time in five centuries we have a government that will care for its own people. [2]We shall have honesty, hard work, an able, uncorrupt administration. But we may overreach ourselves. [3]I am frightened of these emotions on the rampage. [4]Look at our people, standing up, men and women, in the affirmation of their dignity as human beings; new people, once the destitute, the submissive, the uncomplaining born to labour without lifting their faces; their faces once meaningless as stones and the wayside grass, and now made alive, not by a God, but by man himself. [5]Look at the work we have done already, abolishing graft, corruption, injustice, building new roads, sharing the land justly. [6]And though we are poor, it is because no longer do we depend on money from abroad; we have food enough to eat. [7]Food is cheap, and money is stable. New industries are springing up everywhere. [8]Just look at what we have achieved in a very short time. [9]"I don't know. When I am one of the many toiling in the upsurge of honesty, enthusiasm and faith, I am happy. [10]Each one of us consecrated to rebuilding China. But sometimes, I am afraid"* (Part 3 Crisis; Chapter 1 Let the Sea Roar; p. 280).

TT: [1]五百年以來，我們這是第一次有了一個真正代表人民利益的政府。[2]我們會建立起一個誠實、勤奮、高效、廉潔的管理系統，但我們也可能做得太過。[3]我害怕這些熱鬧場面中的狂熱。[4]看看我們的人民吧！ 無論男人還是女人，都挺直腰杆站了起來，真正體會到了做人的尊嚴。這些煥然一新的人民從前吃不飽、穿不暖，逆來順受，生下來就註定只能低著頭當牛做馬，連不滿都不敢表示。他們的臉以前毫無表情，如同石頭或路邊的雜草，現在多麼生動鮮明，這靠的不是上帝，而是他們自己。[5]看看我們取得的成就吧！我們已經消滅了貪污、腐敗、不公；我們修建了公路，搞了土改。[6]當然我們還很窮，這是因為我們不再依賴外國人的錢。[7] 我們的糧食夠吃的。[7]糧價便宜，貨幣穩定。新的工廠在各地拔地而起。[8]看看我們在如此短的時間裏取得的這些成就吧。[9]我們當中的許多人的確比原來的我們表現出更強的能力，因為我們有了生活的目標。[10]我們每個人都把自己奉獻給了中國的重建。可有的時候我還是有點迷茫。」（第三部 危機；第 1 章節 讓大海咆哮吧；第 308-309 頁；孟軍 譯）

Transmission & Transculturation Analysis

As a Eurasian, Han Suyin somehow benefits from her double vision of seeing things from different angles. From one angle, she is overwhelmed by the great celebration and victory of the New China and from the other angle, she is a rational patriot who thinks calmly and knows perfectly well about the real problems and difficulties China will be facing. This is manifested in her conversation, "[3] I am frightened of these emotions on the rampage./ 我害怕這些熱鬧場面中的狂熱" and [10] "Each one of us consecrated to rebuilding China. But sometimes, I am afraid.'/我們每個人都把自己奉獻給了中國的重建。可有的時候我還是有點迷茫。" When comparing the original with the translation in these two sentences, it is not hard to notice the act of modulation, i.e. some of the words have been rendered on different levels of register. For example, the word "rampage" carries a negative connotation, such as conveying a sense of chaos and destructive behaviour; however, the Chinese translation, "熱鬧場面 (*rè nào chăng miàn;, means,* literally, *in a lively and joyful state*)" and turns that negative connotation into a positive one. Another example of modulation is translating "consecrated" as "奉獻 (*fèng xiàn; devotion*). The verb "consecrate" suggests a religious discourse and is usually associated with the solemn dedication to a sacred purpose or service. The English word has a much higher and stronger register than the Chinese word "奉獻 (*fèng xiàn*)," which literally means "to dedicate or devote oneself into something." "Afraid" is translated as "迷茫" (*mí máng; mixed-up, to puzzle or confuse*), which moves the meaning of "afraid" to a lower register.

When reading the ST, it is through Han's double vision that the source reader can actually see and feel her anxiety and her true love towards China; however, the transmission of the Chinese text 'homogenizes' the paradoxical doubleness into just one vision, blocking the view of the target reader by means of modulation. Han's personal political stance and rational love for China becomes semi-opacified and repositioned in an oblique way in the TT. The transmission process can be regarded as inadequate because the homogenized text does not achieve its initial transcultural effect on the target reader; in other words, the target reader fails to see a more complete outsider's critical view of China's real situation. Indeed, accepting criticism and being more tolerant of other views are also instrumental for the development of China's tomorrow.

Conclusion

Framing translation as representation, transmission, and transculturation is a powerful way to descriptively study and interpret translation from multifaceted and multidimensional perspectives, allowing the researcher to make nexuses and logical interconnections between interdisciplinary theories and empirical data. As a Chinese-Belgian British writer, Han Suyin served as a cultural bridge connecting China and the West in the 20th century. Her insightful perspective and unique voice have opened a window for the West to see a different New China. She devoted most of her time writing about different aspects of the modernizing China, and it is through her Chinese complex embedded in her personal narratives that Western readers could connect and feel the vividness of the Oriental world. Her autobiographical writings shifted against the Western animus on China by revealing a true national anxiety among the general Chinese public in the early stage of transformation and, in turn, helping to foresee and build a better future nation. The Chinese government has long regarded Han Suyin as a friendly cultural ambassador of the country. Based on her cultural identity and political positioning, the Chinese translations of her works are conditioned to favor the mainstream political stance.

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Viewpoints on Translation of CAE Literature: Faults in the Translation of *The Joy Luck Club*

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[Abstract] *This thesis, by analyzing some of the faults and mistakes in the latest Chinese translation of The Joy Luck Club, aims to point out that however difficult it is to achieve maximal functional equivalence in back-translation of Chinese American literature while retaining good comprehension of the original text, translators need to be really familiar with Chinese culture so as to translate Chinese elements back into the Chinese language accurately. Only in this way will more Chinese readers possibly appreciate CAE literature.*

[Keywords] *CAE literature; cultural translation; linguistic translation; back-translation*

Introduction

As Chinese American literature becomes a very important literary phenomenon on both sides of the Pacific, more works by Chinese American writers have been translated into Chinese in recent years. One of the best and also the most popular has to be *The Joy Luck Club*, by Amy Tan, which already has three different versions of Chinese translation.

Despite the fact that Chinese American writings are generally considered an important form of cultural translation, translating these works into Chinese can be really tricky. Because Chinese American literature in itself involves different cultures and languages, an exchange between (Chinese) American culture and Chinese culture, as well as the English language and the Chinese language. It's not as simple and direct a translation as when translating other works of American writers, such as Hemingway or Fitzgerald. How to make target readers of the translation enjoy the original work as much as readers of the source language largely depends on the translator's understanding of the work as both a linguistic and cultural translation.

The responsibility of translation is all upon the translator, for the greatness of a work can be totally lost in a bad translation. In translating a literary work, the translators have to be faithful to the original work. So, during the process of translating, translators have to try to live and breathe the same as the authors. Translation is more than just finding words in your own language to fit the context. In the case of translation of Chinese American novels, translators have to be familiar with Chinese culture and also have a good knowledge of the history and real life situation of Chinese American people, as well as an excellent understanding of both Chinese and English languages.

Loss of Appeal

Since the emigration of Chinese people to North America in the early 19th century, they began to record their lives and feelings in this strange land. At first, it was because they were "highly sensitive to the general distortion of China by the mainstream American society"; they had written books "to redress that kind of wrong practice…" (Kim, 1982, p. 25). Later on, this kind of recording became more and more profound and extensive with the next generation born and brought up in the new land, speaking perfect American English and living an American life. It flourished in 20th century when Chinese Americans produced a large quantity of works of all literary genres, some of which were translated into other

languages and widely read and liked by people all over the world. Of course, they were translated into Chinese, the language which these writers' forefathers spoke so well, yet they themselves couldn't use it in their own writings because most of them could only speak or write fluently in English, since, really, they were Americans with Chinese blood or only a certain percentage of Chinese blood. They saw themselves as Americans and even tended to deny their Chinese decent.

These writers represent both American culture and Chinese culture. As their life is based on the margin of these two cultures coming together, they are considered to be such a group that they themselves were "translated" (Rushdie, 1992) because they had been born and brought up across the world, from East to West, the two most diverse cultures on our planet. Due to these writers' ethnic backgrounds, it's natural that the Chinese culture remains a major theme in their work. To write about China in another language – their native language – English, what they have to do is to have Chinese culture "carried over" into English, which is exactly the original meaning of the English word "translation" (Liu, 2005, p. 3). To introduce this kind of work to more Chinese readers, translators need to "carry over" the Chinese language in Pinyin and Chinese cultural elements from the original English text back into Chinese. This type of translation was defined as "back-translation." The transition of Chinese elements to Western culture is the main attraction of this type of work to American readers, but the question is how to attract Chinese readers with the same kind of charm when the Chinese elements are not the novelty for Chinese readers that they are for American readers. This all depends on the language and cultural knowledge of the translators.

In recent years, more and more Chinese American writings have been translated into Chinese, yet none of them have gained the same popularity as the original work enjoyed on the other side of the Pacific. In *Language and Culture: Contexts in Translating*, Eugene A. Nida explained minimal functional equivalence as "the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it"; Nida gave the definition of maximal functional equivalence as "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did" (Nida, 2001, p. 87). Achieving maximal functional equivalence can be seen as a primary goal of translation, especially of literature. But apparently, the writings of Chinese American writers always seem to lose part of their appeal when translated into Chinese, the language and culture on which those writings are based. The translation very rarely achieves any of the two levels of Nida's functional equivalence.

Chinese American writers are all keen on having Chinese characters literally or freely translated into English and then inserted into their works; these kinds of loan linguistic symbols even become a common feature of the new-generation Chinese American literature (Yong Hu, 2003, pp. 149-151). Because most American readers are not familiar with Chinese culture, those Chinese elements are accepted as something new and exotic, hence the popularity. The popular explanation is that while translating back into Chinese, naturally it would lose the novelty and alienness to the Chinese readers, as they are more than familiar with all those Chinese elements, hence the loss of appeal. But, still, as Chinese Americans have a lot in common with us, it's our duty to share their life experience. The easiest way is to spread the recordings of their life and history among more Chinese people. Translators have to make the target readers feel emotionally close to Chinese American people and their writings. The least and the best translators of this type of literary works can do is to stress the connection between Chinese people and Chinese American people so as to keep as much interest as possible for the target readers. The connection can only be Chinese culture.

Ivir claims that translation means translating cultures instead of languages (Bassnett & Trivedi, 1999. p. 21), yet we still have to emphasize the correct understanding and choice of words is the foundation of any good translation. But, at the same time, we need to point out that translation of CAE literature – literary works written in English by Chinese living in America (Wei, 2002, p. 142) – is cultural translation back and forth between Chinese culture and American culture, as well as a linguistic translation between Chinese and English. To keep the original good flavor of CAE literature, the translators have to be masters of both Chinese culture and Chinese and English languages. Although Amy Tan was claimed to be one of the "magicians of language" in her writing, to translate her work can be even more difficult.

Sad Phenomenon & Bad Translations

Amy Tan's masterpiece, *The Joy Luck Club*, claimed to be one of the best works among CAE literature, was translated into more than 20 different languages and into Chinese in three different versions. Both the novel and the movie adapted from the novel enjoyed a huge success in the States, especially the book, staying more than 40 weeks on the New York Times bestseller list. Years ago, a list of well-known American authors would have included none of the Asian-Americans. But *The Joy Luck Club* found its way into American textbooks from high schools to colleges. Amy Tan has since been considered one of the best modern American writers. But in China, if you ask around, 8 out of 10 have never heard of the novel or the writer. What a sad phenomenon, especially when you think that the book was written by an American-born Chinese and more than half of the book's content has something to do with China.

It's not because Chinese people have no interest in the life of Chinese emigrants and not because the book itself holds no appeal for Chinese people. I read it several times; every time, I was moved into tears and developed different feelings towards the book and the characters. It's like you do with any classic, but it is still different in the way you feel you are bonded with the characters in the novel because you share the word "Chinese" in blood and culture. The reason I enjoy Tan's book so much is because I read it in English. When I read the translated versions, I begin to understand why this book has never gained much popularity among Chinese readers. The last translation didn't do the book any justice. The earlier attempts can also be further improved. Granted, it is really difficult to translate Chinese elements from the original English text back into Chinese. Unsuccessful back-translation is one of the biggest problems facing scholars who devote themselves in translating CAE literature. It might be harmless for us to blame the difficulties in back-translation. But is the loss of appeal really all due to the problems in back-translation?

At least translators should be able to avoid simple mistakes concerning understanding the text and knowing Chinese culture. Here are some examples taken from *The Joy Luck Club* where the translations are either wrong or problematic:

> *"Monkey business? Ted? I wanted to laugh – her choice of words, but also the idea! Cool, silent, hairless Ted, whose breathing pattern didn't alter one bit in the height of passion? I could just see him, grunting "Ooh-ooh-ooh" while scratching his armpits, then bouncing and shrieking across the mattress trying to grab a breast" (Tan 1998, P 188).*

The mistakes here are too obvious to miss. Monkey business should not be translated into Chinese as "耍猴 (meaning play monkey trick, Chinese Pinyin: shuahou)" (Chen & He, 2010, p. 187), but "乱搞 (meaning mess around sexually, Chinese Pinyin: luangao)"; the translation even altered the sentence structure, mixed two sentences mistakenly together. The writer's purpose is to compare the real Ted in Rose's mind with the idea of the other Ted in the mind of Rose's mother. The translation completely

missed the point by mixing up those two different images of Ted. Here "a breast" is to echo the mother's idea of the son-in-law is having sex with another woman, not Rose herself. The translator mistook it as Rose's breast, misguided the readers to miss the funny comparison in the original text, hence the humor and fun in the lines were lost. Sadly, this version contains quite a few mistakes of the same nature, all concerning the comprehension of the original text.

Besides the obvious misunderstanding and language mistakes in the latest version of translation, we can also see there are some places that the translator missed the essence of Chinese culture. Here, the translation involves back-translation, which refers to the translation of language A into language B and later back to language A. In the case of translation of CAE literature, it means by writing in English, the ABC writers write about Chinese language and culture in English, while translators have to put them back into the Chinese language. More specifically, we mean Chinese cultural or language elements were translated into English by the writer, while in translating it to Chinese, the translator finishes the circle of back-translation by converting the original English text into Chinese. The writer, who was born and grew up in the America, might not be 100 percent correct in translating Chinese elements into English, but translators, in translating those Chinese elements into Chinese for Chinese readers, have to make sure Chinese elements are correctly translated. This requires a good knowledge of Chinese culture on the translator's part.

> "'...Autumn moon warms. O! Geese shadows return.' Baba was reciting a long poem he had deciphered from ancient stone inscriptions" (Tan, 1998, p. 70).

If the translators are familiar with the Chinese traditional literary symbols, they should know that wild goose or geese appear very often in ancient Chinese poems as "雁 (meaning wild goose, Pinyin: yan)" instead of "鹤 (meaning crane, Pinyin: he)." Both as Chinese literary symbols used a great deal in ancient poems, the former stands for the change of seasonal atmosphere while the latter represents longevity. Here because "autumn" is mentioned, obviously "geese" should be translated into "雁" instead of "鹤." It's even more disappointing to read the translation of this word in the other two versions, where "goose" was translated into "鹅 (pinyin: e)" which is the literal meaning of "goose" in Chinese. In the Chinese language, this character only refers to a normal type of domestic bird, which is seldom used in poems. A careful and well-educated Chinese reader would spot this mistake and feel frustrated by the translation. The sad phenomenon is that such mistakes in back-translation exist in all three versions of translation. All three versions missed restoring certain Chinese cultural images correctly in back-translation.

Also in the story *Moon Lady,* told by one of the mothers, Amy Tan particularly illustrated the legend of the Mid-Autumn Festival, about the couple in the legend – Change and Houyi (Tan, 1998, pp. 80-81). It was a beautiful but sad story to which the author devoted almost one full page; in translating this typical Chinese element back into Chinese, the story was diminished into a few lines. The latest translation would make it difficult for Chinese readers to realize it was actually about the famous Chinese legend. Reading the translation, Chinese readers won't even know Amy Tan was using Chinese elements with which they are all very familiar. Missing correctly restoring this type of Chinese element back into Chinese language is a big mistake in CAE literature translation because the translated version would fail to make Chinese readers feel emotionally attached to Chinese American writers and their work, so, in the end, they would lose interest. If American readers can't miss Chinese culture described in the original text, translators should present Chinese culture to Chinese readers at least in the same light or even more accurately in Chinese so as to achieve a certain level of maximal functional equivalence.

Conclusion

As a very special group of people, Chinese Americans don't belong to either the Chinese or the Americans 100 per cent. In translating their work, we can't force our own ideas on them to make them sound or behave like Chinese, but it would be even worse if we alienate them completely. We should understand that we share some cultural elements, but we are not the same. In translation of CAE literature, we should try to reflect their ideas in clear and correct Chinese.

To make Chinese readers more interested in this group of people and their writings, we have to do a good job in, first and foremost, linguistic translation, making sure we achieve good comprehension of the original English text and use correct Chinese; second, in cultural back-translation, we must make sure we know and restore Chinese elements accurately. Based on good comprehension of the English text and good knowledge of Chinese culture, translators should balance the accuracy of language and the content of Chinese culture to a subtle degree so as to achieve a higher level of functional equivalence.

We have to agree that it is difficult to achieve maximal functional equivalence in translation of CAE literature because of the difficulties abundant in back-translation. But it is the translators' responsibility to find the best way to achieve the ideal balance by understanding and interpreting both English language and Chinese culture to the best, in order to avoid simple mistakes in translation, which would disappoint the target readers and hence lose the appeal of the original work. This inquires translators to improve ourselves both in English and Chinese, both in language and culture. Only by further studying and exploring, can we possibly become good and responsible translators. Then, CAE literature be well understood and accepted by more Chinese readers.

For translators to successfully translate a piece of literary work, they have to have a cultural understanding and a feeling for the book; otherwise, it's easy to lose the emotion and essence of the work. So, it is crucial for the translator of CAE literature to bear in mind, whatever techniques are involved in the translation process, that they are translating a type of work that is mainly served as a cultural translation itself. Emphasizing Chinese culture correctly in translation of CAE literature can help the target readers feel emotionally connected to Chinese American people and their writings. This is a key factor in the translation of CAE literature, as well as the general requirements of language accuracy.

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Annotating Translations – A Case Study on the Footnotes in the Translation of *J. M. Coetzee's Disgrace*

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[Abstract] *Footnotes in translated texts can serve as compensating tools for cultural default and facilitate a better understanding. This paper selects the text of Disgrace, which has abundant hybrid language expressions and cultural characteristics. Footnotes, which appeared frequent in the TT, have aided in the reflection of the historical background of South African immigrants, as well as the allusion of the hegemony of knowledge of the European colonies. After a case study of how adding footnotes in translation can assist in cultural compensation, this paper proposes several footnoting principles in general.*

[Keywords] *disgrace; footnotes; translation compensation; cultural default; Nida's theory of functional equivalence*

Introduction

The broad definition of annotation can include content that provides supplementary information for the text, not only the notes, but also the foreword, preface, postscript, even appendix, etc. Such information can take the form of brackets, asterisks, numbers, or, simply, an explanation that separates the additional information from the main text. The annotations in the TT of *Disgrace* take the form of footnotes, and they play a key role in facilitating the readers' comprehension by helping clarify the author's intentions, make up for linguistic discrepancies, as well as fill up cultural default. *Disgrace* is one of those many novels grounded in the post-colonial life and conflicts on the land of South Africa. Because of the Nobel Prize that it won, it is gaining more public attention and arousing more research interest. This paper explores the issues of cultural default in the TT of *Disgrace* and analyzes the role of annotations in compensating for hybrid language and cultural characteristics. By comparing the effects of the ST and the effect produced with footnotes in the TT, it offers an assessment of the translation and offers several principles for adding footnotes as compensation. Nida's theory of functional equivalence is re-examined and applied in the analysis.

Nida's Functional Equivalence Reexamined

Nida's theory of functional equivalence can be traced from his representative works, such as *Toward a Science of Translating* (1964), and the *Theory and Practice of Translation* (1969). His functional equivalence theory can be simplified as "the closest natural equivalence," which demands that the elements that compensate the translation should be "functionally" equal to those that make up the original, in which sense the reader's response and perception is highlighted.

Shanghai Foreign Language Education Press has published other editions of his works in 2001 and 2004, and they will become the sources of theoretical citation of this paper. In *Towards a Science in Translating* (2004), Nida claims that "A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language context in order to comprehend the message" (Nida, 2004, p. 159).

In the *Theory and Practice of Translation* (2004), written by Nida and Taber, Nida gave the definition to dynamic equivalence: "Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language" (Nida, 2004, p. 24). What's more, in *Towards a Science of Translating*, dynamic equivalence is described as "the closest natural equivalence to the source-language message, which contains three types of essential terms, first, equivalent, which points towards source language message; secondly, natural, which points towards the receptor language, and last, closest, which binds the two orientations together on the basis of the highest degree of approximation" (Nida, 2004, p. 166).

However, this expression of "dynamic equivalence" may be misunderstood, and to eliminate the confusion and emphasize the concept of "function," Nida substituted the concept of "dynamic equivalence" with "functional equivalence," the core concept being "the translation should be smooth and natural, with the content appropriate and similar reader response" (Tan, 1989, p. 28).

In order to achieve functional equivalence, Nida also proposed a series of adjusting measures, among which annotation is an important one. On the one hand, the translators can make proper footnotes on certain items that contain some linguistic peculiarities and some cultural otherness to display in translated work. On the other hand, the literary translators can add footnotes to inform the target readers of necessary historical and cultural information that may be generally useful to comprehend items in question and the literary work itself. With the help of footnotes, the target readers are able to comprehend the message, to appreciate the peculiar features of langue and culture inherent in the original work, and to obtain the information of the contextual assumptions and the contextual implications that are essential to understanding.

Analysis of the Footnotes in the TT of *Disgrace*

The cultural elements that are taken for granted or are self-evident in the source text can easily produce difficulties for the TL readers in their understanding. As a result, the translator must, in the course of translation, make explicit what is structurally implicit for the TL reader, and this is the very process of compensation. Below is the analysis of the translated version of *Disgrace* by Zhang Chong and Guo Zhengfeng; it will show how the footnotes in the TT have aided in the compensating for cultural defaults, linguistic discrepancies, and other issues.

Classification of Footnotes in the TT of Disgrace

I have classified the footnotes in the TT of *Disgrace* into the following categories. There are altogether around 33 cases of footnotes in the TT of *Disgrace* as demonstrated in the table below. There will be several examples selected from each category for analysis.

Category of footnotes	Hybrid language	Metaphor	Religious Terms	Geographical Terms	Literature	Other cultural terms
Number appeared in TT	14	2	2	3	10	2

Footnotes for hybrid language.

> **Example 1**: *Soraya is tall and slim, with long black hair and dark, liquid eyes. Technically he is old enough to be her father; but then, technically, one can be a. father at twelve He has been on her books for over a year; he finds her entirely satisfactory. In the desert of the week, Thursday has become an oasis of luxe et volupte. (Coetzee, 2000, p. 1)*

In the translation, the translator rendered all the rest into Chinese, except for reserving "Luxe et volupte" as it is, and added footnotes that this is a French expression that can be literally found in   "rich and voluptuous."

> **Example 2:** *Ample is a kind word for Lucy. Soon she will be positively heavy. Letting herself go, as happens when one withdraws from the field of love. Qu'est devenu ce front poli, ces cheveux blonds, sourcils voûtés? (Coetzee, 2000, p. 65)*

The translator left out the French in the TT and added footnotes explaining it as "what has become of her smooth forehead, blond hair and curved eyebrow?"

> **Example 3:** *Melanie, the firstborn, the dark one, then Desiree, the desired one. Surely they tempted the gods by giving her a name like that! (Coetzee, 2000, p. 164)*

The translator kept the girl's name as "Desiree" rather than applying transliteration and using several Chinese characters to replace it. In the footnotes, the translator compensated it as "the one desired, the one loved." The above three examples are descriptions of the women that Lurie got involved with, which are the prostitute that the protagonist Lurie is involved with, the sister of the girl student whom Lurie raped, and Lurie's daughter. These are all important women in Lurie's life: "Lurie said he had found his experiences with women students 'enriching' " (Coetzee, 2000, p. 57).

When describing cases with elegance and romance with female delicacy involved, Lurie would apply the French language. This is because French is featured by beauty, elegance, and exactness. Several words of fluent French could demonstrate the high social class and unusual charm.

In the first example, Lurie, a professor who has divorced twice, mixes with women for sensual pleasure. The sexual involvement that he has with Soraya is for mere physical pleasure: "No emotion, or none but the deepest, the most unguessed-at: a ground bass of contentedness, like the hum of traffic that lulls the city-dweller to sleep, or like the silence of the night to countryfolk" (Coetzee, 2000, p. 5). In the novel, Lurie's sexual entanglement with different women, which are generally considered filthy and immoral, is beautified through the author's application of the French language. The application of French is Lurie's own glorification of his deeds with which he intends to cover his emptiness and middle-age despair, and the guilt and uneasiness that he bears for his conduct.

In the second example, the French phrase can be literally translated into "What has become of the smooth forehead, the blond hair and curly eyebrows?" indicating that Lucy, Lurie's daughter, is no longer beautiful and charming. Lurie applied French to describe the by-gone beauty of his daughter. The use of French shows his sadness over the loss of beauty and his hesitation as to how he could best deliver the vaguely sentimental feelings towards the change in the contour of his daughter.

In the third example, the name *Desiree*, meaning "desired one," actually carries with it not only the beauty of the girl, but also the good will and best wishes of the parents. This beautiful name worsens the intention of Lurie's conduct: he approaches the young and beautiful girl for mere sexual pleasure. This has intensified the image of Lurie as a failure in his personal life. "Melanie" means "the dark one"; the rape of a black girl moves the very topic of rape to that of the races; Lurie is not simply raping a girl student, but, rather, he is raping the dark colored people. In the patriarchal society where men take the right of speech and determine the value of women, women are no more than a beautiful creature to please men. Lurie coerced Melanie, as one weak African girl, to be obedient to him, and this represents the very dominance of the West over South Africa. Contrastingly, Lurie ended tragically by being ostracized from the university and sent to the farm of South Africa. In the TT, the translator adopted the strategy of transliteration when translating this name and added a footnote to explain the underlying cultural

connotations of the name, which helped to compensate for the cultural default, contributing to the reflection of the theme of the novel.

From the above three examples, we observe the cases in which the French language is applied, that is, in places where female beauty and a sense of romance are involved. By preserving the original French language in the translation and adding footnotes, the translator has compensated for the cultural default and preserved the social context.

Footnotes for other cultural terms.

> ***Example 4:*** *In the kitchen he opens a bottle of Meerlust and sets out biscuits and cheese (Coetzee, 2000, p. 12).*

In the TT, the translator applied the strategy of transliteration and employed several Chinese characters of similar sound as "Meerlust" and gave this wine a name in Chinese. Meanwhile, he added a footnote that the name of the wine "meerlust" means full of lust (sexual desire).

In the context of the source text, Lurie bears the intention of seducing Melanie with wine and sweet words. These are his usual practices of seducing women, which always worked. This has something to do with his family background and practices since his youth: "His childhood was spent in a family of women. As mother, aunts, sisters fell away, they were replaced in due course by mistresses, wives, a daughter. The company of women made him a lover of women and, to an extent, a womanizer..." (Coetzee, 2000, p. 7).

The name of wine has special connotation: "Meerlust" is, in fact, a combination of "mere" and "lust"; the former word means "sheer" and "only," which suggests that Lurie approached Melanie for mere physical pleasure. In the translation, the translator adopted transliteration，rendering "meerlust" into 米尔拉斯特(Mi, Er, La, Si, Te) and added footnotes to compensate. In so doing, he managed to maintain the context of the ST, and carried out the author's intentions.

> ***Example 5:*** *Follow your temperament. It is not a philosophy; he would not dignify it with that name. It is a rule, like the Rule of St Benedict. He is in good health, his mind is clear. By profession he is, or has been, a scholar, and scholarship still engages, intermittently, the core of him. He lives within his income, within his temperament, within his emotional means. (Coetzee, 2000, p. 2)*

The translator still applied the strategy of transliteration and found Chinese characters to replace "St. Benedict"; he further added a footnote: St. Benedict (480?—570?) is the initiator of monasticism and started the Monastery Christian abbey, Monte Cassino, Italy. Considering Lurie's background as a European white and his professorship as a romantic poetry professor, we could reason that religion plays an important role in his life and his teaching, and they could be the very principles that guide his deeds. It is ridiculous that Lurie should apply St. Benedict's teachings as excuses for his deeds, which emphasize modality. According to St. Benedict, all things, such as eating, drinking, sleeping, reading, writing, and praying, should be done in moderation. With these footnotes, common readers understand the target text better, and researchers can plunge deeper into the cultural and religious connotations. Thus, readers of the TT can obtain an understanding closer to the readers of the ST.

Absence of footnotes where necessary.

> ***Example 6:*** *"You were not the same as what?" asks the businesswoman cautiously. "I was not myself; I was no longer a fifty-year old divorced at a loose end. I became a servant of Eros." (Coetzee, 2000, p. 89)*

This is a case of lack of footnotes. For "Eros," which is a word that has a story behind it, the translator put it into "love or desire for sexual pleasure" and did not add any footnote. In this context, Lurie was trying to make excuses for his getting involved with different types of women for mere physical pleasure by blaming the "God of Eros." The "God of Eros" reflects Lurie's own realm of discourse, his background as a professor with profound knowledge of Roman and Greek literature. In ancient Greek and Roman mythology, Eros is the Greek name of the god of love, and Cupid is the name in Roman literature. In the translation, the translator directly put it into the desire for the flesh, without any footnote or in-text compensation to provide the background of the God, which I deem an unsuccessful treatment.

Principles for Providing Footnotes in Translation

Nida has proposed three factors to consider during the translation process in *Towards a Science of Translating:* "Differences in translations can generally be accounted for by three basic factors in translating: (1) the nature of the message (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience" (Nida, 2004, p. 156). In consideration with this and with a case study of *Disgrace* above, several principles of providing footnotes in the translation can be summarized as follows:

1. **The translator needs to narrow down his target readers to a particular group.** The translator needs to have a clear idea of whom the text is translated for, thus deciding the particular measures to apply to cater to their needs. However, in many cases, it is impossible to know who the target readers may be, and the translation may be subjected to other social factors, such as the requirements of the publisher and the ideological system in society at large; in this case, the translator would need to observe another principle, as shown below.

2. **He should bear in mind that the annotations should preserve the core of the source text and be close and objective.** No matter how diversified the readers' tastes may be, the basics should be preserved. Interpretations may vary greatly among different readers, so clear and objective annotations can minimize   misunderstanding of the target text.

3. **If additional annotations are to be made, the translator needs to make sure that they are provided with caution.** With differing translating purposes, sometimes there are footnotes made with more information than necessary. In this case, such information must be provided with caution, and the entire context of the source text needs to be taken into consideration.

To sum up, annotating in translation is far from a simple thing. A translator needs to consider factors such as the author, the source text, and the target readers to decide how to give annotations in translation. In the process of annotation, the author has to balance the needs of different target readers. In order to do so, he needs to annotate in an objective manner. From the footnotes added, we can observe that the Chinese version of *Disgrace* is far from satisfactory, because there are some cases of over-translation and some of under-translation. The original version of *Disgrace* is a wonderful literary piece that has already won both the Nobel Prize and Booker Prize, whereas the Chinese version of it is less well-known and less popular. The imperfect translation has contributed to its decreased aesthetic value and reduced popularity.

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Translation Strategies of Local Culture in the Cultural Globalization Context:
A Case Study of C-E Translation of *Paradise Throughout Times*

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[Abstract] Currently, cultural globalization is influencing people worldwide from many aspects. In this context, local cultures need to communicate with the outside world, but since opportunities coexist with risks, culture disseminators are faced with great challenges. Paradise Throughout Times is a book originally written in Chinese, which vividly and comprehensively introduces almost every aspect of Chengdu, a city in southwest China. Because of its significant value in culture and publicity, the book has used as the basis for documentary films. In view of its cultural elements and in consideration of the uniqueness of the local cultures, as well as the acceptability of the translation, the present paper probes into the major problem in its C-E translating and tries to find a possible solution between domesticating and foreignizing strategies, hoping to seek multicultural coexistence and sound interaction between cultural globalization and localization.

[Keywords] cultural globalization; cultural localization; domesticating; foreignizing; multicultural coexistence

Introduction

Globalization has become an inexorable world trend involving several aspects, such as culture, science and technology, economy, and politics. As cultural collision, communication, integration, and multiple interactions are flourishing among various nations, cultural globalization has aroused much concern all over the world. When a local culture wants to take part in cultural globalization and win respect from other nations, it is absolutely necessary for the local culture to adhere to its own unique features and pursuit of values while critically thinking about the concepts introduced by strong cultures and making every effort to carry forward its excellent culture.

The Necessity to Open Up

In the context of globalization, as various national cultures communicate and collide at an increasing pace, a strong culture will inevitably impact a weak culture, resulting in cultural infiltration and erosion. What's worse is that the weak culture will even probably lose its cultural independence. Blind adherence to its own cultural traditions and rejection of any foreign culture will make an isolated national culture, while simple duplication of everything, no matter the essence or the dross from foreign cultures will lead to the loss of its uniqueness and independence. Finally, it will lose vitality. Therefore, in the face of attack from a strong culture, since neither blind adherence and rejection nor total assimilation works, he weaker culture must find some feasible ways   to actively participate in cultural globalization, integrate into the process, and strive for voice and initiative.

If a country needs to open up to the outside world, so does a city. According to historical experience, it's absolutely difficult for any country to develop in stagnancy or isolation, and that also applies to a city. Currently, it is quite necessary for a city to be very active in attracting and embracing new forces of development in which advanced concepts and open approaches are needed. In that way, publicity

becomes extremely important. In order to show the beauty of Tianfu (a land of abundance, commonly refers to Chengdu) and the charm of its local culture, the author of this article participated in a project called "Domesticating and Foreignizing Strategies in the C-E Translation of *Paradise Throughout Times* in the Context of Globalization" and took charge of some major works. It is hoped that the project can promote the unique and marvelous Tianfu culture to the outside world, including its long history, legendary figures, beautiful sceneries and so on. The ultimate goal is to accelerate multi-tiered and wide-ranging interactions in such fields as economics, politics, science, technology, and culture between Chengdu and other areas.

Brief Introduction to *Paradise Throughout Times*

Paradise Throughout Times is a book originally written in Chinese by Yuan Tingdong, a famous expert in Ba and Shu cultures (two ancient nationalities in southwest China). It has loads of cultural elements and makes a thorough introduction to the geographical location and the long history, a subtle description of the scenic spots and cultural relics, a further depiction of people's life and human feelings, a thought-provoking narration of the bygone social changes and the current stable situation, a comprehensive reflection of people's spirit and economic vitality, and a good expectation for a better life and bright future of Chengdu. The book introduces not only the cultural relics, but also modernization achievements, not only cultural traditions but also modern concepts. Readers can easily perceive Mr. Yuan Tingdong's love for the land of Ba and Shu and the people's love for their hometown. As for the writing skill and artistic appeal, both the recording of history and the description of scenic spots and human feelings are attractive and thought-provoking. Due to its special and significant value in history, culture and publicity, it has already been used in documentary films and broadcast on both national and provincial televisions with much approval and positive feedback.

However, what's dissatisfactory is that such an excellent book has not been introduced to a wider audience, aroused greater impact and become known to foreign friends, even today. So, that's why we decided to be practitioners in promoting and carrying forward the local culture. After a long time of joint effort, we have already finished the C-E translation, and its publication is on the way. To follow the trend of globalization and attract more audience and in the hope of producing a good translation, we tried to find a sound combination between traditional translation by translators and modern translation software because both the two approaches are helpful owing to the flexibility and efficiency respectively. It is expected that the translation can stimulate foreign friends' desire and arouse their curiosity to experience and explore the beauty of Tianfu. Once they know Tianfu well enough or even fall in love with it, they would probably make investment, take up residence, and devote themselves in Tianfu.

Major Problem and the Solution

Cultural globalization will inevitably trigger cultural conflicts between different nations. Nowadays, cultural diversity is an indisputable fact, although there is a common source of human culture when tracing back. In the long history of human activity, diversity got its footprint, and almost every nation formed its own unique culture with special national characteristics that can reveal their national personality and humanistic quality. At the same time, cultural collision, communication integration, and multiple interaction among different nations are flourishing around the globe. We can learn from historical experience that culture is developing continuously, and each national culture is advancing and

seeking for perfection. It is difficult for any culture that is completely isolated to obtain a space for existence, let alone a space for development.

Human culture, as a whole, is a product of the communication and integration of various national cultures, which makes cultural globalization a powerful trend nowadays. In the rolling waves, foreign culture shocks and affects the national and local cultures. In the communication, integration, collision, and conflict between foreign cultures and local cultures, the calm and isolated state of the local culture is heavily affected. Then, under the stimulus of foreign culture and in the communication between internal and external factors, local culture gradually becomes enriched and colorful, becoming diversified. At the same time, however, local culture also faces the danger of being eroded and assimilated by foreign culture. During the process of mutual complement and common development, the foreign and local cultures also compete and rival with each other.

Paradise Throughout Times is full of cultural flavor and local information, including the economic ideas, political concepts, scientific and technological innovation, local conditions and customs, and so on, of the ancient Shu people. When translating this amazing book, which is loaded with local colors, the author of this paper is faced with three choices. The first one is to translate from the standpoint of the foreign readers and give full consideration to the readability and acceptability of the translation, and, thus, translation has to give up some of the factors in the source text, which are of amazing local characteristics. The second is to strictly adhere to the uniqueness of the local factors and present at full stream something new and unfamiliar to the target readers. The last choice is to seek a compromise between the first two by taking an eclectic approach. It is widely acknowledged that in external publicity, the determination of cultural standpoint and the selection of cultural perspective will have a direct and significant impact on the outcome of its publicity, the identification of its local culture, and the establishment of its humanist image. About how to successfully bring Tianfu onto the stage of cultural globalization and how to avoid losing its uniqueness and local characteristics at the same time, the author of this paper kept thinking throughout the whole translation process, looking for a good solution.

The crux of the problem lies in the choice between domesticating and foreignizing strategies. As a matter of fact, domesticating and foreignizing strategies have long been the focus of debate in both translation theory and practice. In short, they are two strategies in translating cultural elements. In terms of the cultural factors involved in translation, there are generally two approaches, namely target language (TL) culture orientation and source language (SL) culture orientation. The so-called orientation here is not only on the language level, but more on the cross-cultural level. When taking domesticating strategy, the translation is supposed to be oriented towards the target language or the target reader; i.e. it must adopt the mode of expression and language norm that are recognized by the TL culture so that the translation can be more fluent, coherent, and suitable for the target language readers. However, opponents hold that it's impracticable and dangerous to impose the system of SL culture in TL culture. What the translator, as a disseminator of culture, should do instead is to remove obstacles but not force the TL readers to understand the world of SL culture. As for foreignizing strategy, it advocates that the translation should be SL or original-author oriented, i.e. to keep the original flavor as much as possible so that the exotic style of the SL culture can be maintained for the target readers to experience and appreciate. Advocates believe that it is beneficial to enriching the TL culture and its language expressions. Another benefit is that it helps achieve the major purpose of translation: cultural communication.

The dispute between domesticating and foreignizing strategies in translation studies is a hot topic. Many scholars have stated their views, all making sense to a certain degree. At the very beginning, when

two cultures began to communicate, domesticating strategy played a positive role, whereas a foreignizing strategy was difficult to be accepted. However, along with the development of times, cultural communication among different nations is becoming increasingly frequent; therefore, the foreignizing strategy is gaining more popularity and may even become a mainstream in future. Of course, it depends largely on the influence of the SL culture. China has a glorious civilization deposited from its long history, but now it is still under development. Therefore, the debate of domesticating and foreignizing strategies in translation, to some extent, is a reflection of the ambivalence of Chinese people between conceit and inferiority.

The author of this paper also felt strong ambivalence when translating *Paradise Throughout Times*. The book is full of rich expressions with local features, such as "天府" (Tianfu, a land of abundance, which commonly refers to Chengdu), "九天"(The ninth heaven, or the highest of heavens), "巴蜀" (Ba and Shu, two ancient nationalities in southwest China), "锦官城" (Jinguan City, embroidery city), "栈道" (Plank road, a bridge-like path built on cliffs), "鱼嘴" (Fishmouth, a water-dividing dike), "诸葛亮"(Zhuge Liang, a master mind in the period of the Three Kingdoms in China), "薛涛" (Xue Tao, a female poet in the Tang Dynasty), "文翁" (Wen Weng, an educator in the Western Han Dynasty), "安史之乱" (An Lushan Rebellion, a rebellion led by An Lushan in the Tang Dynasty), "湖广填四川" (Hu-Guang fills Sichuan Movement, an immigration movement which brought millions of immigrants to Sichuan from different provinces like Hubei and Guangdong.), "保路运动" (1911, Movement of Protecting Railway Projects), "除五蠹" (Demolishing five kinds of bad people), "五腔共和"(Five different sonic systems work together), "下茶礼, 定茶礼, 合茶礼" (Literally sending tea gifts to the bridegroom's family for engagement, accepting betrothal gifts and the wedding ceremony, and spending a happy wedding night), "麻辣烫" (Ma-la-tang, a small hot pot in Chengdu, which is spicy and cheap with clusters of meat and vegetables).

For the above expressions that are highly correlated with historical persons, places, events, customs and so on, we chose to translate them in both domesticating and foreignizing strategies. The reason is if the translator aims to save the content without being constrained by the form of the source text and takes domesticating as the only strategy, the readability and acceptability of the translation will be very high because the psychological expectation, language norms, and the perspectives of the target reader are given full consideration and the language in the translation is the closest and most natural one for them. However, although domesticating is a good way to translate, too much domestication will block the communication and spread of culture, which means readers will lose the chance to appreciate the beauty of Tianfu. Thus, the long-cherished dream of carrying forward the culture and building a humanistic image of Tianfu will be in vain. On the other hand, if the translator blindly adopts a foreignizing strategy and introduces Tianfu culture to the target language readers to his heart's content wishfully and proudly, the result is likely to be just the opposite. The target readers will have a strong sense of strangeness and confusion, and finally lose their interest and patience in reading, which is counterproductive to our intention. In that case, it's absolutely unwise to take one strategy alone. A combination of domesticating and foreignizing strategies is a better approach.

As a matter of fact, there are many proofs about the combination of domesticating and foreignizing strategies in the translation of the whole book of *Paradise Throughout Times*. It is difficult to find a definite way of telling which one is better, domesticating or foreignizing, because it doesn't depends on the strategies themselves. Instead, strategies depend on the macro- and micro- skopos, target norms and the discourse of the piece of translation. As for the translation of the book of *Paradise Throughout Times*,

the macro skopos is to accelerate multi-tiered and wide-ranging interactions between Chengdu and other regions by introducing such aspects as the geographical location, the history, the social changes, the scenic spots, the cultural relics, and so on about Chengdu to those target readers who are interested in traveling to Chengdu, who want to invest in Chengdu, or who are curious about cultures in other areas.

Since it is translated into English, the translator needs to know quite well about the linguistic and cultural differences between Chinese and English. Particularly, it is quite necessary to know how to deal with the cultural elements. In the translation process, we found that too much domestication will block the communication and spread of culture, while too much foreignization will also fail to achieve the goal. Therefore, after a lot of discussion, we decided on an eclectic and flexible approach on the basis of smoothness, readability, and acceptability of the translation, we should try our best to introduce the local culture of Chengdu to English readers, making as much effort as possible to promote the unique and marvelous local culture attractive and popular.

Multicultural Co-existence of Localization and Globalization

Domesticating and foreignizing strategies are a unity of opposites. Therefore, to handle the relations between the two, it is not advisable to simply take a one-sided approach. In the context of globalization, the publicity of the Tianfu culture may be regarded as a competition between local culture and foreign culture. As a result, the dispute of the domesticating strategy and the foreignizing strategy is not only the problem of language and culture, but also, from a macro perspective, closely related to social, political, and economic factors. To guarantee the readability and acceptability of the translation and preserve, the original local flavor at the same time; the extreme way is neither desirable nor satisfactory. Only by a good combination of domesticating and foreignizing strategies can the translator produce a high quality translation. As for the translator, if he wants his translation to be faithful to the source text and maintain the foreign elements at the same time, he has to know quite well when the former or the latter is better.

Accordingly, only the multicultural coexistence of localization and globalization can create a win-win situation. Cultural globalization has promoted the communication among various national cultures, providing a broad space for the development of their local cultures. If all nations can promote cultural globalization in an open attitude and on an equal platform, then a wide range of consensus and cultural identity will be formed. One thing that needs to be noted is that in the trend of globalization, we should be aware of the opportunities and, also, be cautious of the risks brought about by the cultural exchange. In the communication and collision between local and foreign cultures, local culture is not only faced with the opportunity of going out to the world, but also the risk of losing its characteristics. If a local culture gives up its uniqueness, it will lose the value and vitality ultimately. Cultural globalization promotes the cultural assimilation, and, at the same time, it strengthens the cultural differences and enhances the local culture identity. Thankfully, with the development of cultural globalization, local culture has interacted with foreign culture well and has already gained its identity and development.

Many scholars believe that the interaction between globalization and localization will largely determine the future development trend of world culture. The equal interaction and coordinated development will be the best choice for all local cultures. Meanwhile, since translation activity is done under certain conditions, translators must take the particular times and its cultural background into consideration and give flexible response.

Therefore, the author of the paper advocates that when dealing with domesticating and foreignizing strategies in translating *Paradise Throughout Times*, a globalization perspective is in need to identify the

importance and influence of local culture. An open, tolerant, and creative attitude is needed towards foreign and local cultures. It's not advisable to stick to the local culture all the time while blind rejection and imitation of foreign culture are of no help either. What's worth doing is to seek a balance between opportunities and risks to find a foothold and development space for the local culture of Tianfu, thus to expand its influence, to speed up its pace to step into the whole world, and, finally, to promote multi-tiered interaction between Tianfu and other regions in such fields as economics, politics, science and technology, and culture.

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An Archetypal-Approach Analysis on Translation of Fantasy Literature Works

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[Abstract] *This paper explores the applicability of Archetype Theory to the analysis of the translation of fantasy literary works. Samples for analysis are terms in Chu Hsueh-Heng's rendition of The Lord of The Rings. It analyzes the influence of cultural variables on rendition and the deviations in translation in consideration of the creation and translation of fantasy literature works as a process of activating the inherent image forming tendency.*

[Keywords] *fantasy literature; archetype theory; rendition; myths*

Introduction

From The *Lord of the Rings* to *The Chronicles of Narnia* and from *Harry Potter* to *The Game of Thrones*, fantasy literary works have long enjoyed popularity among people all over the world, and fantasy literature has gained an unprecedentedly remarkable position in the world of literature. Correspondingly, with the exposure to more and more fantasy literary works, the ability of the enthusiasts with different cultural background to appreciate the fantasy literature has advanced to a large extent. Take the demanding readers in China, for example. They are calling for faithful translation of fantasy literary works. However, as the old saying goes, "there are a thousand Hamlets in a thousand people's eyes." Different understanding of fantasy literary works and translation strategies engender a variety of renditions, as well as controversies. Then, is it possible to be truly faithful to the source texts of the fantasy literature works? Despite some previous relevant studies from the prescriptive view, this paper aims to answer the aforesaid question from the descriptive perspective and probe into the factor of cultural projection in the retranslation activity, which echoes some key propositions in Archetype Theory.

A Revisit to Archetype Theory

A Brief Review on "Archetype Theory"

German psychologist Carl G. Jung benefited a great deal from Plato's and Kant's thoughts when he put forward the concept of "collective unconsciousness" and built it into the Archetype Theory. For one thing, he was inspired by Plato's ontological concept system consisting of the absolutely abstract "ideas" dominating everything in the universe, such as truth, kindness, and beauty, as well as the intermediate "ideas" associated to the mathematics. It is the intermediate "ideas" that link absolutely abstract "ideas" and perceivable objects. For another, Kant's thought was also a source of enlightenment to Jung. According to Kant, an abstract concept or category and a perceivable object can only be transitioned through an intermediate, which embodies both the abstractness of the idea or paradigm and the concreteness of the perceivable object. Such an intermediate exists as a priori framework of properties, namely, schema, which lays a foundation for human beings' cognition of the categories and concrete

objects. For example, the aves as a schema is not equal to perceivable birds with concrete properties but is just a general outline of birds.

On the basis of these two predecessors' viewpoints, Jung challenged Sigmund Freud's attribution of human beings' unconsciousness to the sex by the proposition that human beings' unconsciousness should be divided into two parts: individual unconsciousness and collective unconsciousness. Stemming from human beings' typical primitive experience, collective unconsciousness deeply rooted in the human mind, as an inherent part, exerts significant influences on human beings' consciousness and behavior from generation to generation by virtue of a mediator between the collective unconsciousness and perceivable objects. This mediator is called an archetype, which is an inherent and typical apperceptive modal, or universal priori form, in human beings' psychological reaction. Its characteristics are as follows:

1. Neither does it refer to concrete images or a chaotic collective unconsciousness, but a kind of schema upon which a universally inherent image-forming tendency in all the people's mind can be activated and directed to the perceivable world.
2. It is elusive and usually conveyed as a variety of metaphorical representations.
3. The images derived from the same archetype may vary, since the development of a congenital image forming tendency is molded by specific cultural variables.

Since the 1920s, Jung's archetype theory has been promoted by Canadian literary critic Northrop Frye and developed into his Myth-archetype Criticism Theory. Frye maintains that all literary works are derivatives of repeated mythology, and the mythology is exactly a collection of symbolic manifestations of archetypes. Different myths, as well as the conceived objects within them, converge on some universally acknowledged archetypes, while discrepancies among concrete representations in myths may be found due to distinct cultural variables.

The Applicability of Archetype Theory on the Translation of Fantasy Literature Works

The Archetype Theory and the Myth-archetype Criticism Theory derived from it are illuminating for translation studies, since they offer explanation for the translatability of literary works, especially fantasy works. Fantasy literary works have developed secondary worlds (a term coined by J.R.R Tolkien, the author of The *Lord of the Rings*) parallel to the real world, while the representations or the perceivable objects in each secondary world generated in certain cultural background appear to be distinct from each other; thus, it seems impossible for translators to understand and faithfully convert the representations in specific secondary worlds in the source texts into the equivalents in the target texts. However, if we explore the fantasy literary works, we will find that the specific representations or images in these secondary worlds are, practically, morphs from those in the traditional mythology, which convey an array of metaphorical representations of some universally acknowledged archetypes. Such universality lays a foundation for the activation of a universally inherent image- forming tendency in translators' and readers' mind, which facilitates the basic comprehension of the fantasy literary works incubated in specific source cultures and translations in target cultures.

However, it should be noted that though it is possible for the aforesaid universally inherent image-forming tendency to be activated in translation, the influence of cultural variables throughout this process should not be underestimated. That is, to some extent, the images comprehended by each translator and reproduced in the renditions will inevitably deviate from the ones in the target texts and be attributed to the cultural variation. In this paper, the analysis focuses on examples from The *Lord of the Rings* and demonstrates how Archetype Theory can be applied in the translation of fantasy literary works

Analysis

The origin of conceived elements in fantasy literary works can be traced back to the universal archetypes embodied in traditional mythology. Ostensibly, traditional mythology describes the lives of heroes and divine powers in the secondary world, but, actually, the "symbolic expression is given to the unconscious desires, fears, and tensions that underlie the conscious patterns of human behavior. Mythology, in other words, is psychology misread as biography; history, and cosmology. The modern psychologist can translate it back to its proper denotations and thus rescue for the contemporary world a rich and eloquent document of the profoundest depths of human character" (Campbell 2004, p. 237).

Take the classic fantasy literature work The *Lord of the Rings,* for example. The author, Tolkien, created heroes, artifacts, and creatures with distinctive features, whose counterparts can be found in mythological systems all over the world. For instance, Aragorn, the protagonist in *The Lord of the Rings*, is a half-blood of elf and human, who is similar to demigods like Achilles and Heracles in Greek mythology. There are also similar figures in Chinese traditional mythology. For example, ShenNung, the "Earthly Emperor," is a strapping person with a human body but the head of bull. These imaginary characters carry the yearning and worship for supernatural power in the primordial experience of all mankind. Thus, they successfully arouse the universally inherent image-forming tendency in native readers' and translators' minds.

However, when it comes to activating such tendencies in the target readers' minds by reproducing the metaphorical representations in the source texts in renditions, the translators tend to find it challenging to be completely faithful to the source texts, since the cultural projection on the renditions in the target culture can never be evaded, particularly in the renditions of the fantasy literary works in which we can find traces of traditional myths. Take Chinese myths for example. Compared to Western myths, they are endowed with two features, one of which is utilitarianism. People with certain authority or power would be deified and the believers wish to benefit from worshiping, which dissolves the divinity. The other is that Chinese myths are blended with elements from Buddhism, Taoism, Confucianism, and countless minor religions. Influenced by these two features in the traditional myths, the images of creatures in Western fantasy literature works are prone to be reified in the equivalents in Chinese renditions, and these equivalents often turn to be a mixture of elements from various religions.

We can make use of following illustrations in *The Lord of the Rings* to elaborate on aforementioned viewpoints. Translations of fictional creatures' names in The *Lord of the Rings* are typical examples to reveal above features. The paper selects "Orc" "Shelob" "Nazgûl" "Dwimmerlaik" (names of creatures) "Mordor"and "Minas Morgul"(names of places) "Great King of Men" (title) and "Word of Command" (name of a spell) from The *Lord of the Rings* and draws a comparison between the source text by Tolkien and target text by Chu Hsueh-Heng to attest the point.

"Orc," in The *Lord of the Rings,* denotes a humanoid race of evil that is the mortal enemy of the heroes. The author chooses this word to be the name of this race on purpose; in Old English, "Orc" corresponds with Latin "Orcus," which means creature of the underworld or devil-like creature. In Chu Hsueh-Heng's translation, "Orc" is specified and translated into"兽(beast-like)人(human)," which emphasizes or clearly manifests the properties of imaginary creatures.

"Nazgûl" (in Black Speech, a fictional language created by Tolkien, "nazg" means "ring," and "gûl" refers to "wraith," different from "gul" in Morgul, which will be mentioned later) is the title of the fictional characters who yielded to the ultimate evil, Sauron. They used to be kings, but are now

controlled by "The Ring" and become "Nazgûl.". Chu's rendition is "戒 (ring) 灵 (wraith)" to reify the concept rather than apply transliteration to keep the fictional language form.

Morever, in the first book, *The Fellowship of the Ring*, "Mordor" is the capital or citadel of the ultimate evil, Sauron. It is a place of great danger and infested with countless evils. Chu Hsueh-Heng translates "Mordor" into "魔 (evil) 多 (many)" which demonstrates the condition of this place. The same approach is applied to translate another place named "Minas Morgul." In Sindarin, an elvish language created by the author, Minas is "tower," Mor is "black," and gûl means "magic" (Wayne, 2005, p. 233). "Minas Morgul" means "Tower of Black Sorcery." However, the rendition of it is "米(mi) 纳 (na) 斯(s) 魔窟 (den of evils)" The translator does not translate the meaning of "Minas" but applies transliteration and translates "Mogul" into "den of evils." Similar to the rendition of "Mordor," the translator emphasizes the specific nature of the place.

These examples reveal that the translator tends to reify the non-specific concepts and highlight the properties rather than maintain the original setting of terms. In the following examples, we can see how mixed elements from various religions in Chinese myths influence renditions.

"Shelob" is a giant spider entrenched in piles of dead bodies. It is the mortal enemy of the protagonist, Frodo, and almost devours the latter. In the source text, "she" refers to its gender and "lob" is an archaic English word for spider. Chu translates it into "尸 (dead body) 罗 (the transliteration of 'ra' from Asura)," which deviates from the source text. "尸" shows that the translator tries to present the image of a pile of dead bodies in the spider's lair and "罗" is from "阿修罗 (asura)," which is a Buddhist deity that derives from Hinduism. In Hinduism, it refers to a evil race of deities.

"Great King of Men" is a title that refers to the protagonist Arogorn, the direct descendant of a Western King of Men in ancient times. As mentioned, he is a half-blood, or demigod. The rendition of this title is "人皇 (earthly emperor)" which coincides with the title of ShenNung in Taoism.

"Dwimmerlaik" is a Rohirric (fictional langauge created by Tolkien) word used to indicate the Witch-king of Angmar or Lord of the Nazgûl. Its Chinese rendition is "怨 (hatred) 灵 (spirit) "灵" is the counterpart of "spirit" in Japanese folklore, and it is a concept from Japanese religion Shinto.

In the story, "Word of Command" is a kind of spell used by the wizard Gandolf to open a sealed gate. The translator translates it into "真言术 (dhāraṇī)". "Dhāraṇī" derives from Buddhism. It is the name of the universal language used by the Buddhism deity, Bodhisattva and Buddhism believers.

From the examples above, we can see the discrepancies between target texts and source texts and the influential factors from Chinese myths imposed on translators. In this case, it is almost impossible to find the complete equivalents to the source texts. The optimum approach is to reactivate the common image-forming tendency of target text readers and reproduce the images basically equivalent to the ones in the source text readers' minds to achieve an equivalent effect.

Conclusion and Implications

Regarding the creation and translation of fantasy literary works as a process of activating the inherent image-forming tendency or universal archetypes stored in all human beings' mind. Archetype theory offers a new approach to the analysis of the translation of fantasy literary works, and proves that with the influence of cultural variables and projection, complete faithfulness in the translation of fantasy literary works can only be an ideal. However, the paper still has many limitations, such as the insufficient samples for analysis, and they are anticipated to be improved in the research in the near future.

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Skopos Theory and Translating Strategies of Chinese Opera General Terminology

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[Abstract] *As valuable treasures of culture and art, Chinese operas of different genres fascinate audiences at home and abroad. Yet, their propagation is faced with such problems as their accurate understanding and appreciation. English translation of the terminology used in such operas is key to the removal of intercultural communication obstacles. In this paper, the author discusses some problems, like the word chosen to convey certain dramatic concepts and the norms followed to render such terms, which are easily found in academic articles. Based on the Skopos theory, the paper focuses on the translation strategies of Chinese opera cultural elements. Some suggestions are proposed concerning the translation of such opera terms.*

[Keywords] *Chinese opera; cultural communication; translation*

Introduction

Chinese opera spreads over every province, involving every race. There are more than three hundred kinds of operas and thousands of repertoires in China. The history of Chinese opera can be traced back to the Spring and Autumn Period Nuo Dance and imitation (Youmeng's Costume), the content including history legends of each dynasty, from ancient emperors to modernization, from high-ranking imperial concubines to countryside girls. The audience involves people from Tang Dynasty, Emperor Li Longji, to a variety of foreigners, from the Queen to waiters and pedal drivers. Large scale, as well as a long history, a huge variety, large numbers, wide influence, and interest from the highest levels of society – these all can be called ancient wonders in the Chinese performing arts.

Nowadays, with the rapid development of the Chinese economy, more and more foreigners are becoming interested in China's long-standing history. However, native Chinese have little knowledge about traditional their arts becoming an increasingly serious phenomenon. If we, ourselves, don't know our own culture, how can we communicate with the outside world? The purpose of the paper is to fully call for the standardization of terminology of Chinese operas and probe various strategies to deal with the confusing situation. The author chooses this subject and makes an attempt to explore the effective strategies for the translation of Chinese opera using Skopos theory.

Skopos Theory

The Skopos theory was developed in Germany in the late 1970s. Since it reflects a general shift from linguistic and formal translation theories to a more functionally and socio-culturally oriented concept of translation, it has become '"a welcome addition to translation studies" (Gentzler, 2001, p. 71). Initially formulated by Reiss in the 1970s, the theory was enunciated by Vermeer in the 1980s and was further developed in the 1990s by Nord. The Skopos theory, simplified as "the end justifies the means" (Nord, 2001), is an approach to translation that was put forward by Hans Vemeer and which was oriented by a more functionally and sociocultural concept of translation. The main idea of the Skopos theory is that the translator should hold the thought form the perspective of the target readers during the process of translation (Reiss, & Vermeer, 1984). Therefore, translators should bear in mind what the function of the

translation text is, what the target readers' demand is, and even what the communicative situation is. Consequently, the choice of translation strategies is decided by the purpose of the translation text to achieve a better functioning text.

Two further general rules are the coherence rule and the fidelity rule. The coherence rule stipulates that the target text must be sufficiently coherent to allow the intended users to comprehend it, given their assumed background knowledge and situational circumstances. The fidelity rule concerns intertextual coherence between the target text and the source text, and stipulates merely that some relationship must remain between the two once the overriding principle of Skopos and the rule of coherence have been satisfied.

Intercultural Communication in Chinese Opera Culture

Chinese opera art is one of the most representative national characteristics and comprehensive arts, which includes literature, music, dance, drawing, martial arts, and acrobatics. Ancient Greek tragicomedy, Indian Vatican drama, and Chinese opera are called three classical theater systems of the world. In Chinese operatic performances, performers have not only to learn the opera's way of thinking, but also to learn singing, reading, doing, playing, dancing, turning, and other aspects of a comprehensive performance. Chinese opera is a comprehensive art from which we can understand Chinese music, art, poetry, dance, acrobatics, and history. With the improvement of China's international status, more and more foreigners are inspired by Chinese folk art and culture. Chinese opera plays an active role in making the world have a comprehensive understanding of Chinese folk art and culture, promoting Chinese culture and strengthening communication and cooperation between China and other countries. The development and dissemination of Chinese culture depends not only on China's own development of art, but also lets the Chinese opera go out of the country, becoming an important part of the multi-cultural world.

Problems in Chinese Opera Translation of Intercultural Communication

Chinese opera is a bright pearl in traditional Chinese culture. Its origin can be traced back to primitive society when people produced poetry and music and dance and laid a solid foundation for the Chinese opera. However, its growth time is very long; the Qin and Han dynasties' music, dance, comedies, and acrobatics can be regarded as its prototypes. The Nan opera, which formed in 12th century, and Jin and Yuan drama are regarded as a mature signs of the Chinese opera. The Chinese people are always accompanied by Chinese operas, which have become their indispensable spiritual sustenance. Since China's reform and opening up, however, Chinese operas have not caught up with the steps of development of the society and the progress of science and technology. With China's international status rising, learning Chinese has become a fashion; in many schools, Chinese is taken as a second language and Confucian institutes have been set up abroad, which is sure to confirm Chinese learning. So, Chinese operas have served as concentration of Chinese culture and a way to surely attract foreigners' interest. In recent years, the English teaching level and the number of oversea students who can speak fluent English has improved, but now the question is how to translate the plot of Chinese operas, most have no idea. It is a fact that those who do not know their own traditional national art are becoming more and more serious and cannot be ignored.

Although during the process of cross-cultural communication, there are a lot of translation problems and difficulties, bit the names of Chinese opera for most foreigners their first exposure to distinct Chinese culture. However, many translation problems exist concerning this basic information. To solve these

problems of translation, unique proper names should be standardized to render them in accordance with their own characteristics.

Translating Chinese Opera is a Process of Cross-cultural Communication
Source-text addresses and target-text addresses belong to different cultures and language communities (Vermeer, 2000). Translating Chinese opera terms into English is a process of the cross-cultural experience and transforms the Chinese language and its culture through language decoding and encoding processes into English. It's language translates Chinese opera and propagates Chinese opera and its culture; it's also a window and typical international cross-cultural communication process of propagating traditional Chinese culture.

During these processes, the translation is not simply transformation between two languages: it is a collision of two cultures and communication. Due to cultural differences, both English and Chinese face many difficulties and problems in language transformation. Therefore, we should pay more attention to the perspective of intercultural communication in translating Chinese opera terms (Wuyuanqiong, Liuxiaoming & Wuqingyan, 2009).

Existing Problems in Translating Chinese Opera
The artistic performances of the 2008 Beijing Olympic Games was an important opportunity for foreigners to understand Chinese traditional culture from Chinese traditional operas.   According to the introduction, the performance involved nearly all current domestic classic operas, such as China's Peking Opera's, *The Women General of Yang Family*, the Northern Kunqu Opera Theater's, *The West Chamber* , the Suzhou Kun Opera youth edition of *The Peony Pavilion*, the Shanghai Yue Opera's *Dream of Red Mansions*, etc. In some important Chinese operas, it is not rare to see English subtitles. In recent years, Beijing 's Chang'an Grand Theatre Peking Opera's *Dragon and Phoenix* and *Yuanchonghuan* are all equipped with bilingual subtitles. In the Shanghai Yifu staged Peking opera *White Snake* and the Yue opera's *Dream of Red Mansions* also use English subtitles. However, apart from these higher frequent foreign repertoires, most of the traditional repertoires, including famous excerpts, lack English subtitles. Even though the repertoire has been equipped with English subtitles, use of them is not high. Most theaters use bilingual subtitles only in foreign-related performances. Today, translation of Chinese opera is applied mainly to lyrics and reading, whose main functions are to help foreign audiences understand the plot. Translating classical poetry into English often loses a lot of meaning; therefore, the charm of the libretto and the beauty of the verse in Chinese opera is generally difficult to maintain.

Translation Errors and Hard Translation Widespread
People generally accept that the Chinese opera *Mudan Ting* was translated into *Peony Pavilion*. Mudan Ting is a place where the hero LiuMengMei and the heroine, DuLiNiang, meet secretly. So, literally translated, *Mudan Pavilion* to *The Peony Pavilion* is better. I looked up an academic journal translation of *BaiYueTing*, which was directly translated into *Baiyue Pavilion*. Actually, in the story, the heroine, Ruilan, raised her head and looked at the moonlight, standing in the pavilion in the breeze and clean moonlight, which is the highlight of the plot. Accordingly, the pavilion is called "Worship the Moon". Therefore, is it appropriate to translate the title into *Moonlight Pavilion*? I just put forward this question, but more discussion is required.

Lack of Attention from Authority

Although there is no fixed way to translate, as a special terminology translation, Chinese opera acts as one of the main carriers of cross-cultural communication. So, solving the unity and norms of opera terminology become the main task for Chinese opera international propagation.

For example, *XiXiangJi* has different versions of translation, such as The Romance of Western Bower, The Romance of the Western Chamber; The Western Chamber, The Romance of the Western Bower (West Romantic Boudoir), The Romance of the West Chamber (Romantic West Room) or The West Chamber (West of the House). These translations only refer to the west of the house, give no further explanations or other references, so foreign readers will be definitely lost in the alien terms and fail to understand the translation. In the ancient time, the courtyard facing the North is owner's house, but not directly north, for the position of the master bedroom is slightly inclined to the east. The north is the master's bedroom, which serves as the living room, as well. Two rooms are attached to the north room, where the east wing is the son's room, lying slightly lower than the north room; the west wing is the daughter's room (such as: YingYing is waiting for the moonlight in West Chamber). The servant lives in south of the house, the lowest place, and hints at the identity and status in the family. Is it better to translate *XiXiangJi* into *Romance Story of West Chamber* – the west chamber is for the unmarried girl.

Cultural Default and Cultural Schemata Difference are Common Phenomenon

According to word statistics, there is only a 40 % equalization between Chinese and English. So, there is a large cultural vocabulary vacancy in the target language. Culture schema default refers to an author's cognitive schemata not being completely reflected or not existing in the translator's cognitive world, resulting in misunderstanding or lack of full understanding. This fault is reflected in words (zero of equivalent word), such as in Chinese opera singing, like Erfa, Sanwuqi, Luantan, and so on. We can't find equivalent words in Western culture. The different cultural schemata refers to the author and the translator, who have relevant schemata differences, even conflicts, resulting in bias or misunderstanding.

Lack of Talented Opera Translators

The translator, as the "expert" in translational actions, is responsible for the final translation (Vermeer 2000). Those who translate opera libretto require not only a high level of English, but also a deep understanding of Chinese classical culture and traditional Chinese opera. English opera libretto must exhibit the unique mood and charm of Chinese opera. A source text is usually written originally for a source-culture situation, and in most cases, its author lacks the necessary knowledge of the target culture and its texts (Vermeer, 2000). Consequently, translated libretto can't express appropriately, or even can't be understood. According to some, opera translators are urgently needed, but most translators have no knowledge of Chinese opera and can't read opera lyrics, not to mention translate them accurately.

Translating Strategies of Cultural Elements in Chinese Opera

Generally speaking, the story should not only translate literally but through the language layer to reflect opera's deep meaning and cultural background, which depend on the translator's wisdom and initiative. Therefore, in opera translation, we advocate transliteration and using explanation notes to maintain the original characteristics of Chinese opera (Jiaohuihong, 20002).

Literal translation. Examples related to local product: Yue Opera, Shaoxing Opera, and ZheJiang Yue Opera.

Transliteration. For instance, the tune "DongFengPo" was translated into "DongFengPo," which is composed of "Qu".

Transliteration plus a note. It is a tendency that the names of Chinese opera are more likely to be translated through the method of transliteration plus a note. This method will enable foreigners to have a deeper comprehension, and it will achieve a more appeal and create a better persuasion function. The following is an example: "Dan" is translated to "Dan is the general term in the Peking Opera for female roles."

These terms are introduced into the foreign culture so it won't be understood, but it is very common in cross-cultural situations. With the development of the Chinese opera intercultural communication, "Dong Feng Po," "Sheng," "Dan," "Jing," "Mo," "Chou," and other classic symbols of Chinese opera will inevitably be accepted gradually. Like *Kung Fu*, a TV series starring Bruce Lee, *Kung Fu* has become an English words. As a result, with translation, our distinguishing cultural identity can be better promoted and enrich English vocabulary, as well.

Translation of Cultural Elements

Chinese opera include emperors, dynasties, historical figures, allusions, etc., all of which carry rich ancient Chinese history and culture. British translation theorist Susan Bassnett and Andre Lefevere first suggested "cultural turn in translation," which argues that the basic unit of translation is not the word, not the sentence, not even the text, but culture (Bassnett & Lefevere, 1990, p. 8).

She regards translation is only purely language behavior, rooted in culture deeply, in which translation is an exchange between cultures and is intercultural. She proposed that translation should transfer the focus of theoretical studies to the process; this focus shift is called the "cultural turn." She advocated that a translation should be dual naturally, thereby denying translation/translator subordination; her theory changed the traditional translation theory so that it should be subject to the source text.

Chinese opera has a long history and many and various traditional Chinese operas. Chinese traditional opera is rather different from the modern drama because of its unique structure, style. Therefore, in the translation process of traditional opera, classic symbols, such as Sheng, Dan, Jing, Mo, Chou, the opera system, tune names, and the Gong tunes which is composed of opera music, should be expressed completely. If we don't exhibit our national identity in the opera in the practical translation process, the content of our ethnic culture will lose, resulting in a loss of langue power in cross-cultural communications.

Cultivation of Translation Talent

Improving the level of English subtitles in order to make foreign audiences understand and appreciate the essence of our culture is urgent. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, depending on whether the translation is from or into the translator's native language and culture (Nord, 2001). It is suggested that professional actors and staff who have some foreign language basics have English training. It is reported that cultivating opera translation talent will help. In the future, some positive measures will be launched in theaters. Second, experts in this field are quite rare. However, the degree and form of the fidelity depend on the aim of the target texts and the translator's comprehension of the source texts.

Implications and Conclusion

This paper has made a systematic study on the translation of cultural elements in Chinese opera terminology on the basis of the Skopos theory. Classical operas have a lot of idioms, technical terms, tune names, etc. Different opera styles are hard to translate, but we can't stage them without standards to prevent translation errors. Owing to its descriptive nature and practical significance, the Skopos theory has a good adaptability to the translation of Chinese opera and can give the translation an adequate theoretical guide. In this regard, we should do translations with a clear purpose and open a door to the world so it can better understand Chinese classical opera and Chinese culture.

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Inspiration of Professional Writing Techniques to Pragmatic Translation – Based on Texts of International Communication

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[Abstract] *This paper approaches the concept and techniques of professional writing and their application to pragmatic translation. It concludes that the principles of professional writing are instrumental in the aspects of improving the accuracy, readability, and usability of the translated texts so as to enhance the effectiveness of international communication. To reach the target readers, translators have to adapt to their cognitive abilities and satisfy their need for information.*

[Keywords] *professional writing; technical writing; text of international communication; readability*

Introduction

Living in the information society, people are exposed to such a great variety of information sources that they have to make choices constantly about what to read in order to get as much information as possible in less time. This situation presents a challenge in translating texts of international communication, especially with the process of Chinese enterprises doing business abroad and Chinese culture spreading to the other parts of the world. To reach the target readers, the translator has to improve the readability of the translated texts, adapting to readers' cognitive abilities and satisfying their need for information.

In China, Western translation theories, such as Vermeer's Skopos, Reiss's approach to text type, and Newmark's communicative translation, are dominating the field of pragmatic translation. Scholars believe that pragmatic translation should be geared to different text types, readers, and goals, and pluralistic translation criterion and strategies should be adopted to serve the purpose of translation.

However, conventional approaches to translating texts of international communication in China focus on how to convey messages accurately and how to improve language conversion techniques. This approach fails to take the readability and goals of the texts into sufficient consideration with the belief that the message will be delivered when language conversion is completed. As the translator does not have an overall grasp of the function and goal of the text, the effectiveness of the message delivery remains unknown or ignored.

In North America and some European countries, different writing techniques have been developed to meet the diverse requirements for information of the society, such as creative writing, professional writing, or technical writing. These workplace writing techniques aim at enhancing the effectiveness of information delivery by means of identifying the goals of writing and improving the readability of the text.

Concept of Professional Writing

According to wikipedia, professional writing，also known as technical writing, involves the use of clear language to convey information in a way that is easily understood by the intended audience. Defined in the *Profile of Professional Writing at Michigan State University*, professional writing is a kind of advanced writing employed in areas of expertise, including writing in digital environments; writing for/in diverse disciplines, communities, and cultures; and writing for editing and publishing. The essence of

professional writing is to convey information in terms of application texts, scientific texts and web authoring, such as memos, proposals, project planning, feasibility reports, advertising, investment promotion, product and business promotion, technical manuals, scientific literature, and etc.

The difference between professional writing and conventional writing lies in the fact that the former has specific goals intended for targeted readers. Professional writing conveys information in clear and accurate language in an easily understood and accepted manner, making sure that the readers can quickly understand and apply the information. According to the *Profile of Professional Writing at Michigan State University*, professional writing develops skills and sophistication in the following areas:

- Understanding how different contexts relate, for instance, to delivery mode, document type and genre, audience, and purpose, thus shaping a writing-related task;

- Writing to and for various audiences – cultural, professional, organizational – in effective and persuasive ways;

- Writing creatively, with panache and flair, yet informatively with clarity, conciseness, and comprehensibility, and persuasively with detail, description, and supporting evidence;

- Conveying complex information in informative, understandable ways with both words and images;

Obviously, professional writing has specific goals and a wide range of adaptability, making texts adapting to readers' cultural backgrounds and cognitive abilities, meeting readers' needs for information, making texts adapt to the way information is conveyed and with user-centered format design easy for finding information. In addition, usability testing is conducted to find out readers' responses to a text, whether they are willing to read, whether they can easily understand the information, and whether they can quickly find the information in the format. All these goals are established to improve the effectiveness of writing and efficiency of information transfer. This work place writing is inspiring to translating texts of international communication.

Application of Professional Writing to Translating Text of International Communication

The purpose of translating texts of international communication is to spread information. To improve the effectiveness of information delivery, the translator is supposed to understand the function of the text and translate the text in line with the goal and format, as well as the way information is conveyed. To make the texts easy to understand, the translation should be adaptable to readers' ways of thinking and expressing.

Identify Your Readers and Adapt to Their Cognitive Ability

As translated texts are not for those who are bilinguals but for native English speakers, the translator should always consider who will read the text and how much readers know about the country of the source language. For example, in an introduction to the construction of CBD in China, the author raised a question: "中国需要多少曼哈顿？上海的陆家嘴，北京的朝阳，深圳的福田，是经验还是教训？" (Zhōngguó xūyào duōshǎo Mànhādùn? Shànghǎi de Lùjiāzhuǐ, Beijīng de Cháoyáng, Shēnzhèn de Fútián, shì jīngyàn háishì jiàoxùn?) It is literally translated as "How many Manhattans does China need? Lujiazui in Shanghai, Chaoyang in Beijing, Futian in Shenzhen, are these experience or lessons?"

This literal translation fails to convey the message because the translator ignores the intended readers' limited knowledge about China. "Lujiazui in Shanghai, Chaoyang in Beijing, Futian in Shenzhen" are well-known CBD in China, which is completely new for native English speakers.

Therefore, it can be rewritten as "How many CBD, like Manhattan, does the country need? Does the construction of CBD in the districts of Lujiazui (Shanghai), Chaoyang (Beijing) and Futian (Shenzhen) serve as examples or lessons to learn?"

In this text, the author felt doubt about: "在巨大历史机遇期上的天津滨海新区 CBD 是否选择了正确的建设模式?" (Zài jùdà lìshǐjīyùqī shàng de Tiājīn Bīnhǎi Xīnqū CBD shìfǒu xuǎnzé le zhèngquè de jiànshè móshì?) It is literally translated as "However, Tianjin Binhai New Area's CBD, which faces a great opportunity, does it choose the correct construction pattern?"

What does the expression, "Tianjin Binhai New Area's CBD, which faces a great opportunity" mean? Careful reading of the whole text suggests the "great opportunity" means that Tianjin Binhai New Area will be turned into a CBD, which in turn will stimulate the economic development of the areas along Bohai Bay. Hence, it can be rewritten as "Nevertheless, it is doubtful whether the development of the CBD in Tianjin Binhai New Area, initiated by the great historic opportunity, has adopted the appropriate construction mode."

Identify Text Function and Readers' Need for Information

Before translation is conducted, the translator should consider the goals of translation, the readers' expectations, and what should be included in the text and in what situation the information is needed. As the purpose of international communication is to convey information, it is necessary to leave out some special expressions prevailing in Chinese context in order to make the translated version easily understandable and accessible, to achieve the goals of the text. Many scholars in China have realized that the criterion of translation is not to be confined to the principles of faithfulness, expressiveness, and elegance raised by Yan Fu. The criterion and strategies of translation are adaptable to the goals, types of text, and target readers. Some scholars define translation as conditional writing, and some define it as rewriting the source text in another language (Wang, 2009). These concepts of pragmatic translation bear some similarities with that of professional writing. However, in practice, translators' efforts to adapt the translation to text function and readers' needs are limited.

For example, an introduction to a tourist spot in Nanjing is translated as follows:

Situated at the east end of Changjiang Road in Nanjing, Meiyuan New Village, a cluster of buildings of European style, is the former address of the CPC delegation. From May, 1946 to March, 1947, Comrade Zhou Enlai led the delegation in a successful 10-month-odd peace negotiation with KMT government, thus leaving a splendid page in history. In 1961, the Memorial Hall to the CPC Delegation was set up on the basis of the Village. In 1990, it saw the establishment of the Exhibition of Historical Data on the CPC-KMT Negotiation. On July 1 of that year, a full-length copper statue of Zhou Enlai was erected there. The Village, though exposed to the elements for decades, still retains the elegance of the early years.

Alternative translation: Situated at the east end of Changjiang Road in Nanjing, Meiyuan New Village, a cluster of buildings in European style, is the former address of the CPC delegation，where Zhou Enlai led the delegation in a series of peace negotiation with KMT government in the 1940s. The Village is now turned into the Memorial Hall to the CPC Delegation, with a full-length copper statue of Zhou Enlai and the Exhibition of Historical Data on the CPC-KMT Negotiation established there.

In this situation, the translator has to see that the function of the text is to tell the readers what to see and what to do at Meiyuan New Village, not to teach Chinese history. Considering that English readers

know little about modern Chinese history, the translator has to make some change to the source text. First, the translator should leave out all the specific times mentioned in the source text, which indicates the Chinese people's attitude toward historical events and historical figures in different periods of time, but which make no sense to English readers. Second, omitting some remarks about historical events to adapt to readers' thinking habits can improve the readability of the text.

An online resource search suggests that "Meiyuan New Village is a Memorial Hall to the CPC Delegation, composed of the former address of the CPC delegation, Exhibition Hall of Historical Data on the CPC-KMT Negotiation, copper statue of Zhou Enlai and Zhou Enlai Library." In this case, the translator has to consider what is to be included in the text so that readers can get the information they need.

For example, another tourist spot in the same text is translated as follows:

Bordering the Presidential Palace on the west, Nanjing 1912 is a popular, L-shaped street block with a cluster of tourist shops, bars, restaurants, teahouses, cafes, as well as up-market shops. With an area of 30,000 square meters and equally large floorage, the block boasts more than 20 mansions in distinctive architectural style of the Republic of China, and five squares known respectively as Taiping (Peace), Boai (Fraternity), Gonghe (Republic) and Xinshiji (New Century). It is about 1000 meters from the Xinjiekou commercial circle, the city's largest shopping center. Nanjing 1912, so to speak, is where vogues of the East and the West blend, and classic and contemporary cultures mingle.

Alternative translation: Bordering the Presidential Palace on the west, Nanjing 1912 is a popular, L-shaped street with a cluster of tourist shops, bars, restaurants, teahouses, cafes, as well as up-market shops. Occupying a land area of 30,000 square meters, with a floor space of the same size, the block boasts 20-odd mansions in distinctive architectural style of Republic China, as well as four squares, namely Taiping, Boai, Gonghe and Xinshiji. The Nanjing 1912 project is meant to preserve and present the historical and cultural heritage of the city.

The text suggests that Nanjing 1912 is a comprehensive project that involves preservation of historic heritage of the city and real estate development. As this kind of preservation and restoration of city plazas and historic neighborhood is prevailing elsewhere in developed countries, the appraisal information in the text can be omitted. The translator only needs to include the specific features and historical and cultural information of the spot in the text, leaving room for readers to make their own judgments.

Adapt to Readers' Language Habits and Improve Readability of Text
Translation is a process of cross-cultural communication facilitated by the translator in which he is playing a dominant role in the production of translated text based on his grasp of the content and discourse of the source text and his ability to adapt to target readers' thinking and reading habits (Yuan, 2010). In the process of translation, the translator should always be aware of the difference between Chinese and English in thinking and expressing. For example, Chinese sentences seem loose in structure, but the meaning is clearly stated, while English has certain patterns to express the logical relationship between different parts in the sentence.

The following text comes from an introduction to urban planning initiated by the construction of Three Gorges of Yangtze River, in which the author expresses a mild criticism of the project. When the

text is literally translated, the meaning is lost. In addition, it is confusing what the function of the text is and what message the text delivers.

> *Chairman Mao had a dream to build a great dam at Three Gorges of Yangtze River. The water power station damage environment horribly compared with the nuclear power station. Three Gorges Dam project symbolizes prosperity of China. Due to the logic of politics, the political significance of Three Gorges Dam project is more important than its economic significance.*
>
> *Alternative translation: Chairman Mao once dreamed of building a great dam at the Three Gorges of Yangtze River. However, compared with nuclear power, the water power station has severely damaged the environment. Obviously, the political significance of the Three Gorges Dam exceeds its economic benefits, based on the political consideration of showing off the national power.*

In this case, the translator has to identify the cause-effect relationship between the sentences so as to make the translation sound logical and reasonable, avoiding dead translation. To use clear language to convey information, the translator has to adopt the adopting-borrowing-creating approach in the process of C/E translation. That is to imitate the expression that is available in English, borrow the expression that looks similar, and create the expression that is absent from English according to the language habits (Wang, 2009).

Conclusion

In terms of translating texts of international communication, the completion of language conversion does not mean the message is delivered, as the effect of information transfer is closely related to the readability of the text and readers' willingness to read the text. To reach the target readers, the translator has to have an overall grasp of text function and choose appropriate translation strategies according to the type and function of the text, and readers' potential need for information. This paper applies the concept and techniques of professional writing to translating text of international communication with the purpose of improving the accuracy and readability of the translated texts so as to fulfill the function of the text.

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A Comparison between Text Translation and Sentence Translation in College English Teaching

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[Abstract] *Increasing importance is attached to text translation in translation teaching for non-English majors in college. This tendency reflects awareness of integration in semantic meaning and of context for communication proposed in cognitive linguistics. However, it is sentence translation, not text translation, that dominates Chinese-English translation teaching in college English. Making a comparison of the theoretical bases and choice principles between the two approaches, we see text translation is in demand and sentence translation will be continued. How text translation can cater to non-English majors and how sentence translation can be adapted to text translation pose challenges to translation teaching in college English teaching.*

[Keywords] *college English teaching; text translation; sentence translation; cognitive linguistics*

In recent years, college English teaching has tended to take on two characteristics: to cultivate abilities of listening and speaking, the communicative approach and the task-based approach are employed. In such a context, research on listening, speaking, reading, and writing has been carried out to an extensive extent and, in turn, has generated fairly positive results. However, the teaching of translation, Chinese-English translation in particular, is limited to traditional translation skills that concentrate on vocabulary, sentence pattern, and syntax. Compared to other skills of English, translation skill is the most ignored and least improved. Among the wide range of college English text-books, all text-books provide Chinese-English translation tasks in the form of sentences with only two exceptions, which attach translation tasks in the form of text. [1] The sentences to be translated concentrate on words or expressions that are covered in the very unit students have been through, or on certain grammar points, such as the subjunctive mood. The author introduces text translation into translation teaching to find out that it not only enhances students' interest and confidence, but it also helps with their cognitive abilities in terms of reading and speaking. This thesis attempts to compare the theoretical base and the principles of choice between text translation and sentence translation from Chinese into English so as to raise issues concerning text translation in the hope of providing some insight into translation teaching in college English teaching for non-English major students.

Theoretical Base of Text Translation and Sentence Translation

What is a "text"? Like many concepts in linguistic study, the definition of "text" varies in width and depth. According to Hu Zhuanglin (1994, p. 2), "A text refers to any natural language which carries complete meaning in certain context and is free from grammatical limitations of a sentence." Hereby, we can see a text involves context and exceeds a sentence in its grammatical sense. In the study of translation, the objects for context study are paragraphs, articles, and conversations, etc. (Li, 2003, p. 16).

Then, what is the theoretical base for text translation? To answer this question, we need to return to the concept of context. Cognitive linguistics holds that meaning is generated when following cognitive patterns normally and conventionally adopted. Meaning depends on relations between various

metaphorical descriptions. It is dynamic and coherent. These kinds of cognitive patterns are interpreted as systems by the name of "structuring," "psychological space," or "correlation" (Wang, 2009, p. 101). The recent trend in cognitive linguistics increasingly focuses on "contextualization," that is, the communicative function of language (Fang & Gao, 2010, pp. 13-19). Concerns on overall dynamic relations and context in language cognition remind us that it is only a context, not a single sentence that generates meaning, as Willss points out, "language communication always appears in the form of text" (Li, 2003, p. 18). Chinese scholars of the Chinese language, such as Lu Shuxiang, also tend to take text as the essential unit of language (Peng, 2002, p. 449).

Introduction of text conception into translation teaching in college English actually meets the need of cognitive linguistics for coherence and context. The cognitive process is indispensable in the unity and context of language. A single sentence can be said to be pointless without a certain context. Translation is the practical realization of communication between an original text to a translated text, a process addressing integral text for communicative purposes rather than addressing independent sentences. Consciousness of text is important in translation practice and research (Li, 2003, p. 17). As early as the 1950s, translation teaching involved students in translating short texts in Wang Zongyan's class (Wang, 2003, p. 3). Many well-known translators started their careers from text translation, such as small texts or even lengthy works. Translation teaching is undergoing a change from sentence orientation to text orientation (Li, 1997, p. 48). Practice by the elder generation like Wang Zongyan echoes the claim for text translation at present, indicating the legitimacy of text translation.

However, why the predominance of sentence translation in college English teaching? There used to be a popular saying: Taking vocabulary as bricks and sentence patterns and syntax as concrete and steel, translation builds a house with a set of translation skills. This conception of translation reflects the principles of sentence translation. Designed for the purpose of teaching, sentence translation used to be one of the traditional teaching methods. Traditional translation approach concentrates on grammar. It derives from structuralism, which assumes a common source for all languages that share same concepts of grammar and vocabulary. Languages only differ in terms of pronunciation and writing (Zhu, 1994, p. 1). Based on this view of language, relations between different languages are addressed as one-to-one relations in a static state. As a result, when it comes to learning English, translation from the mother language to the host language or the reverse is given priority. More specifically, translation becomes a major method of mastering vocabulary; learning English is basically through sentence translation; accuracy of language is emphasized. What's more, as traditional translation teaching focuses on grammar and syntax, teaching approaches often center on vocabulary/set phrases, translating sentences from English into Chinese, and translating separate sentences from Chinese into English (Wei, 2010, p. 48). To cater to these teaching patterns, study of translation and guidance on it usually involve extensive practice on translation skills, such as reference, replacement, ellipse, transition, or echoing. Evolving from rules to practice, this teaching method is deductive in nature. It may be most effective for beginners. However, as grammar which derives from language phenomena is hard to be acquired in exercises set up for the sake of grammar, sentence translation exercises set up for mastering vocabulary, grammar, or syntax may not work well in context larger than sentence unit. Hence, integrated skills of vocabulary, syntax, and grammar are hard to obtain.

The comparison of theoretical bases between text translation and sentence translation above leads to a conclusion that text translation is in accordance with language features of dynamic integration and cognitive process of acquisition, and with pragmatics of language, while static and mechanical sentence

translation only works in limited and sporadic cases. When applying rules of sentence translation to text translation, even if every sentence is grammatically correct, the whole text will look unnatural and loose. It is concluded that text translation comprises four major factors: integration, key points stressed, logic, and coherence. The fourth one not only includes coherence between sentences and paragraphs, but also coherence between grammar and syntax, and the latter is the rule for sentence translation (Zheng, 2010, p. 86). It is, therefore, safe to state that sentence translation can and should be addressed in the frame of text translation.

In theory, text translation is superior to sentence translation, but, in reality, sentence translation from Chinese into English is far more adopted in college English teaching. Why is this method the one adopted? What are the principles behind the choices of sentence translation and text translation?

Principles of Choices of Sentence Translation and Text Translation

As illustrated, text translation has a sound theoretical backing, so it is workable. The choice of text translation can also be considered from the following aspects. In the first place, the overall English level of college students today has risen. Many urban students who have taken advantage of massive-scaled English learning are capable of communicating in English. Compared with the translators of the elder generation who started translating English works with a very modest knowledge of English, college students today have a better English background. They entertain more expectation for English learning. Sentence translation to them can be too mechanical and boring.

Second, as college students are more capable of logical thinking and have better cognitive capacity, structuring and building of meaning in text translation can inspire them and fulfill their potential more than simple drills of sentence translation. Third, in terms of cross-cultural and linguistic knowledge and awareness, non-English majors stand in an inferior position, but in their own professional fields, they are the main force of communication and translation. So, the awareness and ability of text translation should be cultivated in college. Last but not the least, with a focus on vocabulary, grammar, and syntax, the sentence translation approach remains unchanged while listening, speaking, reading, and writing have been adapted to communicative function and demand for integration.

The status quo of translation approach in college English teaching fails to echo reform in college English. It looks as if the skills of listening, speaking, reading, and writing can be enhanced on the scale of context, while translation skill can only be improved on the scale of individual sentences. It is urged that students should be exposed to language in real context, that is, text instead of language that isolated and disconnected (Su, 2008, p. 208). There is an over-all need for integration in College English teaching in terms of listening, speaking, reading, and writing. Accordingly, translation teaching should be undertaken in terms of text.

Looking back to the sentence translation approach, we cannot ignore the fact that it has a long history and repeated drills have helped the formation of translations professionals with a sound foundation of basic translation skills. Except for traditional factors, the choice of sentence translation approach involves other factors, as well. First, students, especially teachers, follow this approach under the impact of inertia without being aware of it. How the teachers used to tech us, we follow suit; how we learned, we carry on. Sentence translation has long been taken for granted. Second, as sentence translation largely embodies a static correspondence, modification is accomplished through adjusting positions or an adding and deleting process. In this case, criteria are readily accessible and a task is easy to handle. It turns out that both students and teachers see an immediate outcome, and they are only satisfied with the immediacy of this

approach. Third, sentence translation coincides with CET4 and CET6, which, coincidentally, serves as a strong motive for students. Whether one likes it or not, the baton of examination can not be ignored. Fourth, Chinese-English translation has remained a difficult part in English learning. It may happen that sentence translation is more suitable for students than text translation because of its concern on vocabulary, grammar and syntax cementing.

It is clear that the choice of either the text translation approach or the sentence translation approach is based on respective considerations. Though the former has a theoretical advantage over the latter, coexistence will continue. Considering the predominance of the latter over the former, more importance should be attached to text translation so as to meet the long-term goal of English learning. The course requirement of college English issued by the Educational Ministry in 2007 requires that "Translation from English into Chinese be done at the speed of an average of 300 words per hour and translation from Chinese into English 250 words per hour. The translation should be basically correct and free of serious mistakes in interpretation or expression…" (Zhu, 1994). This criterion contains no indication of translation as sentence translation, from which we can infer the translation refers to text translation because in common Chinese-English translation tasks, time has never been a problem. Text translation has its strengths and far-reaching significance, but it encounters obstacles in practice.

Obstacles of Text Translation

Texts employed for translation practice in my class are in the form of paragraphs, many of which are taken from *Real Communication: An Integrated Course 2*. Selection of paragraphs is based on several factors. The paragraph is rich in messages; no compound sentence runs beyond three structural levels; peculiar names, locations, or rare words are reduced to the minimum; paragraphs with strong semantic coherence, which are likely to leave a deep impression, are considered for selection. Here immediately emerges a problem: what target paragraph is desirable? What's the principle of choice? Is it length, density of information, key words, the degree of correspondence between Chinese and English, style, or cultural significance?

When choosing paragraphs for translation, I have taken several aspects into consideration. For one thing, the Chinese paragraphs are translated from English. The paragraphs are more oriented to English than to Chinese, so it is easier to translate them with an English flavor. In another word, with the English text for reference, the translation from Chinese into English may stay more authentic than rendering authentic Chinese into English. Second, as the paragraphs selected are within the bigger frame of one unit in which three readings included, students' familiarity with concerning topics and related points may be better strengthened. The third consideration is to build vocabulary, grammar, or syntax. The last consideration resembles sentence translation, but the paragraphs adopted are more "natural" than separately designed sentences. Choosing paragraphs translated from English into Chinese from the textbook for students to translate from Chinese into English is a mere trial. Facing a vast amount of text and numerous forms of it, how can we make a choice? For English majors, text translation has gained increasing attention. When text for translation is largely oriented to culture, style or unique language features, the criteria of choice are rarely approached. As to selection of text types for translation or criteria, there is much less research.

Except for the difficulty of choosing the target text, the conflict between text translation and College English Test provokes one more problem. In the College English Test, translation is in the form of completing a sentence. That is, part of the sentence is presented, while the rest of the sentence should be

translated into English. The English expected to complete the sentence should be bound to certain norms in English grammar or syntax. If the target sentence were totally Chinese, students would find more freedom to render it into English that is grammatically correct and conforms to regular syntax. "Partial sentence translation" is intended to cement students' mastery of some English words, expressions, or syntax that bear little indistinct correspondence with Chinese. In text translation, students are inclined to ignore these particular words, expressions, or syntax. Instead, they will revert to words, expressions, or syntax in their command, which are of a higher degree of correspondence. As a result, students' focus on translation returns to words, expressions, or syntax. Text translation is addressed as a collection of separate sentences, and the integrity of the text may well be overlooked.

Along with the problem of choice and the conflict between text translation and sentence translation in the College English Test, the very situation for non-English majors hinders the promotion of text translation. For non-English majors, their focus of learning, the materials exposed to tem, the environment, and their lack of motivation contribute to their passivity in translation practice. What appeals to English majors, for instance, style or culture, may not work for them. If we associate the text with their majors, it is very likely to make a difference. Once overcoming the obstacle of jargon, they will find the professional English involving less difficult grammar or syntax (with the exception of law). Their interest in text of this sort may be stronger. However, the limitation of English teachers' knowledge and the cross-class arrangement makes it unrealistic to translate text in certain professions. Attempting to assign this kind of translation for summer or winter vacation may make some sense.

Conclusion

This essay compares the theoretical bases and the principles behind the adoption between text translation and sentence translation in college English teaching. In the light of the comparison, we see the challenges to introducing text translation into practice. Through the analysis, we can conclude that despite a sounder theoretical edge and the increasing momentum of text translation, the traditional approach of sentence translation will continue. The coexistence of the two approaches will last. Text translation should be promoted, but how to adapt it to demands of different majors and professional English majors and how to manage its relevance to sentence translation are questions for us to ponder.

Notes

1. These textbooks include: 1. *College English: A comprehensive Course*, Li Yinghua (Ed.), Shanghai Foreign Language Education Press, 2002, 2. 2. *New Horizon English: Reading and Writing Course*, Zheng Shutang (Ed.). Foreign Language Teaching and Research Press, 2003 3. *New Era Interactive English*, Cheng musheng and Rebecca L. (Ed.), Oxford, Qinghua University Press, 2004 4. *New College English* (2nd ed.), Ying Huilan (Ed.), Foreign Language Teaching and Research Press, 2005 5. *New Standard English: An Integrated Course*, Simon Greenall and Wen Qiufang (Ed.), Foreign Language Teaching and Research Press, 2003. Of these books, only the first and the fifth sets provide Chinese-English text translation, but the fifth only provides this type of translation in book 3 and book 5.

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Modeling and Assessing a Practice-Oriented Curriculum for BTI

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[Abstract] The goal of undergraduate education for BTI in China is to cultivate professional translators and interpreters who are proficient at translation and interpreting in different fields. One salient feature of the goal is practice orientation and application. Thus, a practice-oriented curriculum is indispensable to deepening students' understanding of translation theories, mastering the necessary skills of translation and interpreting, strengthening students' hands-on skills, and fostering innovative minds of the future translators and interpreters. This article summarizes the experience of a key university in South China in modeling and implementing a practice-oriented curriculum for BTI and the achievements.

[Keywords] practice-oriented curriculum; practice base; assessment; translation

Introduction

The dawn of the 21st century marked a new phase of economic and cultural globalization. Every country, voluntarily or involuntarily, is involved in the process. Instead of being pushed to adapt itself to the rules of the new game, China has been an active player in promoting bilateral and multilateral exchanges and dialogues. To meet the ever-increasing demand for bilingual and bicultural talents to conduct cross-cultural communications, the Ministry of Education of China launched an undergraduate translation program in 2006 in the University of Guangdong Foreign Language Studies, Fudan University, and Hebei Normal University. Today, more than 60 universities across the country have undergraduate programs that offer bachelor's degree of translation and interpretation (BTI), and around 160 universities offer master' degree of translation and interpretation (MTI). And every year thousands of graduates majoring in translation and interpreting leave universities to fulfill their destiny in the sacred mission of bridging the cultural gaps between China and its business partners across the globe. But, unfortunately, not many of them turn out to be competent translators and interpreters to satisfy the need of language service companies (Hu & Wang, 2009; Pan & Liu, 2011).

Scholars and translation instructors are probing the problems that hinder the healthy development of the program for BTI. Some researchers, such as Ye (2007), Wang (2008), Mu and Yang (2012), believe that program for BTI is still guided by the out-dated notion that puts more emphasis on translation theories rather than practice. It virtually takes no account of the actual need of the translation profession and language service industry. Many people, even among teachers who teach English and translation, conceive of translation competence as English competence, failing to recognize the special qualities of a translator or interpreter (Zhong & Mu, 2008). Liu (2010) contends that the curriculum for BTI does not fit into the requirement of the new program because it was adapted from that for students majoring in English language and literature when the translation program was initiated. Both groups of students have the same courses in the first two years of their college education. In the third and fourth years, student studying for BTI have a few courses on translation and interpreting instead of those on linguistics and English literature.

There is an urgent need to change the situation. One thing the institutions of higher learning can do is to redesign a curriculum for BTI that focuses more on translation practice and skill training and enhancement.

Modeling a Practice-Oriented Curriculum for Translation

Social theory contends that a curriculum is a framework for the planning and implementation of educational programs (Mickan, 2013). The core components of a curriculum are a syllabus, resources, a work-plan, teaching activities, and assessment. The purpose of a setting up a curriculum is to plan educational activities so that various resources available, classroom practice, and assessment are integrated for achieving the goals of a program.

The Rationale of Designing A Practice-Oriented Curriculum

According to the latest Education Requirements for BTI in China (2012), the goal of undergraduate education for BTI is to cultivate competent translators and interpreters with a broad international vision and the ability to fulfill various undertakings in cross-cultural communications. The requirement further stipulates that the curriculum for BTI consists of three modules: a module for linguistic competence and skills, a module for translation knowledge and skills, and a module for relevant knowledge. Each module contains several key requirements and elective courses. Among the courses listed in the requirements, more than eighty percent are practiced-based. Theory-based courses are mostly found in the module for relevant knowledge, which is less than twenty percent of the total number of courses. Based on the goal of undergraduate education for BTI and the courses it prescribes, it's necessary to develop a practice-oriented curriculum with clear teaching objectives and content. A key national university in South China has adopted a practice-oriented curriculum since it established its School of Translation Studies in 2010. Over the past three years, the curriculum has been implemented and improved. The next part is a summary of what has been done and the results achieved.
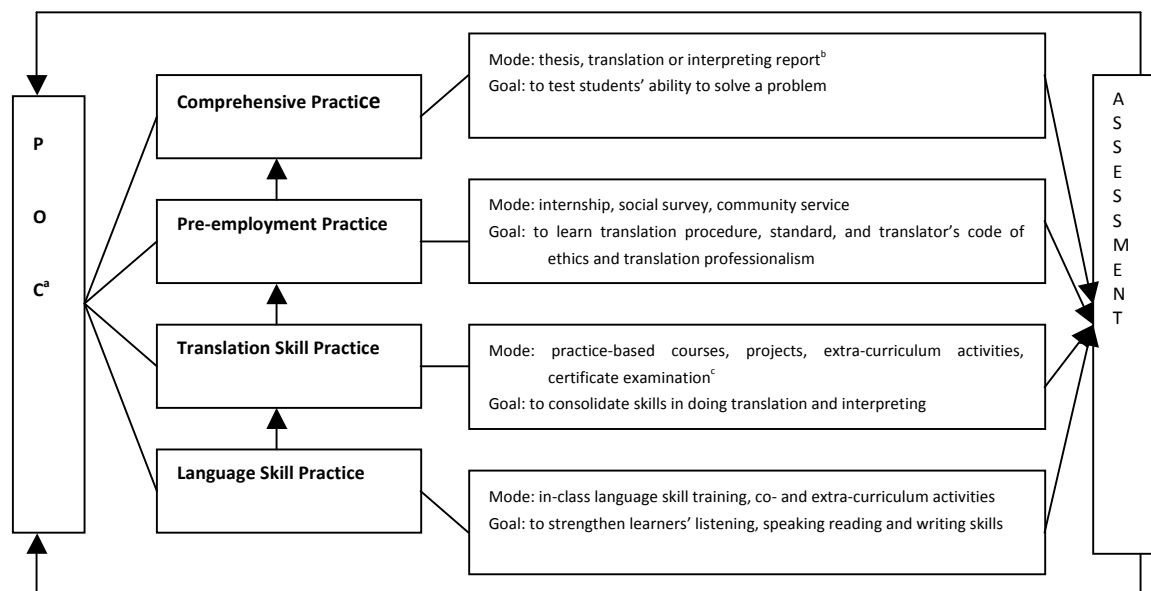
The Content of A Practice-Oriented Curriculum

A practice-oriented curriculum for undergraduates majoring in translation and interpreting consists of four successive, ascending stages. As is illustrated in Figure 1, the first one is Language Skill Practice in which first and second year students make full use of classes and after-class activities to practice their basic listening, speaking, reading, and writing skills. A good command of the skills is a prerequisite for a good translator and/or an interpreter. The next stage is Translation Skill Practice for the second and third year students who have started to learn translation and interpreting. Students learn relevant theories on translation and interpreting and doing practice in class. They are also encouraged to take part in various activities about translation and interpreting on campus, such as Model United Nations, mock courts, the monthly translation contests organized by the school. The next stage is Pre-employment Practice for the third and fourth year students. With the language skills and translation skills, students start to do social practice out of campus.

This includes interning in companies that offer language service or that have business and cultural connections with foreign companies. Students also conduct social surveys related to cross-cultural communications. They serve as voluntary interpreters and translators at international festivals, exhibitions, and business fairs. Such work enriches students' experience and deepens their understanding of a translator/interpreter's work. The last stage is Comprehensive Practice in which students' ability to solve a problem is examined. Students choose to compose a thesis or do actual translation or interpreting

and then write a report on their experience in doing the translation. It is comprehensive because they have to mobilize all the knowledge and skills they have learned in the program. The four stages that cover both courses and activities are subjected to assessment, and the result of assessment offers feedback to the writers of the curriculum for improvement.

It should be noted that all the courses, activities, internships, social surveys, and thesis writing are guided by syllabuses with specific requirements and procedures. Internships, social surveys, and voluntary work are organized in groups and supervised by teachers appointed by the School of Translation Studies.

Figure 1. **Content of a Practice-Oriented Curriculum**

Source: *a. POC stands for Practice-oriented Curriculum; b. Students majoring in translation and interpreting can choose to write a thesis or translate 3,000-word/character passage and write a report; c. Students are encouraged to take National Accreditation Examinations for Translators and Interpreters (NAETI) administered by China's Ministry of Personnel.*

Assessing the Practice-Based Curriculum

Curriculum assessment is a process of gathering and analyzing information from multiple sources in order to improve student learning in sustainable ways (Wolf, Hill, & Evers, 2006). The ultimate goal of assessing the practice-based curriculum is to see whether or not the intended goal of the curriculum matches the actual progress the students have made over a period of time. Thus, the objects to be assessed include 1) practice-oriented courses and extra-curriculum activities; 2) internships, surveys, thesis writing, and translation projects; 3) organization and management of internships, social surveys, thesis writing, and translation projects; and 4) students' achievement and performance (See Figure 2). The last part is central to the curriculum assessment. Students' gain in knowledge about translation as a profession, and improving their skills in doing translation and interpreting is the ultimate goal of successful curriculum development.

The people who are involved in the assessment include staff from the Dean's Office who are responsible for assessing the organization and management of internships, social surveys, thesis writing, and translation projects. This is done at the end of each academic year. Practice-oriented courses and

students' achievements are assessed by the Academic Committee of the school every semester. Co- and extra-curriculum activities, internships, and field trips are monitored and assessed by the staff from the translation Practice Center.
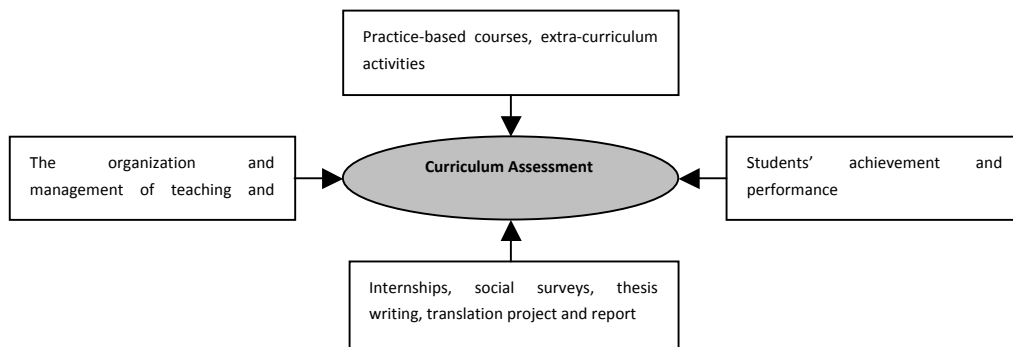
Figure 2. **Curriculum Assessment**

Results

Development of a practice-orientated curriculum is a long process that involves a lot of research and studies. A theoretical model has to be applied to teaching practice and the feedback from instructors, students, and administrators helps improve the original design. The improved curriculum has to undergo more rigorous assessment before it is formally implemented in a program. The present curriculum applied to the BTI program has proved effective in spite of its limitations.

Institutional Guarantee

To ensure the successful implementation and achieve the intended goal of the practice-oriented curriculum, the School of Translation Studies has set up a number of regulations besides those laid down and enacted by Jinan University. One of them is the Regulation of Students' Participation of Practice-oriented Translation and Interpreting Activities. It stipulates that students should actively take part in extra-curriculum activities that are related to translation and interpreting. At the end of each semester, students report to the department the activities they have participated in and present the certificates, awards, and performance appraisals from the organizers. The instructors from the Translation Center who are responsible for practice-oriented teaching give each student a score based on the frequency with which they have taken part in and the performance. The scores are part of their internship score that is necessary for graduation. An incentive mechanism is also established to encourage the teaching staff to coach the students preparing for major contests and competitions, to supervise student candidates to draft research proposals for projects, act as judges in various contests, etc.

Practice and Internship Bases

Over the past three years, the university has established quite a few language and translation practice centers and laboratories. The Foreign Language Practice Center (FLPC) is a multifunctional language practice base where the students practice their spoken English and hold various English activities and contests. The Self-access Learning Center (SLC), which houses more than 200 seats complete with software and databases that enable learners to practice listening, speaking, writing, reading, and translation skills. Built in 2012, the Translation Laboratory serves as a base for students to have

translation and interpreting classes, conduct translation related research projects, and hold mock UN Assemblies.

To arouse students' interest in translation, the school launched "Monthly Translation Contest" in 2011, which draws the attention of students of different majors and grades. Students who win places in the competition get a certificate and a sum of money as incentives. Jinan University also hosts an annual translation contest with one of the vice-presidents as the competition committee. Students who excel in the contest are recommended to take part in the national Contest of the Han Suyin Translation Prize.

Four practice bases have been established out of the university campus to enable students to practice their translation and interpreting skills and to do their internships. These include Foreign Language Teaching and Research Press in Beijing, Shenzhen NobelPen, Global News, and the Zhuhai Chamber of Commerce of Imports and Exports. These are the places where students of third and fourth years learn about the procedure, standards of doing translation, translation project management, ethics, and, above all, translation as a profession.

Achievements

As mentioned above, the criterion for judging a curriculum is to see how it helps improve students' comprehensive abilities in doing translation and interpreting. The TEM-4 (Test for English Majors), a national test for English and translation majors, is widely recognized as a test with high validity and reliability. Forty-two out of the 44 second-year students passed the exam. Among the students who passed the test, 12 of them got scores over 80 and above, scores rated as excellent. The rate is much higher than the national average. In the national "Contest of Han Suyin Translation Prize," students from the School of Translation Studies have won prizes in the 22nd, the 23rd and the 24th consecutively. In the 24th contest, three students won the Second Prize, and four won the Excellent Prize. Students' excellent performance at contests of various levels may not guarantee their success in their future careers as a translator, but it shows they have good command of languages and translation skills. Two students' research proposals for the "College Students Innovation and Entrepreneurship Training Project" were approved at national levels and another four at the provincial and university levels.

Conclusion

The process of globalization in the 21st century promotes cultural and economic exchanges more than ever in human history. As a result, there is an ever-increasing demand for competent translators and interpreters. This is especially the case in the BRIC countries, such as China, where an export-oriented economy has dominated its domestic production for more than three decades. Upon graduation from college, students majoring in translation are expected to start to work as translators and interpreters. That means even before they leave college, they will have been trained sufficiently with at least some experience, and they are ready to work. To ensure such qualities, there must be a curriculum that is practice-oriented with more weight put on practice both in class teaching and in after-class activities. The School of Translation Studies, Jinan University, has adopted such a curriculum, and it has proven to be successful. The students and staff generally have a positive attitude towards it, and students have better achievements as is shown in the national examinations and contests than their peers from universities of the same level.

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Interpreting Professionalization and Interpreting Teaching – Based on Research on the Development of Professionalization in Western China

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[Abstract] With the acceleration of economic globalization in the 21st century, China's market demand for diversified interpreting services has been expanding rapidly, which further promotes interpreting professionalization. This paper devotes to the research on the current development of interpreting professionalization in Western China, based on the analysis of the data gained in the three major domains: the development of the market, the professionalism of interpreters, and interpreting teaching. It aims to explore the ensuing challenges and opportunities raised for interpreting teaching in the dynamic process of interpreting professionalization. The authors argue that interpreting teaching could be further improved through innovative teaching models, scientific course offerings, and inter-disciplinary collaboration in both interpreting teaching and research.

[Keywords] interpreting professionalization; teaching; inter-disciplinary collaboration

Introduction

Given the ever-deepening globalization and regional integration, various international conferences take place here in Western China. Conferences range from economic cooperation, industrial transfer, technological exchanges, financial investment, to annual meetings of multinational companies. As a result of rapidly surging international conferences, interpreters are becoming increasingly sought-after ((Li, 2012). At the same time, field visits, business talks, and negotiations, as well as booming tourism, have created a high demand for liaison interpreters. In particular, private enterprises that mushroomed in China are in urgent demand for interpreters in the process of inviting foreign capital, technology, and talent. With interpreting professionalization development gaining its momentum in recent years in China, more and more people realize that to be an interpreter is both a rewarding and demanding job (Pan, 2009). Clarifying the concept and requirements of interpreting professionalization will help broaden our view in interpreting studies and further serve as a guide in professional interpreting talent teaching at universities in Western China.

The Interpreting Professionalization

When mentioning interpreting professionalization, the President of AIIC, Jennifer Mackintosh (2006) said: "There are many definitions of professionalization but most have in common that it involves a social process whereby people come together to engage in an activity as a means of livelihood, including a shared set of attitudes, values and behaviors and involving the creation of a qualifying association whereby they can claim a professional identity." That is to say, the professionalization of interpreting is a socialized process; people who are engaged in this profession as a means of livelihood will abide by a common code of conduct, shared values and regulations, and, meanwhile, they co-established the accreditation system to further regulate this profession and its members. Professor Bao Chuanyun from the Monterey International Institute once pointed out that there are at least two prerequisites for

professionalization: first, quite a number of interpreters take interpreting as a profession; professionalization does not exist without this pre-context. Second, interpreters abide by professional ethics, and they have professional skills. According to Professor Bao, professionalization means standardization, regulation, or even systematization in work conditions (Bao, 2007). To sum up, when defining professionalization, interwoven factors like market development, quality of interpreting, working conditions, professional associations, professional ethics, training and accreditation, etc. should be taken into account.

The Dynamic Process of Interpreting Professionalization

Based on the above-mentioned interwoven factors, professionalization can be considered as a dynamic process with constant self-improvement and development. This research focuses on the following three main aspects of research in interpreting professionalization: the development of the market, professionalism, and professional interpreting education levels in this region. In order to ensure the validity of the statistics gathered, the authors prefer member companies in Chengdu and Chongqing of the TAC (Translators Association of China) from which to collect data. Ways of conducting such surveys include on-line data search, telephone interviews, and face-to-face communications.

Prerequisite for Professionalization

### *The Proportion of Full-Time and Part-Time Interpreters*

In Western China, such as Chengdu, for governmental organizations, nearly 70% are full time interpreters, and part-timers occupy less than 20%; in companies and enterprises, the ratio is reversed: only about 5% were full-time interpreters. Companies usually turn to translation companies for help when necessary (Guo, 2011), but in the last two years, the ratio of full-time interpreters keeps growing. Conferences usually cover areas like trade, finance, technology (in particular, IT and software), and all different kinds of festivals, such as the Sichuan TV Festival, Equestrian Festival, etc. Considering the large proportion of part-time interpreters at all different levels, interpreting professionalization levels in this region is not very high, but it is gaining momentum in Western China. With better regulation and further development in this market, there might be more people who choose interpreting as a profession.
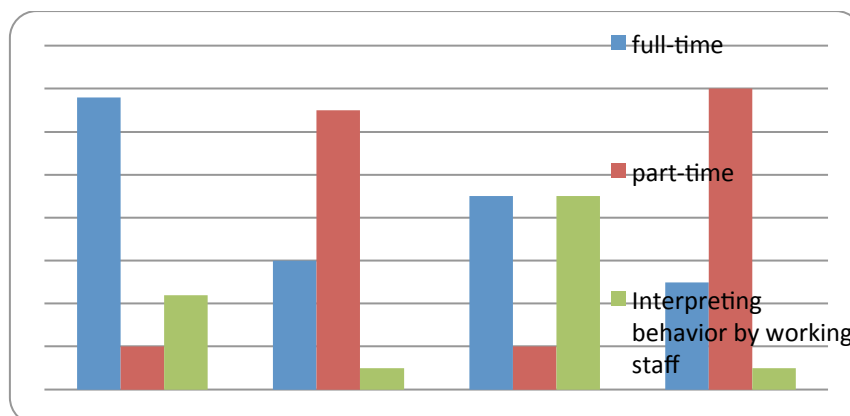
The Areas of Conferences and Meetings

The level of the subdivision of the areas of conferences usually suggests the level of professionalization in this region. In Chengdu and Chongqing, areas of conferences usually cover: finance, trade, information

technology, festivals, etc. The authors chose 2011-2012 as the research period, and, according to the sample survey, about 30% concentrate on finance and trade, which is a representation of the fast economic development after a new round of the Go West Program. This indicates that serving trade and commerce would be the main function for western nuclear cities like Chengdu and Chongqing. Other areas, like technology, festivals, foreign affairs, and manufacturing, etc., occupy roughly 22%, 15%, 15%, 8% and 10% respectively. Finance is in a dominant position, which indicates that the finance interpreting market kept growing, and more professional interpreters with financial background are in demand.
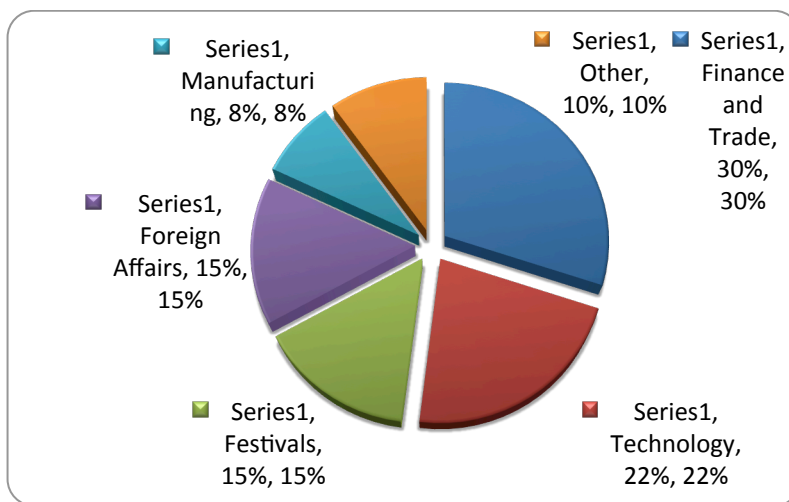
Professionalism Demanded By Employers

In the process of interpreting professionalization, translation companies play a very import role. Therefore, in terms of professionalism, this survey mainly focused on recruitment ads from websites of over 20 translation companies. After screening and selection, 8 major aspects remain as the index for professionalism; they are bilingual ability and interpreting skills, team-working spirit, communication skills, flexibility and problem-solving ability, being able to work under pressure, to keep customer's information confidential, have a hardworking spirit, being honest, and being reliabile.

The Interpreter Professionalism	Number of companies	Percentage
Bilingual Ability and Interpreting Skills	19	95%
Teamwork Spirit	17	85%
Communication Skills	14	70%
Flexibility and Problem-solving Ability	14	70%
Ability to work under pressure	13	65%
Keep clients' information confidential	12	60%
Hardworking	10	50%
Honest and Reliable	8	4%

Among all the above indexes, bilingual ability ranks number one; about 95% of the companies consider it the most important component for interpreter's professionalism. Teamwork spirit and communication skills are also of great importance to employers, ranking 85% and 70% respectively. About 14 companies mentioned flexibility and problem-solving ability, which means that an interpreter sometimes will take the roles of secretary or an assistant (Ren, 2010). Through interviews with some project managers in translation companies, the author noticed that almost all of them hope that

interpreters can be very flexible and able to solve problems independently. Therefore, a qualified interpreter with comprehensive capacity is usually popular with employers, which, in turn, raised new challenges for today's interpreting teaching.

Professional Education Level Required By Employers

At present, with the development of higher education, in particular, MTI (Master of Translation and Interpreting) education program, employers have higher and higher requirement for interpreting talents compared with a few years ago. According to statistics selected from websites among the 20 translation companies, most of them require employees with a master's degree, reflecting that interpreting is a highly skillful profession. Employers tend to trust employees with a professional education background more (see the chart).

Interpreting Professionalization and Interpreting Teaching

The market is the end-user of interpreting talents and, hence, is the touchstone for interpreting education. In order to meet the demand from the market, universities and colleges have to tackle several challenges nowadays:

Challenges

Belated course opening with unbalanced course structures. Due to certain restraints, interpreting courses at some colleges and universities in Western China are insufficient, or even unavailable, which posed barriers for cultivating interpreting talents. According to survey we conducted, most schools offer interpreting courses from the second half of the third academic year to the first semester of the fourth academic year. Most schools offer interpreting courses at a later grade, considering that interpreting skills be built upon a solid language foundation. However, the reality in Western China is that most students rush to prepare for exams to further their study in or outside China; many other students would be busy hunting for a job. Therefore, all these activities posed a great distraction for the students from interpreting courses.

Apart from that, according to the survey, most universities and colleges in Western China offer only one semester of interpreting courses and no supporting courses, such as public speaking, Chinese and Western Culture, and social etiquette, etc.

Lack of teachers who are both experienced in interpreting and teaching. "Teachers who teach interpreting courses are supposed to be good at both teaching and interpreting and those who undertake kernel teaching tasks should have interpreting experiences for at least 20 high level international conferences," said Mu Lei, Secretary General of China National Committee For MTI Education (Ren, 2010). Based on a survey conducted by Li Yanying (2012), up to 2012, only six comprehensive universities and two foreign language universities were offering interpreting courses taught by teachers who are quite experienced in both interpreting and teaching. This ratio, to a certain degree, revealed the fact that there is an insufficient supply of qualified interpreting teachers at the universities and colleges in Western China. If teachers who taught this subject lack enough field experience, it would be very difficult to help students cope with challenges in different kinds of real conference settings.

Insufficient support for interpreting teaching. Among the 18 universities and colleges with interpreting courses, only five institutes of higher learning have supportive policies for teachers in receiving interpreting teaching training courses; three of those offer supportive policies for teachers in undertaking field interpreting tasks (Li, 2012). The statistics show that the support for interpreting

teachers' professional development is insufficient. Six of the 18 colleges and universities have established cooperative programs with relevant translation companies or FAOs in this region.

The aforementioned facts reveal that interpreting teaching in Western China is largely dissociated from interpreting practice. Since the market has the final say on the quality of interpreting talents cultivation, teaching is to supply excellently qualified interpreters for the market. Therefore, our interpreting teaching should be market-oriented. Without this awareness, interpreting teaching can hardly help students adapt themselves to the demand of the market.

Enlightenment

Innovative teaching model. Conventional interpreting teaching is largely confined to a classroom setting, and teachers seldom bring students to a real conference. On the one hand, the school authorities may be concerned about students' safety outside campus; on the other hand, many teachers lack of such conference resources. Students may not be fully motivated under such circumstances in interpreting learning. Professional interpreting teachers are, to a large extent, professional interpreters; they are supposed to be qualified not only as a teacher but also as an interpreter. In an interpreting teaching module, teachers can lead students from a mock conference to a real conference. Situations students imagined beforehand may vary largely from a real conference unless they put themselves in a real conference situation. Learning to cope with these different situations in a real conference can help generate students' interest and lead them to more new learning. Students not only learn how to interpret; more importantly, they learn how to solve problems independently, which is one of the essential qualities demanded by employers as aforementioned.

Meanwhile, cooperation between local translation firms and some governmental organizations or NGOs should be sought after. It is well-advised that the internship or field interpreting tasks practiced by students should also be counted as part of their academic performances.

Scientific course structure with more balanced course offerings. In order to compose a more scientific course structure with more balanced course offerings, it would be necessary to initiate a diversified interpreting talents cultivation system. At present, the target students of interpreting courses in many universities and colleges in this region are mostly language majors, mainly, English majors. Just as Feng Jianzhong mentioned, a multi-layered interpreting training system, from undergraduate students to doctoral students has already been established in recent years (Feng, 2012). However, as the internationalization of China and professionalization of this industry, this market requires more talented people with different majors so as to fully tap their potential. Therefore, it is suggested that the interpreting courses not only be offered to language majors, but also art students as well as science students who are non-language majors but with a comparatively good English foundation and much interest and enthusiasm in interpreting.

The second step is to establish the interpreting workshop combing with students' own education background. Offer interpreting workshops with special topics, like commerce, finance, information technology, manufacturing, sports, and media, etc. In a word, only when talents cultivation is based on the market demand can we bring the role of teaching into full play.

Inter-disciplinary research collaboration on interpreting teaching and research. For a long period of time, people who engaged in interpreting teaching lacked enough research in inter-disciplinary cooperative interpreting studies. In response to that, Daniel Gile (2006) proposed that since "interpreting does require specific skills and is distinct from language learning, it may also be wise to consider a

participation of linguists and researchers specialized in language acquisition in research interpreting," It is not the barrier between different disciplines that promotes the advancement of a certain discipline but the cooperation between these disciplines. Cooperation between language-teaching scholars in different disciplines may promote the development of interpreting teaching and studies. Apart from the language domain, interdisciplinary research collaboration with scholars from areas like neurology, sociology, etc., may help us find it more efficient to start with wider recognition of interpreting as a professional communication activity.

Conclusion

The interpreting market is developing quickly in the booming socioeconomic development and is increasing with each passing day. In return, the booming interpreting market accelerates the interpreting professionalization and has bestowed enlightenment on interpreting teaching: traditional ways of interpreting teaching calls for reforms of teaching models and course modules in order to better suit the present market demand and address the crux of the matter. A wider range of interdisciplinary research in interpreting studies not only promotes more efficient interpreting teaching, but also helps to further establish wider recognition of this industry as a highly-skilled profession.

Acknowledgement

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Strategies Used by Trainee Interpreters in C-E and
E-C Consecutive Interpretation

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[Abstract] This paper describes an experimental study on strategies of consecutive interpretation used by trainee interpreters (n=38) working from Chinese (A) into English (B) and vice-versa. The interpreters' target language discourse was recorded, transcribed word for word, and compared with the source language speeches so as to determine what interpreting solutions have been employed. The results suggest that strategic processing is quite different (but not statistically significant) when trainee interpreters interpret in two directions. On the whole, Achievement Strategies were used more frequently in Chinese-English (C-E) interpretation (or A-to-B interpretation), while Coping and Reduction Strategies more frequently used in English-Chinese (E-C) interpretation (or B-to-A interpretation). Among the fourteen types of strategies identified, eight types, namely Skipping, Stalling, Repair, Appoximation, Reorganization, Literal Interpretation, Cramming and Coherence, were more frequently used by trainee interpreters in C-E(or A-to-B) interpretation, while six types, namely Omission, Association, Repetition, Substitution, Summarizing, and Explanation, were more frequently used in E-C (or B-to-A) interpretation. These differences can be attributed mainly to directionality, but to some extent, also, to language-pair specificity.

[Keywords] trainee interpreters; consecutive interpretation (CI); strategy; directionality; language-pair specificity

Introduction

Interpreting (also called consecutive or simultaneous interpretation) is "a special type of communicative interaction which takes place when members of different language communities engage in cross-language/culture communication, using interpreters as inter-lingual mediators" (Kohn & Kalina, 1996, p. 118). As interpreting involves a number of complex processes, which can only lead to reasonably comprehensible target discourse if they are strategically controlled, it can also be defined as "strategic discourse processing geared to the interlingual transfer of mental world modeling from a source discourse to a target discourse platform" (Kohn & Kalina, 1996, p.132).

The aim of this paper is to investigate whether or not directionality has been analyzed to determine the choice and the extent of the strategies adopted by interpreters during consecutive interpretation (CI) in two directions: from Chinese (A) to English (B) and from English (B) to Chinese (A).

Literature Review

Interpreting strategies are "methods that are potentially conducive to solving particular problems encountered by interpreters or generally facilitating the interpreter's task and preventing potential problems" (Bartomiejczyk, 2006, p.49). Scholars have proposed various classifications of interpreting strategies. The most common categorization distinguishes between comprehension, Reformulation, and

Global Strategies (Gile, 1995; Kalina, 2000; Donato, 2003; Liontou, 2012). Comprehension strategies, including anticipation, segmentation, inferencing, etc., are used to enhance the comprehension of the source language (SL) speeches. Reformulation Strategies, including restructuring, condensing or expanding information, etc., are employed to support the production of target language (TL) discourse. Global Strategies are of a more general and comprehensive nature; they involve memorizing the input, monitoring one's own output, repairing errors, etc.

Al-Salman and Al-Khanji (2002) based their categorization on the concept of communicative strategies taken from second-language acquisition research and classified interpreting strategies into Achievement Strategies (aimed at finding constructive solutions to interpretation problems), including approximation, anticipation, filtering and skipping, and Reduction Strategies (essentially turned towards damage containment), comprising incomplete sentences, code-switching, literal interpretation, and message abandonment. Following the aim of this study, existing typologies in the literature, especially those proposed by Al-Salman and Al-Khanji (2002), were selected and integrated into an overall framework that served a basis for the experimental study described hereafter.

Research Methodology

Thirty-eight third-year translation majors at the School of Translation Studies, Jinan University, PRC, served as subjects for this study. They all have Chinese as their mother tongue and took a two-credit introductory course in interpretation. During the end-of-course exam, these subjects were tested individually in a language laboratory. They were required to interpret two audio texts consecutively in two directions. Their TL discourse was recorded and transcribed word for word afterwards, compared with the SL speeches, and encoded in accordance with the typology given in the section below.

The SL speech for C-E interpretation has a duration of approximately two minutes, delivered at the speed of about 130 characters per minute, while the SL speech for E-C interpretation approximately four minutes, delivered at about 110 words per minute. Both SL speeches for C-E and E-C interpretation fall under the "ceremonial speeches" text type, such as welcoming, celebration or opening ceremony speeches.

Descriptive Framework

In the present study, fourteen types of strategies were identified in trainee interpreters' interpretations, both C-E and E-C, which can be further grouped into three categories, namely, Achievement, Reduction and Coping Strategies. Achievement Strategies, according to Al-Khanji et al. (2000), are strategies in which speakers make an effort to retrieve the target expressions and, thus, achieve a solution to a communicative problem they face, while Reduction Strategies are attempts to avoid a communicative problem without being able to develop an alternative plan, and, in this case, the original communicative goal of interpretation is not achieved. In the present study, Explanation, Coherence, Repetition, Summarizing, Approximation, Reorganization and Skipping are grouped as Achievement Strategies, while Omission, Substitution and Literal Interpretation as Reduction Strategies.

Unlike Achievement and Reduction Strategies, which are employed to solve particular problems encountered by the interpreter, Coping Strategies, including Cramming, Stalling, Association and Repair in the present study, are generally used to facilitate the interpreter's task and prevent potential problems.

Research Results & Discussion

In our sample of 38 trainee interpreters, a total number of 917 instances of strategies were recorded for C-E interpretation, while 1421 instances were recorded for E-C interpretation. Figure 1, below, shows the type, number, and frequency of strategies employed by trainee interpreters in CI in two directions.

The three categories of strategies were ranked as follow in C-E interpretation: Achievement Strategies (48.6%), Coping Strategies (32.2%) and Reduction Strategies (19.2%), while in E-C interpretation the three categories were ranked as: Coping Strategies (39.3%), Achievement Strategies (30.9%) and Reduction Strategies (29.7%). Reduction Strategies were least frequently used by trainee interpreters in CI in both directions, possibly because they considered that interpretation should be faithful to the original, so there would be fewer omission or substitutions recorded.

The five most frequently used strategies for C-E interpretation were Skipping (21.3%), Stalling (11.6%), Repair (10.9%), Approximation (8.4%), and Reorganization (7.5%), while the most frequently used strategies for E-C interpretation were Omission (21.8%), Association (16.4%), Stalling (11.0%), Repair (9.8%) and Skipping (9.8%). Trainee interpreters used Skipping, Stalling, and Repair most frequently in CI in both directions, probably as a result of the great time pressure and information load, as well as their limited processing capacity in interpretation. The explanation is that the least frequently used strategy by trainee interpreters in both C-E (0.3%) and E-C (1.3%), interpretation, demonstrates that trainee interpreters lack interpreting skills as a whole.
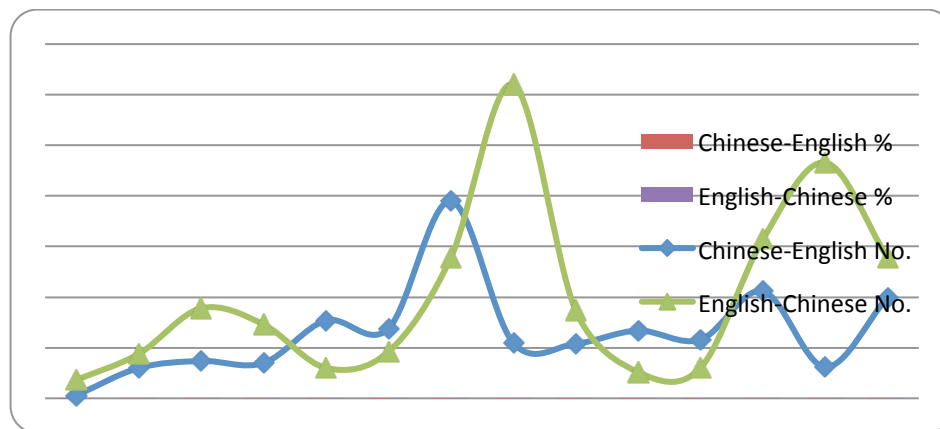
Figure 1. **Types, Number and Frequency of Strategies Employed by Trainee Interpreters in CI in Two Directions**

C-E Interpretation

Achievement Strategies

Skipping was employed when the interpreter left out redundant or unimportant utterances. Trainee interpreters resorted to Skipping more frequently in C-E (21.3%) than E-C (9.8%) interpretation, partly because they were more likely to fail in finding a B language equivalent for certain lexical items in their A language, and, partly, also, because Chinese ceremonial speeches, far more flowery than the English ones, contain many redundant qualifiers, as shown by the following instance:

Source Language(Chinese) Speech	Target Language(English) Discourse by Trainee Interpreters
我希望各位来宾能尽情品尝中国的传统佳肴与美酒。(I hope you will have a good time enjoying the traditional Chinese cuisine and drinking the unique Chinese wine to your heart's content.)	You can enjoy the Chinese cuisine and Chinese wine here.

Approximation was employed when the interpreter provided a near equivalent term or a synonym with less precise meaning in an attempt to interpret a target expression. Trainee interpreters resorted to Approximation far more frequently in C-E (8.4%) than E-C (2.1%) interpretation due to limited proficiency in their non-native language, especially their rather small vocabulary, as shown by the following instance:

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
一年里，我们通过积极推进代理商制度，构建了和谐团队，使整个企业生产赢利及行业内地位得到了大大的提高。 (In the last year, we dramatically increased our profits and lifted our status in the industry by developing a united team of agents.)	In this year, we have built a a harmonious team and created the agent agency system. As a result, we have have earned a lot of profits and lifted our position in our industry.

Reorganization was employed when the interpreter changed the original syntactic structure of a SL segment. Trainee interpreters resorted to Reorganization more frequently in C-E (7.5%) than E-C (3.2%) interpretation because Chinese ceremonial speeches often contain many long and complicated sentences, causing the need for sentence restructuring, as shown by the following instance:

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
回顾一年来的工作，我们前进的道路上离不开领导的关心爱护，离不开兄弟单位和业务伙伴的理解支持，更离不开公司全体同仁的努力奋斗。	One year's development can not be true without the leader's support and partner's support. What's more, it is the result of the hard work of all our stuff.

Coherence was employed when the interpreter explicated coherence relations in TL discourse. Trainee interpreters resorted to Coherence slightly more often in C-E (3.3%) than E-C (3.1%) interpretation, because English prefers explicit links, while Chinese is more implicit, as shown by the following instance. Interestingly, trainee interpreters seemed to able to "transfer" such coherence explicitly from English to Chinese, by using quite a few explicit links in their E-C interpretation, creating small difference found here with regard to directionality.

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
各位还将欣赏由本公司一些才华横溢的青年员工所表演的纯正的中国味的文艺节目。(You will enjoy the authentic Chinese performance given by some talented young employees of our company.)	Then we will have the talented employees to give an authentic Chinese cultural program to you.

Reduction Strategies

Literal Interpretation was employed when the interpreter used a TL literal equivalent of a SL lexical item, irrespective of contextual adequacy. Trainee interpreters resorted to Literal Interpretation far more frequently in C-E (7.3%) than E-C (1.8%) interpretation, possibly due to their lack of interpreting skills, and especially their insensitivity to the contextual meaning of a lexical item in their non-native language, as shown by the following instance:

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
回顾一年来的工作，我们前进的道路上离<u>不开</u>领导的关心爱护，离不开兄弟单位和业务伙伴的理解支持，更离不开公司全体同仁的努力奋斗。(We <u>would never have made</u> such an achievement <u>without</u> support from our executives, understanding from partners and joint efforts from all colleagues.)	This year, our great success <u>would not leave</u> our leaders' consideration and our partners' support, and also our staffs' great efforts.

Coping Strategies

Stalling was employed when the interpreter produced generic utterances, absent in the SL segment, which enabled the interpreter to delay production. Since trainee interpreters need to "buy time" for retrieving lexical items and constructing TL sentences in interpretation in both directions, they resorted to Stalling only slightly more often in C-E (11.6%) than E-C (11.0%) interpretation, as shown by the following instance:

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
我们将以更积极的态度，更真诚的服务，为公司开拓更美好的未来。(We, with positive attitude and excellent service, will create a more beautiful future for the company.)	We would, <u>er,</u> use our positive attitude and sincere service to make efforts to [make] our company's future better.

Cramming was employed when the interpreter recited preferred versions of the SL segments mechanically. Trainee interpreters resorted to Cramming more frequently in C-E (6.3%) than E-C (2.1%) interpretation, possibly because they considered C-E interpretation a more difficult part of the exam, creating the necessity of reciting preferred versions, as shown by the following instance:

Source Language(Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
即将过去的2007年，是公司保持良好发展势头的一年。(In the last year 2007, our company maintained rapid development.)	Year 2007 saw a remarkable progress in our company. [exactly the same as preferred version given by the teacher]

Repair was employed when the interpreter realized that something already said is a misrepresentation or when a better idea for expressing what has already been formulated was found. Since trainee interpreters made mistakes and stylistic choices in interpretation in both directions, they resorted to Repair only slightly more often in C-E (10.9%) than E-C (9.8%) interpretation, as shown by the following instance:

Source Language (Chinese) Speech	Target Language (English) Discourse by Trainee Interpreters
有如此杰出的贵宾与我们一起共同欢度春节，我深感自豪与荣幸。（I feel very proud and honored to have <u>such a distinguished group of guests</u> with us, in celebration of our Spring Festival.）	They come here to have the party with us, and we have <u>these, such distinguished guests</u>, we feel very proud.

E-C Interpretation

Achievement Strategies

Repetition was employed when the interpreter repeated a previously processed element or tried to enhance lexical accuracy by means of synonyms. Trainee interpreters resorted to Repetition more frequently in E-C (6.3%) than C-E (4.0%) interpretation, possibly because they didn't have as many synonyms to choose from in their B language as in their A language, as shown by the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreters
I expect this year's festival to be a landmark moment as filmmakers from all over the world mingle with the Chinese film community to exchange views, to plan co-productions and simply to continue to <u>earn each other's respect</u>.	这是一个历史性的时刻，是一个里程碑。我们世界电影人会和中国的电影人一起交流观点，寻找合作机会继续相互互信互重。(This is a historic moment, a landmark moment. We filmmakers from all over the world communicate with the Chinese film community to find opportunities for co-production, and continue to <u>trust and respect each other mutually</u>.)

Reduction Strategies

Omission was employed when the interpreters left out SL segments without reference to their semantic or pragmatic role. Trainee interpreters resorted to Explanation far more frequently in E-C (21.6%) than C-E (6.0%) interpretation because of a greater information load (SL speech for E-C interpretation is two times as long as that for C-E) and, especially, a higher risk of failure in text comprehension in their non-native language, as shown by the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreters
In this country, they are installing 8 new cinemas a day and <u>the rate is actually rising</u>.	每天中国都会新建起8家电影院。(Every day, 8 new cinemas are installed in China.)

Substitution was employed when the interpreter used a lexical item that did not retain the original message in a SL segment. Since Substitution is mostly due to failure in text comprehension, as well as word retrieval difficulties, irrespective of directionality, trainee interpreters resorted to Explanation only slightly more often in E-C (6.1%) than C-E (5.9%) interpretation, as shown by the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreters
We can feel the <u>open atmosphere</u> of Beijing International Film Festival embracing and representing a variety of films from different locations, languages and cultures and in various categories.	在今天北京国际电影节的开幕式上，来自不同的地区、不同的语言、不同的文化以及不同类型的电影都在此上映。(In today's <u>opening ceremony</u> of Beijing International Film Festival, a variety of films from different locations, language and cultures are shown.)

Coping Strategies

Association was employed when the interpreter invented something that is more or less plausible in the context. Trainee interpreters resorted to Association far more frequently in E-C (16.4%) than C-E (3.4%) interpretation because they were more likely to encounter failure in text comprehension in their non-native language, resulting in the necessity of inventing something plausible to compensate for the missing information, as shown by the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreters
Today and together we can <u>shape a vibrant and prosperous future</u>.	我们今天在一起，共同<u>分享</u>这个充满活力的未来，<u>见证</u>这个充满活力的未来。(We get together today to <u>share this vibrant future, and witness this vibrant future</u>)

Summarizing was employed when the interpreter tried to compress the length of an utterance while preserving the content of the message. Trainee interpreters resorted to Summarizing more frequently in E-C (5.1%) than C-E (3.8%) interpretation due to greater information load and their inability to comprehend every bit of information especially in their non-native language, resulting in the necessity of rendering the gist of a SL segment, as shown by the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreters
We have an enormous stake in each other's success. In an interconnected world, in a global economy, nations-including our own- will be more prosperous and more secure when we work together	我们对，中美两国对双方的发展都有着重要的意义，对世界的发展繁荣也有很重要的意义。(We, China and the US, have an enormous stake in each other's success, and also in the development and prosperity of the whole world.)

Explanation was employed when the interpreter added something that was related but not found in a SL segment. Trainee interpreters resorted to Explanation more frequently in E-C (1.3%) than C-E (0.3%) interpretation, possibly because the Chinese language prefers using a repeated noun rather than a pronoun to refer to something mentioned before, creating the necessity of adding explanation to clarify the message for the Chinese audience, as can be seen from the following instance:

Source Language (English) Speech	Target Language (Chinese) Discourse by Trainee Interpreter
I personally experienced the effect of this rapid expansion.	我个人是非常欣喜的，能够看到电影事业在中国如此快速地增长和扩张。(I am personally very delight to see this rapid expansion of film industry in China.)

Implications and Limitations

The results of this study indicate that trainee interpreters employed different strategies to cope with the demands of directionality when interpreting consecutively in both C-E (or A-to-B) and E-C (or B-to-A) directions. Among the fourteen types of strategies identified, eight types, namely Skipping, Stalling, Repair, Approximation, Reorganization, Literal Interpretation, Cramming and Coherence, were more frequently used by trainee interpreters in C-E (or A-to-B) interpretation, while six types, namely Omission, Association, Repetition, Substitution, Summarizing, and Explanation, were more frequently used in E-C (or B-to-A) interpretation. These differences in strategic processing seem to be not only a result of the asymmetry between trainee interpreters' A and B language proficiencies, but also the structural asymmetry of SL/TL patterns.

Similar to what had been found by Al-Salman and Al-Khanji (2002), trainee interpreters in the present study used more Achievement Strategies in C-E (48.6%) than E-C (30.9) interpretation but more Reduction Strategies in E-C (29.7%) than C-E interpretation (19.2%). In other words, the subjects seemed to fulfill their communicative roles of interpreters better when the SL speech is best understood in their native language, which is contrary to the popular belief that "interpreters are more efficient when interpreting from a foreign language into their mother tongue."

As Achievement Strategies are especially conducive to finding constructive solutions to interpretation problems, it would be logical to conclude that Achievement Strategies in particular must be addressed within an interpretation course, especially for E-C (or B-to-A) interpretation. This study also recommends teaching interpretation students how to employ different strategies, especially Explanation, in interpretation in different directions.

Though the two directions yielded markedly different distributions of reported strategies, a statistically significant effect of directionality could not be found in this study due to the rather small number of subjects.

Another inherent limitation of the method should be mentioned. This study attempts at transcribing the linguistic products of interpreting with the aim of investigating the underlying processes. However, as no transcript will convey a reliable picture of the processes involved, trying to identify the strategies of an

individual interpreter on the basis of a transcript of interpreted discourse alone is, therefore, "fraught with uncertainties." It would be much better to integrate product-oriented data (i.e. transcript) with process-oriented data (i.e. stimulated recall). Besides, further research on strategic processing with larger groups of trainees and professionals might be warranted.

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ESP Theory-based Studies on Applied Writing Teaching[1]

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[Abstract] Based on ESP theory, this paper first discusses that applied writing teaching should be student-centered and its target setting should rely on requirement analysis. Then, it puts forward that the selection of teaching content and teaching task design should be on the basis of universities teaching resources according to the common problems in teaching. Finally, it suggests that the universities should adopt the teaching method of genre analysis to meet the learning demands of students in order to promote the teaching effects.

[Keywords] ESP theory; English applied writing; genre analysis; written competence

Introduction

Writing, as the most accurate and efficient method of language testing, is a vital productive skill that indicates students' all-inclusive ability of language usage and accepted wisdom, as well as the language standards. In response to College English Curriculum Requirements, cultivating students' comprehensive abilities to of listen, speak, read, write, and translate becomes one of the dominant teaching aims. As a practical style, applied writing is closely referred to as all people in social economy, politics, and culture acting as the carriers of information and the creature of time; conversely, social development requires more about the writing capability. In fact, the teaching of writing is always combined with reading, which can barely arouse students' interest due to the students' inclination to read. Accordingly, applied writing has become a conundrum, especially in how to arouse students' writing interest and motivation. It means a lot for both the improvements of teaching effects and the fulfillment of the social demand for talents.

The Connotation of English for Specific Purpose Theory

English for Specific Purposes (ESP for short), which originated from Halliday's (1964) theory of register in the 1960's, refers to English related to specific occupations or disciplines. It is an English course offered according to the specific purpose and need of the learners. The theoretical connotation includes analysis of register, target environment, discourse, skill and strategies, and focuses on study. ESP teaching not only focuses on the surface form of English usage, especially in the thinking process, but also on how to efficiently combine the language application and learning in order to cultivate students' intercourse ability in specific working environments. Hutchinson and Waters divided ESP into two forms: one is English for Academic Purposes (EAP); the other is English for Occupational Purposes (EOP). This classification was accepted by academia, but simultaneously considered as having nearly no distinct boundary between the two, and the differences are only thought to lie in the professional content

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organization and teaching. According to Hutchins' definition of ESP, it is a learner-orientated teaching theory. The two judgment criteria of ESP teaching by Paulines C. Robinson is goal-directed and needs-analysis (Robinson, 1991).

ESP has specific principles in teaching and curriculum implementation. According to Dudley Evens and St. John, the teaching design and practice of ESP are supposed to follow three principles: authenticity, need-analysis, and students-orientation. Based on the previous studies on ESP, Qin Xiubai (2003) gives a further illustration on the three principles: First, the authenticity is the soul of ESP teaching, which is not only indicated in authentic language materials, but also in practical learning task. It is supposed to be emphasized in the process of all kinds of language training, but also on the cultivation of learning and interaction strategies. Second, need-analysis is the foundation of the ESP teaching. Third, the student-orientated principle is decided by the character of ESP. All the teaching activities should be student-centered, (Qin, 2003). At the same time, ESP is, also, English teaching access, focusing on the specific demand and seeking a professional method combining English and professions. Orientated pragmatically and combined with vocation, ESP focuses on the cultivation of students' language usage ability. With students' orientated English teaching, it puts forward that English is not only regarded as a language subject but also as a practical tool. When it comes to the designation of courses, it first analyzes the diverse demands of language learners, selecting the ability level tallied with English usage, based on which it is possible to set the teaching target in combination with the learners' language standards, compile the textbook and determine the test methods in order to enable students to acquire the proper language level within a limited time. In other words, it is a targeted and practical training-oriented English teaching method.

ESP, first and foremost, was a communicative demand to meet the needs of increasingly frequent communications in economy and culture among countries after the Second World War. Throughout the years, multidimensional exploration and further research on ESP have boomed with integrated course systems in foreign countries. ESP teaching theory and method was introduced to China in the 1970s and quickly developed in the 1990s. With the coming of economic globalization, scientific integration, and cultural diversity, the increasing demand for foreign language talents made foreign language teaching incline to ESP and the pragmatic studies on how to improve students' practical skills.

The Research Background of ESP in Applied Writing Teaching

Currently, English teaching is in the process of transformation from language teaching to ability cultivation. When it comes to the discussion on the effectiveness of English teaching, writing courses in college English teaching, especially applied English teaching, have aroused academic attention. In reality, the cultivation of writing ability has become the most difficult issue confronted by both English educators and learners in China. The aim of college English teaching is to improve students' listening, speaking, reading, writing and translating abilities; otherwise, too much emphasis on reading and listening and speaking makes the cultivation of writing ability undervalued (Ni, 2009). In recent years, the average writing grade of the College English Test Band Four is nowhere near the average level. What makes the increasingly weakened writing ability are unilateral emphasis on reading, ignoring the training on writing ability, and marginalization of the writing teaching. What the students learn has not been transferred into writing ability. Affected by the traditional teaching principles, models, methods, and arrangement and thinking modes, the defects of writing teaching are illustrated as follows:

First, the educational concept of some teachers is behind the times. Writing ability is a vital communicative ability required by the College English Curriculum Requirement; however, the requirement of writing education has not earned sufficient emphasis and effective implement. Many colleges and teachers still hold the traditional teaching ideas that the teaching activities should focus on teachers instead of students, barely considering students' specific learning methods on writing, which makes the target difficult to achieve. As is indicated in the survey of Beijing College English Study Group, in the practical English teaching, students have more opportunities to read and listen than to speak. The opportunity to write is little to none.

Second, the curriculum provision inclines to reading rather than writing. In most college English curriculums, writing, together with reading, is collectively known as Comprehensive English or Intensive Reading. According to the survey on the distribution of reading courses and writing courses, 60 percent of teachers only do the reading parts but neglect the writing; 25 percent utilize 2 to 4 classes to conduct the writing education; and, only 12 percent of teachers could reconcile with both. Due to the inverse relationship between the number of class hours and large amount of teaching context, most teachers have no choice but to spend the limited time in analyzing the intensive reading and language points rather than writing practice.

Third, the traditional writing teaching method is unitary, including analyzing the model essays, introducing template sentences, and marking on students' compositions. The whole traditional "input-style" teaching process is tedious and monotonous, which can hardly effectively improve the applied writing ability of students who can only copy the template sentences with little understanding of the structural features in practical writing.

Fourth, the tedious and irrelevant teaching material and content contribute to another drawback. Most of the textbooks in colleges offer the writing section without systematic introduction and instruction on writing because of the limited space and lack of content timeliness, which is adverse to the strengthening of students' analysis ability, perceiving Western culture, and thinking about the style and the diversity of Sino-western culture by voluntary reading practices.

Last but not the least, the vacancy of teaching evaluation exists. In these years, due to the number of students and class size, teachers cannot give objective, comprehensive, specific, and personalized feedback on students' writing evaluations. Students lose their writing interest without access to teachers' instructions and inspirations.

As practical as it is, applied writing has no practical significance without vocation-orientated training. Conversely, the traditional teacher-centered teaching model has neglected the above characteristics of writing and laid one-sided emphasis on depicting language points. Students feel it boring and tedious, even though teachers expend a lot of efforts. The composition always lacks evocative content and attractive sentences and contains dissimilar language structure. Students cannot tell the difference between different applied article types, such as the differences between an application and a report, a conference summary and a conference record, a market survey and a prediction, as well as the differentiation between a job applications and a resume. In a society of information knowledge and economic development, there is a mounting demand for talents equipped with proficient writing abilities, and the teaching of writing ability is supposed to highlight the practicability and specialization necessary.

Design for Applied Writing Courses by ESP Theory

Applied writing was classified as practical writing with its own special writing features. It aimed at preparing students for dealing with concrete issues with words, which is the basic skill and routine tool of modern management systems. The study of the design for applied writing courses by the ESP theory will give positive influence to the improvement of students' practical writing. Generally, there are two modes of course design, namely the target mode and the process pattern. For Tyler, the education target is the starting point of course design, which was affected and determined by the learner himself, modern society, and discipline experts. For the learners, we focused on their current behaviors and expertise levels to see the gap between the students' current status and the ability level that the society demanded. The teaching objective is to narrow the gap as far as possible. According to his theory, which includes four steps: target, content, task, assessment, we set our course design.

Design Of Teaching Target, Content And Task On The Basis Of Requirement Analysis

Requirement analysis, one of the most striking characters of ESP teaching, aims to finish a fixed goal, clarifying what must be accomplished to fulfill a certain target and what should be done to contribute to the target. Requirement analysis is divided into "present situation analysis" and "target situation analysis" by foreign scholars (Robinson, 1991). "Present situation analysis" refers to the learner's initial language level before learning and the demands and expectations for the next learning period, including the analysis of learners' current foreign language and expertise level, studying motive, and previous studying method; "Target situation analysis" means the requirements demanded by the future working environment and the attitude the learner holds toward the requirements. In the light of Bloor, the former is called the "learner-centered analysis" and the latter is understood as "target-centered analysis."

Furthermore, thorough analysis should be the organic combination of both and the gap between the two should be the problem for ESP teaching to work on. By the combination of the learner-centered analysis and target-centered analysis, our research group surveyed the current proficiency, difficulties met during studying, ability, studying method, present situation, and future objective of the 2012 electronic engineering majors, through questionnaires, individual discussions, and interviews. Below are the results of the survey: for 79% of the students, word memorizing leading to a small vocabulary and misunderstanding of grammar were the most difficult parts; 43% of the students suffered from methodological problems; 25% of the students had a poor foundation of learning; 18% of the students had no interest in learning writing; 66% of the students were willing and able to study by themselves; 61% of the students considered "textbook teaching + self-study and answering + guidance and training" as the fit studying method.

British linguist Pauline Robinson (1991) pointed out that language teaching is not the ultimate purpose of ESP teaching, but accomplishing fixed goals by the usage of language is. Therefore, by the student-centered principle, we choose teaching content and design teaching tasks on the basis of their current learning status, urgent needs, and shortcomings in language acquisition in combination with the requirements of society, adequate consideration of the environmental conditions including educational resources, textbooks, and faculty qualifications. As a result, we set our goals as "fostering a certain level of ability in applied writing and advanced skills in English written communication among the students."

Table 1. *Teaching Content and Task Design of Applied Writing*

No.	Modules	Learning Programs	Learning Tasks
1	Basic Module	1. Plan 2. Summary 3. Application Letter 4. Resume	1. Making a Plan for This Term 2. Summarizing the Study of Last Term 3. Writing an Application Letter According to a Specific Post 4. Writing a Resume According to a Specific Post
2	Working Fields Module	1. Fax and Business Letter 2. Announcement and Requesting Instructions 3. Conference Summary 4. Working Briefing	1. Sending an Reception Invitation to Foreign Clients 2. Writing a Conference Notice; Writing a Requesting Instruction of Attending Training 3. Writing a Conference Summary of Safety Conference 4. Writing a Working Briefing of Order Placing Meeting
3	Business Communication Module	1. Advertisement 2. Instruction 3. Agreement 4. Address of Welcome	1. Design an Advertisement for New Product 2. Writing Instruction Manuals 3. Drafting an Agreement of Talent Exchange 4. Writing an Address of Welcome for the Opening Ceremony of the Branch Company

Practice has proved that course design of applied writing which is under the guidance of ESP teaching concept could solve the problem of "how to write" in applied writing.

The Method of Realizing the Expectation

These years, as the perspective of specialists in theoretical and practical education research perception, the teaching of the genre analysis method is effective in ESP teaching. Life-time Genre Files is proposed to be set as an encouragement for students to collect English language materials for specific usage in working fields, which is persevered while being updated as references in the students' follow-on writing. Genre is a sort of certain language issue, which is regarded to have homogenization, such as letters, declarations, novels and poetry. Based on the instruction of Halliday's (1964) systemic-functional linguistics theory, Hyland proposes Genre Analysis, which is also reinforced by it. In this theory, a register is a certain community that uses a kind of language variation. This language community is always occupied in a similar job career, such as doctors and lawyers, or shares the same interest, like stamp collecting. Genre Analysis has obvious advantages in ESP applied writing teaching, especially in business letters, advertisement, and contracts. It shows significance in the following three aspects: first, students are instructed to grasp the distinct communicative purpose and structure of a certain genre. Second, students can understand the significance of social construction by learning the language construction of discourse. Third, by leading students to grasp the process of construction, students can be helped to understand and write an article of a certain genre (Wang, 2005). Genre Analysis provides a new perspective for applied writing teaching, which could trigger students' sensitiveness to a certain genre and further the understanding on the article structure and the figure of speech, but teachers should act as instructors rather than tellers.

Specific ways are as follows:

1. Teachers should introduce the writing theory of certain genres and then provide several compositions for students to analyze. By comparing by themselves, students could summarize the characteristics of the genre. After that, teachers should illustrate the key point of the writing style and make the assignment. After students finish the applied writing assignments by themselves, they are required to collect several model essays of the same genre from the professional writing website and then are instructed to make the comparison about the word choice, expression, and sentences between the model essays and their own compositions in order to find the gap between them. Summaries of these comparisons then are made by setting such "mini comparison material databases" (the two databases, namely words/sentence structure/expression in their own essay – words/sentence structure/expression in the model essay). Students are required to find out the way to select the proper words and the way to further their writing ability by comparison. This way helps many students create by using the words or structures they grasp.

2. Having illustrated the writing methods of some applied writing, students are required to search and summarize the key words with high repeatability in articles of the same genre or the collocations, which consist of four words, and then analyze the structures and forms in order to set up a "mini material database of certain genre."

3. After setting up some material databases of key words or collocations of several genres, students are supposed to find out the similarities and differences of these collocations in the occurrence frequency and form in different genres (namely the variety in different genres) (Wan, 2013). Then teachers have to try to make students put what they have learned into practice. Taking the followings as an example, students are supposed to search and set up their own "material database of job applications, invitations, and business letters," etc. and find the most frequent words or collocations that could be used for maximum effectiveness and efficiency and then summarize the functional features. By comparing the difference of collocations with the high repeatability in the above three types of material databases (especially the difference in occurrence frequency and form), students are able to find out the difference in structure, form, and function of collocations in a certain genre. The distinction of different material databases in frequency and structure makes students easily and thoroughly master the words, expression, and sentences of different genres and understand their distinctions. That is the specific purpose of searching collocations, which focus on an accumulating approach towards words and selection, and the ultimate purpose is to handle the context features of a certain genre by these collocations.

What should be mentioned is that teachers are supposed to analyze or discuss the model essays rather than tell the features of the composition with students. It is students who should find out and understand the aims of writing and the requirements of reading objectives by comparing the distinctions of different samples. In this way, students could quickly and thoroughly understand the writing features of different genres, which would contribute a lot to resolving the problems in college English writing education, such as inadequate class hours, lack of vocabulary, and the negative attitude toward the "performed" applied writing.

With the characteristic of integration of teaching and assessment, the application of genre analysis in applied writing contributes to raising study interest and effectiveness by comparison and practice. By the process of "writing by students" – collecting model essays – establishing mini comparison material databases; collecting key words or collocation in certain genre – establishing "mini material database of certain genre"; establishing "several mini material databases of several genres – comparing the differences of the key words in the several material databases – summarizing the functional features in each database – understanding the distinction of every genre, this assessment is throughout the whole applied writing study. It leads to mutual progress of teachers and students by examining and assessing the teachers as instructors and the students as individual learners.
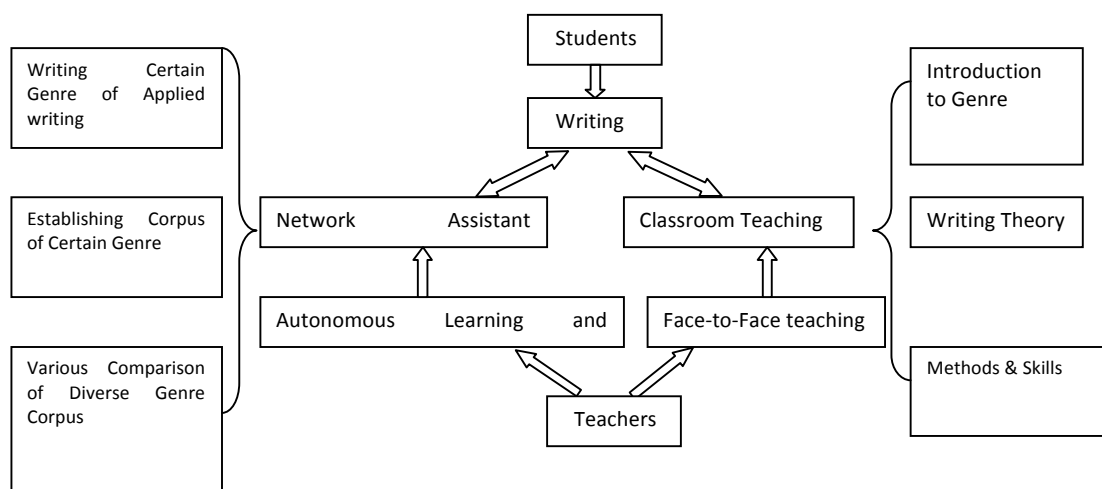
Figure 1. **Learning Mode of Genre Analysis in Applied Writing under the Guidance of ESP Theory**

Conclusion

Applied writing is important content in college English teaching, whose character of instrumentality becomes more obvious with the fast advancement of information. The improvement of the applied writing teaching quality in college English and the cultivation of students' written competence are the urgent needs for the development of society and students. Under the guidance of ESP theory, the applied writing teaching in college English is characterized by analysis requirements and student-centered teaching, which can help students to get out of the trouble of inadequate vocabulary, overcome the negative attitude towards the "preformed" applied writing, and arouse the enthusiasm of learning. The consulting data on online and establishing of corpus not only develops the students' autonomous learning ability, but also make up for insufficient teaching hours that effectively promote the applied writing teaching in college English.

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An Empirical Study on the Effect of Peer Review in Translation Class

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[Abstract] *As an important component of foreign language competence, translation competence has always been the concern of translation instructors and students. The fact is that due to the unfavorable conditions (short teaching hours, expanding class size), students have limited chances of developing translation competence in conventional ways, resulting in the lack of independent analytical ability. Therefore, one of the concerns of translation teachers in the process of teaching is to explore the effective approach of developing students' translation competence in limited class hours. This study aims to explore the effect of peer feedback adopted in translation teaching and how the peer feedback serves as effective supplement to teacher feedback.*

[Keywords] *peer feedback; teacher feedback; translation revision; translation competence*

Introduction

Giving effective feedback on students' translation works is one of the central concerns for all teachers of translation and an important area for translation teaching research. Feedback itself is always viewed as the essential component in translation practice, since it motivates the students to refine their first translation draft into a final improved one. Peer feedback is the assessment of an individual's performance and ability developed through the appraisal of the individual's classmates. It is an activity based on the theory of cooperative learning, which has received growing attention in recent years. Essentially, it utilizes group collaboration to enhance the learning process, which gives insight to the group activity in translation class.

Peer feedback has been used broadly in both educational and corporate training. Many previous studies have focused on the impact of peer evaluation in various subjects such as language learning, economics, and scientific study (Rafig & Fullerton, 1996; Johnson & smith, 1997; Ammer, 1998; Lam & McNaught, 2006). Peer feedback compared to teacher feedback has been seen as a new alternative to strengthening students' competence of utilizing knowledge. It is worthwhile to research the effect of this approach on improving students' translation competence. Because it is inappropriate to explore the application of peer feedback in translation class through the use of results taken from other fields, this study aims to collect empirical data from the experiment conducted in translation teaching and discuss the effects of peer evaluation in developing students' translation competence.

Theoretical Foundation

Cooperative Learning (CL) is defined as a set of learning processes which helps learners interact with each other in order to accomplish a specific goal or develop an end product that is usually content specific (Panitz, 1997). Research indicates that heterogeneous grouping is regarded as an effective approach in CL, since it facilitates students' being exposed to different viewpoints from different backgrounds and promotes their positive interdependence (Romney, 1996).

Cooperative learning, in contrast to teacher-fronted instruction, provides the possibility of a large increase in students' opportunities to create output, as many students discuss simultaneously, instead of one person, normally the teacher, doing all the analysis (Long & Porter, 1985). In contrast with the competitive ethos of traditional classroom, cooperative learning creates a more relaxed atmosphere, which

increases students' interactions. Some other advantages of CL in enhancing learners' learning achievement, such as developing oral communication skills, enhancing self-esteem, reducing test anxiety, creating a strong social support system, etc., have also been listed by researchers (Johnson & Johnson, 1989; Kagan, 1992; Slavin, 1995).

Experiment of Peer Review in Translation Class

Research Questions
The purpose of the study is to expand what is known about the use of peer feedback with a focus on investigating the effectiveness of peer feedback in translation teaching. The questions to be explored in the study are as follows:
1. What is the student's attitude and response toward peer feedback?
2. Does peer feedback benefit the improvement of a student's translation competence?
3. In what aspects does peer feedback serve as a supplement to teacher feedback?

Subjects
The subjects of the research are two parallel junior classes from the English Language Department of Henan University of Science and Technology. The participants are an average age of 21. According to the school requirement for English majors, they participated in TEM4 in the second year, and 90% passed the exam. Thus, they are considered to have a high level of English proficiency. The two classes for the present study were randomly assigned as the Experimental Class (EC) and the Control Class (CC). The Experimental Class and Control Class had 30 students respectively and were taught by the same instructor under the same teaching schedule.

Instruments
Three instruments were used in this study: questionnaires relating to the students' attitudes towards translation, translation revision and EC students' response toward peer feedback; TEM-8 translations for testing translation competence; peer-revised translation for investigating feedback trends and characters.

Procedure
The research was conducted in the second semester of the 2012-2013 academic year and lasted for 16 weeks. This research had three phases. In the first phase, the pre-experiment questionnaire and pre-test were conducted in the Control Class and Experimental Class to compare the two classes' attitudes and beliefs about translation prior to the experiment and to see whether the two classes were significantly different in translation competence.

The second phase of the research covered the 16-week semester in which the teaching content and schedule were the same in the two classes except for the different ways of translation revision (peer-revision for the Experimental Class and teacher correction for the Control Class) conducted in class activity. The students in the Experimental Class were asked to work in heterogeneous pairs for revising their first drafts. Each peer editor was responsible for checking the translation of his/her partner using the checklist they had been introduced to in the training session. After each translation was given feedback by peer, the corrections and suggestions were discussed between the members of the pair. Meanwhile, the instructor monitored the pairs but was not involved in the actual editing of the translation. While the peer feedback was carried out in the EC, the CC students received teacher feedback about their assignments in a traditional way. The instructor concluded by assessing the general problems that occurred in the

students' translation and analyzed them in the following lesson. Based on the teacher's feedback, the students were encouraged to make proper adjustments and discuss their ideas on translation techniques with their classmates and the instructor.

In the third phase, the final translation test was conducted at the end of the semester, and the test grades of the two classes were collected for data analysis via SPSS. The EC students were surveyed with the questionnaire to collect their responses and views about the effects of the peer review.

Analysis of the Effect of Peer Review in Constructing Translation Competence

Analysis of EC' s Attitudes Toward Peer Feedback Before and After the Experiment

To investigate students' response toward peer feedback in the EC, the Peer Feedback Questionnaire was conducted in the EC before and after the experiment. The following Paired Samples T-test Table shows students' changing attitudes toward peer feedback, which also identifies the acceptance and effect of peer feedback.

The collected data shows that the means of all ten items in the post-questionnaire are significantly higher than that in the pre-questionnaire. Such results show the following facts: (1) Students' confidence in both peer and themselves and their willingness to engage in the peer feedback practice were significantly improved (t=-7.109, -7.924, -7.215. p=.000＜.05). (2) As for the benefit of peer feedback, students confirmed significant improvement in terms of ability of problem discovery (t=-9.336, p=0.000 ＜.05), habit of revision (t=-5.769, p=.000＜.05), understanding of translation criterion (t=-9.104, p=0.000 ＜.05) and competence of translation appreciation (t=-4.176, p=.000＜.05). (3) The paired samples t-test results show that the effect of peer feedback in improving translation competence (t=-6.176, p = .000＜.05) and cooperative learning ability (t=-5.778, p= .000＜.05) was more confirmed in students' attitude after the experiment than before it.

According to the above statistics and analysis, peer revision has been widely accepted by the students of the EC. The students had confirmed the benefit of peer revision through personal involvement of evaluating peer's translation. Their attitudes toward translation and translation revision were positively affected through their practice in peer revision.

Analysis of Pre-Test and Post-Test of CC and EC

The scores collected from the translation tests were analyzed by SPSS17.0, indicating the progress that the two classes made during the experiment. The results of analysis are presented below. Although it is concluded from Table 1 (t=-1.445, p=.154＞0.05) that there was not much significant difference of test scores between the CC and the EC in the final test, the statistical results shown from Table 8 indicates that the mean score of EC(6.2000) is slightly higher than that of CC (5.9000). Therefore, it is safely concluded that the EC students tested with peer feedback are able to make more progress in translation competence than the CC tested with teacher feedback, although not much significantly. Such result gets rid of the worry that peer feedback is not as effective as teacher feedback in improving translation competence.

Table 1. *Descriptive Statistics: Scores of the CC and EC in the Post-test*

	Class	N	Mean	Std. Deviation	Std. Error Mean
Post-score--2	1	30	5.9000	.80301	.14661
		30	6.2000	.80516	.14700

(Note: Class 1=Control Class; Class 2=Experimental Class)

As Table 2 shows, the mean scores of the CC rises from 5.3333 in the pretest to 5.9000 in the posttest, which shows that the control class made progress after receiving teacher feedback The experimental class also achieved similar progress, as the mean scores rises from 5.4333 to 6.2000. The standard deviation in the posttest of CC (.80301) is lower than that in the pretest (.99424), which proves that the difference of the mean score had been greatly reduced. Such change also exists in the EC with the standard deviation declined from .81720 to .80516. Table 3 Paired Samples Test shows that both CC (t=-4.572, p=.000＜0.05) and EC (t=-9.761, p=.000＜0.05) made significant progress between the pretest and the posttest.

Table 2. *Paired Samples Statistics*

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-score 1	5.3333	30	.99424	.18152
	Post-score 1	5.9000	30	.80301	.14661
Pair 2	Pre-score 2	5.4333	30	.81720	.14920
	Post-score 2	6.2000	30	.80516	.14700

Table 3. *Paired Samples Statistics* **(Note: Pair 1=Control Class; Pair 2=Experimental Class)**

		Paired Difference					t	df	Sig. (2-tailed)
					95% Confidence Interval of the Difference				
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper			
Pair 1	Pre-score 1 Post-score 1	-.56667	.67891	.12395	-.82018	-.31316	-4.572	29	.000
Pair 2	Pre-score 2 Post-score 2	-.76667	.43018	.07854	-.92730	-.60603	-9.761	29	.000

The results of the translation-tests indicate that the EC students made obvious progress in translation quality through the peer feedback-centered translation activity. Compared to teacher feedback, the shift of revision responsibility to students has been proved with no danger of causing negative effects on improvement of students' translation competence, but with the same positive effects on it.

Comparative Analysis of Translation Errors of EC and CC In Pre-Test and Post-Test

Based on the grading criteria for translation tests in TEM-8, meaning and target language were selected as the major error categories in the analysis. All the errors that students made in tests were categorized and calculated in numbers and percentage as in the following figures.

Table 4. *Translation Errors of EC And CC In Pre-Test*

Errors Category Number(Percentage)	Meaning		Target Language		Total
	Misunderstanding	Inaccuracy	Grammatical errors	Lack of fluency	
EC	48(17.2%)	82(29.4%)	96(34.4%)	53(19%)	279
CC	51(17.5%)	88(30.2%)	104(35.7%)	48(16.5%)	291

Table 5. *Translation Errors of EC And CC in Post-Test*

Error Category Number (Percentage)	Meaning		Syntax		Total
	Misunderstanding	Inaccuracy	Grammatical errors	Lack of fluency	
EC	23(15.6%)	56(38.1%)	43(29.2%)	25(17%)	147
CC	42(16.2%)	80(30.8%)	96(36.9%)	42 (16.2%)	260

From the above two figures, it is first shown that the errors are significantly reduced from 279 to 147 and from 291 to 260, respectively, in the two classes, which means that the students of the EC have achieved significant progress through the one-term translation course. Second, comparing the percentage of each error category, it is seen that the students of the EC made the greatest progress in grammatical errors, reducing from 34.4% to 29.2%, an almost 5% reduction, while, the students of the CC made, on average, little progress in each category. Third, comparing the percentage of each error category, it is shown that the students of the EC can control the syntax of the target language with better quality (fewer errors) than those of the CC.

Implications and Conclusion

This study suggests that peer feedback is an effective approach in translation teaching that instructors can use as an aid for students to practice the independent abilities of problem discovery and solution. It is found from the analysis of the students' revised translations that students are qualified to discover peer's language errors of translation after training. The results of the final test shows that the students of the Experimental Class achieved more progress in average score than the ones of the Control Class, which means that the translation practice incorporated with interactive peer revision has significant overall effect on improving translation competence.

In conclusion, peer feedback, serving as a learning process, should be seen as one of the meaningful approaches available for the reform of translation teaching. Students can learn not only from the teacher's feedback, but also from peer feedback. The key point is that they have a major responsibility in developing lifelong learning skills. The study suggests the use of peer feedback as a complementary practice to teacher feedback, not as a substitute. Both types of feedback are significant to students, so one important aspect in the study of peer feedback is how to maximize students' enthusiasm and learning autonomy under a teacher's effective guidance. Only when students and teachers are, together, effectively motivated, will learning and teaching form a virtuous circle.

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A User-oriented Quality Assessment Model for Interpreting: Medical Conference Interpreting as a Case in Point

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[Abstract] *The user-oriented quality assessment model for medical conference interpreting is based on the relation between interpreting and users. Since the listeners in the medical conference are doctors, experts, and scholars in the medical field with profound professional knowledge, they have their own expectations of the interpreting service. Therefore, this paper advances the suggestion that we adopt the user's response as one aspect of quality assessment for medical conference interpreting.*

Introduction

People who intend to make use of the services of interpreters are often faced with the question of how to make sure that the quality of these services is up to their expectations. They have to rely on the reputation of the interpreters they hire without having any clear idea of what it is that determines interpreting quality, so it is normal for them to be doubtful of the interpreters' performance for the very reason that there is no way of verifying the quality of their work or even their allegiances. Cai and Fang (2003) consider that interpreting quality should include the public's responses to the interpreting service on the spot and the consequent communicative effect, as well as the quality of the interpreter's delivery and output, and, accordingly, they think that interpreting quality refers to the interpreter's competence in interpreting or the public's feedback on the interpreting service or both of these two factors. In terms of the assessment of interpreting, Gile (1995) takes a holistic view and case-specific attitude.

He believes in no absolute judging criteria for the reason that too many elements and aspects involved in interpreting activities shall exert, to various degrees, possible impact on the process and quality assessment of the interpreting, not to mention other influential parameters like environment, textual style, and the people involved, like speaker, interpreter, employer, audience, technical staff, organizer, and other related personnel. Therefore, as he believes, using a uniform standard for all interpreting assessment is neither practical, nor scientific.

At present, medical science is developing by leaps and bounds. According to the statistics, 42 international medical conferences organized by the Chinese Medical Association（CMA）were held in China with 24,978 participants from the year 2001 to 2005 (Lin & Pang, 2006). In 2013, 14 international medical conferences were held in China. Therefore, interpreters for medical conferences are greatly in need at the present time. Medical English, as well as other branches of English for Science and Technology (EST), are aimed at conveying information, and they are basically characterized by appropriateness, exactness, objectiveness, logic, conciseness, coherence, simplicity, and standardization rather than artfulness of language (Yuan, 1987).

However, current research mainly focuses on the quality assessment of interpreting in the general context without taking the kind of the conference into consideration. There has been no specific study or paper on the quality assessment of medical conference interpreting in China. Due to the unique features of medical English, the audience's high expectations and special requirements, it is necessary to conduct the

research on the quality assessment of medical conference interpreting. In this paper, the author advances the idea that the quality of medical conference interpreting is assessed from the user-oriented aspect. When talking about users in medical conference interpreting, it usually points to the end-users, such as the doctors, experts, and professors of interpreting production. However, since users are not in the position to perform interpreting, they usually have no clear idea about the concrete method of quality assessment of interpreting performance. They may just have a vague impression. Therefore, the author designed a questionnaire to help users give scores for interpreting performance and conducted an empirical survey. The author proposes a quality assessment model for medical conference interpreting based on the user's expectations.

## An Empirical Survey Among 50 Doctors

Fifteen criteria advanced by Bühler (1986) are the first set of criteria for interpreting quality assessment. The later important and influential studies are based on or just use Bühler's criteria. Prompted by Bühler's idea to infer users' service-quality expectations from those of interpreters, Kurz carried out a questionnaire survey among end-users in 1989 in order to test whether interpreters' quality criteria could fully reflect users' quality needs and expectations. The results indicate that professional interpreters were very self-demanding and had higher expectations of all the criteria than end-users did. As the first empirical study on user expectations, this survey shows that "not all the AIIC evaluation standards (in Bühler's study) correlated highly with user expectations" (Kurz, 2002).

Therefore, the author also uses the fifteen criteria to design a user expectation questionnaire, which includes fluency of delivery, logical cohesion of utterance, sense consistency with original message, completeness of interpreting, correct grammatical usage, use of correct terminology, reliability, thorough preparation of conference documents, ability to work in a team, native accent, pleasant voice, use of appropriate style, endurance, poise, and pleasant appearance. The sample is composed of 50 doctors who have experience in attending medical conferences with interpreting services. All of them have Chinese as their mother tongue, and some of them also have a limited capacity in listening and/or speaking English. All were issued the same questionnaire in which the author listed the 15 criteria based on Bühler's research.

The 50 doctors were asked to rate fifteen quality assessment criteria in terms of their relative importance for the quality of medical conference interpreting with a scale of 1-5 (where 1=not important; 2=less important; 3=of average importance; 4=important; 5=very important). All the 50 samples are valid, and the average score of each criterion is calculated and listed below.

Table 1. *The Average Score of Each Criterion*

Criterion		Average Score
①	proper speed of delivery	3.825
②	logical cohesion of utterance	4.275
③	fluency of delivery	4.450
④	sense consistency with original message	4.475
⑤	correct grammatical usage	3.300
⑥	use of correct terminology	4.125
⑦	native accent	3.125
⑧	pleasant voice	3.100
⑨	completeness of interpreting	4.550
⑩	quick response of the interpreter	3.850
⑪	thorough preparation of conference documents	4.187
⑫	ability to work in a team	3.525
⑬	endurance	3.650
⑭	poise	2.775
⑮	pleasant appearance	2.800
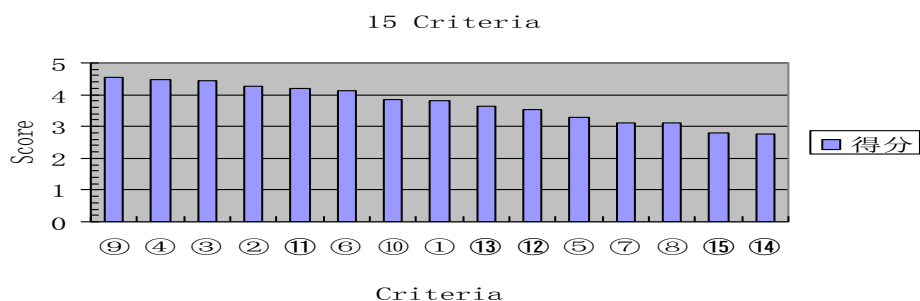
Figure 1. Rank of the 15 Criteria from the Doctor's Perspective

As can be seen from Figure 1 and Figure 2, the top eight quality criteria among the 15 criteria are ranked as: completeness of interpreting, sense consistency with original message, fluency of delivery, logical cohesion of utterance, thorough preparation of conference documents, use of correct terminology, quick response of the interpreter, and proper speed of delivery.

The Eight Assessment Criteria in the User-oriented Quality Assessment Model

Among the 15 criteria, completeness of interpreting ranks first. It means the original information is fully conveyed without any omission. In comparison with the audience of other types of meetings, the attendees at medical conferences have a more distinctive need to hear and understand the speaker's speech. They tend to attach greater importance to completeness of interpreting, and they are less tolerant of the loss of information than others because medical speeches are so logically connected that the loss of one piece of information might lead to another and cause difficulties in understanding the whole speech.

Sense consistency with original message is rated second. This is the basic requirement for any interpreting performance. The realization of this criterion in the medical conference starts with a clear understanding of the original speech. There are many transferred Latin and Greek words and terms in medical English which the interpreter is not familiar with in his/her daily life. All these pose a great challenge to the interpreter to keep the sense consistent with the original speech. Since the listeners in the medical conference are very professional and they want to grasp the main idea of the speech through

interpreting, it is important for the interpreter to listen to the speech carefully and interpret the speech in a consistent and faithful way.

Fluency of delivery ranks third. Fluency means that interpreter has to restructure source language expression at the speed of the spoken word and formulate the original messages in such a way that the messages reach their target listeners. During the survey, some doctors complained that some interpreters spoke very fast in some paragraphs but got stuck in other parts. Such drastic change of rhythm disturbs the audience a lot. Besides, some unnatural pauses repeatedly filled with expressions like "er"and "erm," caused trouble for the audience, as well. Moser's research (1996) showed women found filled pauses more irritating than men. In fact, frequent filled pauses would interrupt users' thoughts. Meanwhile, during medical conferences, the interpreter is susceptible to any change in the original speech, such as the intermittence of an impromptu speech. Besides, the complicated and long sentences in medical English will bring forth restructuring inconvenience and some unavoidable lags in between. However, the breakaway of speech production from comprehension lends the interpreter a hand in keeping his/her head clear of source language speech interference from the syntactic perspective. Here, note-taking plays an essential role as a retrieval cue to help interpreters make the output sound more fluent. Besides, the reformulation strategies taken by the interpreter can rid the target language version of unwanted breaks and stops.

Logical cohesion of utterance ranks fourth. Medical English is characterized by nominal structure, passive voice, and complex and complicated sentences. The speaker usually delivers a speech that mainly focuses on one topic in a logical way during the medical conference to make himself/herself understood. During the survey, some doctors complained that some interpreters just reproduced the speech on a sentence-by-sentence basis, leading to intangible loss of logical links among different sentences, which are crucial to thorough understanding of the whole speech. Sometimes, the meaning of one paragraph remained intact, but the transitional links were not properly restored with the same force. When self-monitoring the output and recognizing the illogical cohesion, the interpreter should make remedies to rectify this mistake during the interpreting process.

Thorough preparation of conference documents rates fifth. In an ideal case of interpreting "the client would give as many details as possible about the purpose, explaining the addressees, time, place, occasion, and medium of the intended communication and the function the text is intended to have. This information would constitute an explicit translation "brief" (Nord, 2001). According to the author's own interpreting experience, the interpreter could initially inquire about the subject matter of the conference, review the previous meeting minutes if they are available, and study the corresponding material provided by the conference secretariat. Among all these things, the reports, for enunciation purposes, are especially more worthy of the interpreter's concern. In most cases, the reports would have been prepared in written form or, sometimes, in the form of computer-aided demonstration software files, such as Microsoft PowerPoint, and are worthy of pre-study/review by the interpreter. The interpreter can always have those materials printed or copied for preemptive reference or, when encountering any fairly elusive or inexplicable parts, may even seek the authors directly for clarification and assistance. Most important of all, the interpreter should memorize those technical terms and become familiar with the words with difficult pronunciations.

Use of correct terminology ranks sixth. The user with richer expertise and familiarity with the theme of the conference has a higher demand on interpreters for the accurate and skillful translation of terminology (Zhang, 2010). Correct terminology gives listeners in medical conferences a sense of

proficiency. When interpreters provide service for medical conferences, the correct use of terminology will facilitate communication a great deal. We often meet the terminology in the medical field during the interpreting process. If the interpreter can not interpret the terms correctly, the audience will get confused and, sometimes, may even have difficulty in understanding the whole speech. So, interpreters for medical meetings should be fully aware of the importance of preparation and be familiar with all medical terms beforehand.

The quick response of the interpreter ranks seventh. As the contents of medical interpreting are usually the advanced topics in the medical area, the interpreter may have no background knowledge of the speech contents. The interpreter's unfamiliarity with the interpreting contents will result in his/her slowness and inefficiency in performance, especially during the Q&A session, which sometimes will make the audience frustrated and impatient. But an experienced and qualified interpreter can endeavor to ensure a quick response by using various interpreting skills, such as the choice of smaller interpreting units, notes taking, addition, and repetition.

Proper speed of delivery ranks eighth. In simultaneous interpreting, proper speed of delivery means simultaneity of the interpreting with the original. The interpreting should correspond to the original as much as possible; the message the interpreter is giving is just the message the speaker is delivering rather than which has already been delivered. In the medical conference, the interpreter should not be monotonous in the delivery. The interpreter should change his/her pace or speed in response to the audience's reactions. Meanwhile, a short pause is needed after an important statement for applause or interruption.

An Assessment Formula in the User-oriented Quality Assessment Model

Multiple criteria enable evaluators to assess the interpreting performance from different angles and levels, thus, do more justice to the interpreters. However, the simple use of multiple criteria is still not enough to make the assessment objective. For each interpreting performance, the parameters may have different importance. For example, in medical conference interpreting, the importance of the correct use of terminology may be more important than in business interpreting. As a result, we should allocate different weight values to the parameters by careful analysis. Certainly, in practice, different sets of weights can be given according to the importance and difficulty of criteria. For those more important and difficult criteria, higher weights can be set down. Lower weights can be given to those less important and less difficult criteria.

For the sake of convenience, the score a delegate gives for one criterion is represented by $S_{a,b}$. Here "a" stands for the ath delegate and "b" shows the bth criterion. For example, the first delegate gave 80 for the second criterion, which can be expressed by $S_{1,2}=80$. Therefore, after adopting weights, a score given by a delegate for a certain criterion should be:

$$T_{a,b}= S_{a,b} \times W_b \quad (a=1, 2, 3, ..., n; b=1, 2, 3, …, n)$$

The total score given by a delegate for the interpreting would be:

$$U_a = \sum_{b=1}^{n} T_{a,b} \ (b=1, 2, 3, …, n)$$

After getting the scores given by all the delegates in the medical conference, the next step is to calculate the average score given by all the delegates, which is represented by V.

$$V = \frac{\sum_{a=1}^{a_{MAX}} U_a}{a_{MAX}} \quad (a=1, 2, 3, \ldots, n)$$

Therefore, we can use this formula to evaluate the interpreter's performance based on the user's expectations and their feedback.

Conclusion

The medical conference provides a platform for doctors, experts, and professors to exchange ideas and discuss the latest development in the medical field. Based on the previous research, the author advances the idea that the quality of interpreting in medical conference can be assessed from the user-oriented aspect. The author uses some mathematical methods to assess quality of interpreting with the purpose of reducing subjectivity and difficulties in practical assessment. In the process, it embodies calculation, which can be solved by computer programs. The author hopes this paper can be helpful for quality assessment of interpreting in medical conference.

Acknowledgements

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Appendix

If you want to see the *User Expectation Questionnaire* mentioned in this paper, you can ask for it by sending email to the author.

Teaching Interpreting in China: Past and Prospect

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[Abstract] While interpreting as a profession is a time-honored practice, its teaching/training came into existence only around a century ago. The same holds true for China, where the history of teaching interpreting at college level is an elapse of a mere fifty years. In this paper, I present a brief review of its historical developments and divide this period of time into three stages, i.e. germinating, growing, and blossoming. This paper is, also, based on the identification of a few problems pertinent to the current situation in the field, offers some suggestions that might orient future endeavors of pedagogical reform of interpreting towards the mixed learner group and diversified social demands in China.

[Keywords] interpreting training; China; stages; problems; prospects

Introduction

Interpreting as a cross-cultural communicative activity has been practiced for centuries. On the Chinese mainland, events involving interpreters' participation is also traceable to the beginning of the inception of the first millennium (cf. Lung, 2011). Arguably, the forging of a profession in any industry is the result of high professionalization of practitioners. Yet, systematic professionalization of interpreters is only a recent concern as the growth of the social economy and international exchanges steadily intensify. In this connection, the huge demand for a number of interpreters necessarily entails the practice of relevant pedagogical activities, regardless of being in the West or East.

However, compared with the West, interpreting training in China is a latecomer. Historically, the earliest practice of such activities dates back to the course of interpreting offered by Beijing Foreign Studies University in the 1960s, which was later interrupted by the "Cultural Revolution" as the country went into rampant chaos (Zhang, 1983). It was not until the Opening-up that Beijing Foreign Studies University resumed the curriculum and was mandated by the central government to launch the first session of training interpreters for the UN in 1979, which took the lead again to carry out interpreting training at the tertiary level on the Mainland. More than three decades on, teaching interpreting in China has evolved from scratch and attained unprecedented progress.

Three Development Stages of Teaching Interpreting in China

Confining myself to the period as of 1979 to today, I divide the history of teaching interpreting in China into three stages:

Germinating Stage (1979-1989)

In the aftermath of the political turmoil, colleges with a background in foreign language teaching and research, such as Beijing Foreign Studies University, Guangdong University of Foreign Studies, and Tianjin Foreign Studies University, responded swiftly to the needs of opening-up and foreign exchanges and started to include courses of interpreting in the curriculum of undergraduates majoring in foreign languages. Notably, Xiamen (Amoy) University also joined the movement in 1985, making it one of the rare pioneers of many comprehensive universities. Despite the poor teaching conditions, instructors began

to develop some initial understandings of distinctiveness with regard to teaching interpreting as opposed to foreign language teaching. For instance, among the limited publications concerning pedagogical issues as such, they emphasized the practicality of interpreting and authenticity of situations, the importance of memory and note-taking, and a diversity of topics in interpreting, etc. (e.g. Zhang, 1983; Sun, 1985). Having said that, I regard these remarks as to how and what to teach in interpreting training are, more often than not, based on impressionistic retrospection, and they are   not systematic and sufficient. Also, analysis of literature indexed in the China National Knowledge Infrastructure Database (henceforth CNKI) shows that all authors concern themselves with English in their discussion of teaching interpreting except one with French (Sun, 1985). In general terms, interpreting training in this period can be likened to sparks that are yet to set the prairie ablaze; though seemingly insignificant, it lays a basic foundation upon which future developments build.

Growing Stage (1990-1999)

In comparison with the previous decade, interpreting training in this period began to be increasingly attended to, both in breadth and depth. First, the number of colleges offering interpreting courses increased to around 20 (Mu, 1999, p. 63) as some normal schools and polytechnics started to join in. Second , interpreting courses began to be taught to non-English students who specialized in Japanese, French, German, Russian, etc., which is evidenced by some published articles discussing curricular design and skill exercise (e.g., Xu, 1994). Third, interpreting training came to be associated with Western theories and models. On the one hand, a few foresighted scholars made attempts to introduce well-grounded training models and theories abroad, e.g. *Interpretive Theory* (Selescovitch & Lederer, 1992). This not only gave a boost to the reform in interpreting training on the Mainland, but also expanded the conceptual horizon of the instructor group. On the other hand, efforts were also made by domestic teachers and researchers in search of effective pedagogical tools. Compilation of textbooks is one of them. It was roughly estimated that around ten textbooks were published.

Without doubt, as instructors became more theory-informed, interpreting training gradually broke away with the traditional practice based on experiential understandings. New theories and models also provided rationale and underpinnings for efficient training and textbook compilation. In this regard, the "Xiada Model," developed by the teaching and research team of interpreting in Xiamen University, is a case in point. Through a graphical representation of how some key components like comprehension, note-taking, discourse analysis, and cross-cultural understanding interact to produce successful interpretation, the model advocates that interpreting training shall be skill-led. Guided by this principle, they compiled a textbook entitled *Interpreting for Tomorrow,* which is still widely adopted in its revised form today, making a profound impact on the curricular design of interpreting courses throughout China.

By the end of last century, interpreting training was also extended to the graduate level of education. In 1994, Xiamen University recruited the first batch of MA students specializing in interpreting studies. The same year also witnessed the founding of Graduate School of Translation and Interpretation in Beijing Foreign Studies University, the first of its kind in China specially dedicated to train high-caliber translators/interpreters. Successively, the year of 1997 saw the establishment of the first department of translation in Guangdong University of Foreign Studies and its recruitment of MA students of translation studies   that went   under the secondary discipline of Foreign and Applied Linguistics. All these are clear indications that interpreting training in China has been unfolding with a strong momentum.

Blossoming Stage (2000 -)

Teaching interpreting in the new millennium continues to thrive as domestic instructors intensify their exchange within the same camp, as well as with their foreign counterparts. Yet, for a long time, the course of interpreting has only been offered on a selective basis in universities in spite of its recognized place in the curricular system of foreign language education. This situation has not been fully reversed until May 2000 when the National Foreign Language Teaching Advisory Board affiliated to the Chinese Ministry of Education listed the course of interpreting as a compulsory component in the teaching syllabuses for English majors. The move rendered a strong endorsement to the significance of interpreting courses as a crucial part of curriculum for foreign language education and was later proven to be instrumental in promoting interpreting training nationwide.

The promulgation of national incentive policies to boost the education of high-caliber translators/interpreters has been met with an active response by tertiary institutions in terms of their setting-up of autonomous schools of translation studies. Following the example of Beijing Foreign Studies University, Shanghai International Studies University and Guangdong University of Foreign Studies established their graduate institutes of interpreting and translation studies in 2003 and 2005 respectively. Recent statistics show faculties that are specially dedicated to educating translators/interpreters at either undergraduate or graduate level topped 40, and departments of translation subordinate to College of Foreign Languages in various universities amounted to 19 (Zhong, 2010). Meanwhile, 2007 witnessed the approval by the Chinese Ministry of Education for the setting-up of the China National Committee for Masters of Translation and Interpreting Education (abbreviated as MTI), the purpose of which is to administer the curricular design of the new degree and give further impetus to the cultivation of high-level professionals of interpreting and translation. By December 2011, institutions approved by the committee to run a MTI program reached 159, of which 110 are qualified for conferring the degree of Master of Interpreting[2].

Noteworthy, also, is the introduction of the first national independent degree conferrer of translation studies in Shanghai International Studies University in December 2003. The event is a landmark step in China's history of translation teaching and research. Two years later, it began its first recruitment of MA and PhD students of translation studies (interpreting studies included). Subsequently, the years 2007 and 2009 saw the setting-up of MA and PhD programs in Guangdong University of Foreign Studies and Beijing Foreign Studies University, respectively, the latter of which also confers degree of MTI on students majoring in compound, simultaneous interpreting and develops any of French, German, Russian, Spanish, Korean, and Thai as an optional C language based on their Chinese A and English B (see Wang and Mu (2009) for a detailed description of recent achievements in curriculum, pedagogy and testing).

What is equally notable is the development of interpreting training in many privately funded and junior colleges in China since the beginning of the 21st century. Unlike their government-funded counterparts, these institutions oriented their curriculum of interpreting towards the practical need of the market and take in more thematic knowledge on business and foreign trade. Yet, due to the particularity of interpreting training, the teaching efficacy is less satisfying, as they are subject to constraints such as the widened bilingual gap of the students they recruit and the relatively inferior faculty qualifications they have compared with those in the universities (Lu, 2006). A further observation in this period is an enlarging group of mixed interpreting learners. First, the tradition that courses of interpreting were typically taught to foreign language majors in various higher education institutions has been transformed significantly in the past decade as many universities started to make interpreting training available to

students with a different disciplinary backgrounds (e.g., information engineering, international trade, accounting, etc.).

Statistics from CNKI show that the number of articles addressing the topic of teaching interpreting to students who are not foreign language majors topped 50, and all of them are published only after 2002. The differences between foreign language majors and those who are not, in terms of their bilingual proficiency, knowledge structure and learning motivation, pose new challenges for conventional practices in the interpreting classroom and, also, bring new topics for discussion of possible improvement to pedagogical tools. Second, prompted by the craze for attaining interpreting/translation accreditation certificates, interpreting training becomes marketable in various social training centers. However, these profit-seeking programs fall short of the standards of professional interpreter training due to the lack of quality control and are often criticized by many scholars in the research community (Liu, 2005, p. 119).

Overall, the present situation of teaching interpreting in China has taken good shape in terms of the variety of languages and learners it engages. Moreover, teaching facilities have been fully upgraded in many universities where labs for simultaneous interpreting training began to be adopted as opposed to traditional language laboratories. Also, the curriculum of interpreting training have been further classified to include not only conventional ones prescribed by the syllabus but also other courses, such as sight translation/interpreting, consecutive interpreting, conference interpreting, interpreting workshop, etc. Faced with a diversified group of learners to whom becoming professionals is not necessarily a shared goal, interpreting training has, more often than not, also been a strong and effective means in supplementing education of foreign language in China.

Problems and Prospect

The past three decades witnessed the development of China's interpreting training from fledgling to flight. Yet, while it's easy to be complacent about what has been achieved, it is more than necessary to attend to the problems and challenges that still persist. First, against the boom of interpreting training nationwide, the qualification of instructors remains a knotty issue, as many of them still are short of practical experience and pedagogical training insofar as interpreting is concerned. Second, the lack of a unified syllabus and curriculum continues to linger, which consequently entails the risk of jeopardizing the quality of teaching (Zhan, 2010). Third, multiple models of incubating various specialized interpreters are yet to unfold, and institutions for training *ad hoc* interpreters remain to be rare. Fourth, while interpreting training is made accessible to those both inside and outside the campus, teaching efficacy becomes less satisfying as a result of students' reduced bilingual competence and overcrowded classrooms. Solving these problems can never be accomplished in one step and calls for joint efforts from instructors, researchers, policy makers, and institutional administrators, etc.

As the world sees more exchanges among countries amidst economic globalization, the demand for more competent interpreters is sure to rise. However, this demand, as time goes on, will only move towards a structural transformation, that is, the transition from the need of a large number of machine-made interpreters to a mixed cohort of professionals specializing in distinct areas. To this end, future endeavors of teaching reform will have to adapt to this trend by taking account of the following aspects:

Instructors

Instructors are organizers of classroom activities and evaluators of teaching efficacy. As interpreting training is skill-centered in nature, instructors who teach shall be arguably familiar with the professional traits, essential competencies, and psychological constraints of the complex cognitive activity that we call interpreting. Thus, the fundamental prerequisite for a competent instructor of interpreting is the experience of being involved in regular training for trainers and practices in the professional setting. On the one hand, instructors shall be able to relate their observations from real-life situations to aspects of specific techniques in interpreting training when necessary and, thus, play a role of "teaching one how to fish than giving him fish." On the other hand, teachers shall respond, in a timely manner, to various problems and difficulties that occur in the classroom and make reasonable attempts to improve pedagogical means and tools so as to enhance the effectiveness and quality of training. Yet, while meta-level training involving interpreting instructors dates back the 1980s in the West (Pöchhacker, 2004, pp.189-190), local practices, such as organized by the Translators Association of China, have only had a history of one decade or so. Given the big population of interpreting instructors in Chinese colleges and universities and their relative humble knowledge of the profession in that many of them are previously foreign language teachers, training for instructors definitely needs to be intensified.

Textbooks

The boom of interpreting training has catalyzed the publication of various textbooks. By 2010, the number of textbooks published in China had topped 146 (Wu, 2012). Yet, the problem with these resources is that they are compiled with a predominant focus on skills or general topics, such as finance, foreign trade, economics, diplomacy, etc. This, as it were, could not meet the need of educating specialized interpreters. Despite a handful of course books dealing with industries such as tourism and exhibitions in recent years, there is still a lack of much-needed materials that attend to the domains of legal, medical, and engineering world where the demand for interpreting service is on the rise. It can be argued that the development of a full set of specialized textbooks is a crucial component in advancing the pedagogical reform of interpreting.

Students

In interpreting training, students are the subjects whose enthusiasm and passion for learning has a major impact on the teaching efficacy. From the perspective of 'Multiple Intelligences' (Gardner, 2011), each individual is endowed with intelligences of differentiated potentials, some of which, through appropriate guidance, can be brought into full play in specific social contexts. This explains why so many students fail in academic performance but stand out in other areas (e.g., sports, chess, and management, etc.). Training students to interpret is no exception. In specific terms, instructors shall be attentive to the idiosyncrasies of individual learners and encourage them to seek convergence between personal interests and learning tasks so as to maximize their potential of becoming specialized interpreters. Meanwhile, it is not necessity for instructors to follow a unified model of teaching, since attempts at adapting interpreting training to disciplinary characteristics of the universities to which they belong and local industrial conditions will only be rewarded with more opportunities of social practices that will, in return, contribute to the successful localization of interpreter training.

Pedagogical Methods and Tools

Traditionally, interpreting training takes the form of lectures, exercises, and occasional comments from the teacher, and as the classroom activities are rather teacher-centered, many students often feel reluctant to participate. Notably, however, recent years have witnessed the prevalence of project-based pedagogy and the CDIO (Conceive, Design, Implement, and Operate) model of engineering education against backdrop of rising need of technician in China. As interpreting is basically the application of expertise acquired through drill and training, an immediate lesson from those practices is that the education of interpreters can also follow suit by engaging students in carefully designed tasks that reflect the communicative distinctiveness of interpreting. In other words, the consciousness of professionalism can be enhanced through "learning by doing." Furthermore, teaching interpreting can also benefit from the technological upgrading of corpus linguistics and internet media. With more and more audio and video resources of real-life, interpreted events become available, and the development of sizable interpreting corpora for pedagogical purpose and self-learning platform seems more than likely. For one thing, audio- or videotaped resources provide students with excellent training materials and role models, which may help raise their interests of learning and foster an awareness of professionalism. For another, corpora can free instructors from focusing on sporadic examples in traditional textbooks and offer them more flexibility in curriculum design and classroom assignment.

Concluding Remarks

This paper gives a sketchy introduction to the evolution of teaching practices of interpreting in China. Following an outline of three major periods in its development, I identify four aspects that may deserve special attention in the advancement of domestic pedagogical reform of interpreting, i.e. instructors, textbooks, students as well as methods and tools. It goes without saying that after three decades, teaching interpreting in China has made tremendous progress in both theory and practice. Also, it has contributed a cohort of active interpreters, either self- or institutionally employed, on many major occasions in Chinese socio-economic lives. Looking forward, however, given that China now has, presumably, the largest population of interpreting learners globally, it is all the more necessary for policy makers and instructors to step up exchange and cooperation with their foreign counterparts. In fact, teaching interpreting in China has never been isolated from the absorption and learning from the West, where pedagogical practices have fostered much legacy of philosophical reflections, among which, *Effort Model* (Gile, 1995/2009) is a case in point and profoundly welcome. In particular, the fact that pedagogy in the West is more profession-oriented may, thus, offer some enlightenment to the education of professional interpreters and the market (Pöchhacker, 2004, pp. 189-191). Yet, while drawing upon successful experience from abroad is a must, it's equally imperative to attend to the needs of both society and students, that is, interpreting training shall not only meet the social demand for high-caliber specialized interpreters, but also help the students embark on their new careers.

Notes

This figure has not been updated up to the present on the official website of Translators Association of China. See <http://www.tac-online.org.cn/ch/tran/2010-10/12/content_3765889.htm>.

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Modern All-Encompassing Interpreting Teaching and Learning with Multimodalities

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[Abstract] *Based upon the All-Encompassing Theory, the purpose of this study is to research the innovation and construction of all-encompassing interpreting teaching and learning with multimodalities. This study, from the perspective of historical evolution, analyzes the feasibilities, the application modalities, and the effects of such teaching and learning multimodalities in the new period. This study thereby puts forward the "1+4" all-encompassing interpreting teaching and learning modality, which is different from the traditional one. This kind of teaching modality is mainly made up of space technology with various dimensions like "VS+VR+TDS+IN," so its formula (T+ S+Te /Ta/V+C) + (VS+VR+TDS+IN)⟹I is formed. This study itself has characteristics of aging, which predicts the direction of interpreting teaching and learning with multimodalities in the future.*

[Keywords] *All-Encompassing Theory; multimodalities; "1+4"; interpreting teaching and learning*

Introduction

Different from the traditional foreign language teaching theory, the All-Encompassing Theory is a networked teaching and learning modality theory integrating advanced IT technologies in the new period. The theory states the all-encompassing textbooks and teaching methods and, also, points out the need to improve teachers' information qualifications under the new teaching background (Chen, 2011, pp. 3-8). The all-encompassing textbooks are in line with the requirements of modern foreign language teaching and the modern interpreting teaching, in particular. The all-encompassing teaching methods, different from the traditional ones, introduce a new teaching method with modern multidimensional network technologies. The requirements of information teaching qualifications is the necessary prerequisite to train and nurture a contingent of qualified teachers under the all-encompassing teaching background. This study, based upon the All-Encompassing Theory, is aimed to research all-encompassing interpreting teaching and learning with multimodalities.

Theoretical Bases

In 1999 Zhang Zhengdong (1999, p. 42) presents four basic principles for all-encompassing foreign language teaching: "to start from the reality, make choice between the advantages and disadvantages, refine from diversity, and associate with different aspects." That is, the development of it should be all-encompassing with multimodes, diversity, and order. Gong Chunyan (2010, p. 125) refers to that "modern teaching methods convert the static teaching content, and planar teaching methods into dynamic multimedia forms and all-encompassing teaching methods with the combination of sounds, images, videos and texts." Chen Jianlin (2011, p. 5) summarizes all-encompassing teaching theory as the following: 1) all-encompassing teaching is an all-round, multi-polarized teaching method that not only pays attention to the integrated training of language skills (listening, speaking, reading, writing and translating), but also pays attention to the interaction between teachers and students and the interaction among students; 2) all-encompassing teaching emphasizes the interrelation and coherence

among the teaching views, modalities, and skills to get systematic development in teaching; 3) all-encompassing teaching is a diversified multi-media teaching modality with particular emphasis on the integrated use of an all-encompassing information input modality, a self-driven modality, and the electronic interaction and cultural awareness training modality.

This conclusion is the general interpretation of an all-encompassing theory from its form, physical meaning as well as the connotation of the theory but not confined to microscopic individual interpretation with thorough understanding and insightful explanation. Interpreting teaching and learning with multimodalities is a discipline compatible with all-encompassing interpreting teaching theory. Thus, the all-encompassing teaching theory is the combination of listening, speaking and reading, writing, and translating as a whole and the scientific and technological evolutionary process from the static to the dynamic, combining culture, environment and technology, multi-modality, multi-angle, multi-media and diversity.

Feasibility

With the rapid growth of science and technology, media teaching and online teaching emerged since World War II. For the advent of transistors, tape recording, and computers, the fourth revolution in education became possible (Ashby, 1987, p. 38). The progress of system theory, cybernetics, and information theory promotes the development and application of modern technology in education, including radio technology, satellite technology, television technology, artificial intelligence technology, computer technology, virtual technology, and systems and network technology, which also facilitates the development of network teaching media in American universities (see Table 1).

Table 1. *Evolution of Web-based Education Media in American University*

| Development Phase	Device	Application Status
1920s ~ 1940s	auditory and visual teaching equipment	radio broadcasting, radio, phonograph, movies
1940s ~ 1950s	auditory and visual teaching equipment	movies, slide projectors, projection, TV, tape recorder
1960s	computer equipment	application of computer-aided teaching
1970s	computers, multimedia devices	the universal of CAI and CMI teaching system and management system in university
1980s	computer, multimedia, network equipment	application of computers, multimedia, and network teaching in the University
1990s	computer, multimedia, network equipment	the universal of informatization and web-based teaching media in university
Since the 21st century	computer, multimedia, network equipment	advanced network and multimedia technology

From the perspective of education media, the evolution of web-based education multimedia in America has more than 90 years of history since the 1920s. Foreign language teaching develops from the static to the dynamic, from the simple to the advanced, and all-encompassing web-based education also became feasible. Though the development of web-based education multimedia (see Table 2) in China was 15-20 years later than the United States (Qin, 2008, p. 66), the all-encompassing interpreting teaching and learning with multimodalities become not only possible but also feasible with the accelerated process of internationalization, the advancement of China's economy and technology, the increase of university enrollment, the changes of ideas, and the need for foreign language teaching, especially the need for interpretation teaching.

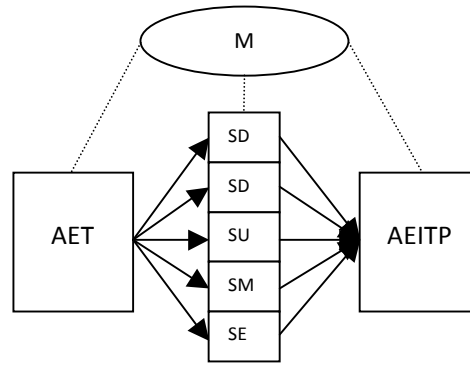**Table 2.** *Evolution of Education Media in Chinese University*

Development Phase	Device	Application Status
1950s ~ 1970s	auditory teaching equipment	wireless, radio and tape recorder
1980s ~ 1990s	auditory and visual teaching equipment	movies, TV, projector, slide projector, tape recorder, video recorder etc.
middle and later 1990s	computer-aided, multimedia-aided equipment	CD, VCD, DVD, the application of computer and multimedia auxiliary teaching etc.
since the 21st century	computer, multimedia, network equipment	DVD player, computer, network (QQ, web, remote courses etc.) and all-compassing teaching equipment etc.

From the perspective of education media, the development of American teaching media had a significant impact on Chinese language teaching in technology, theory, and applications. The advanced network video devices provide feasibility for all-encompassing interpreting teaching, which needs the connection of audio, video and network technology, and, also, the combination of sound, shape, and meaning. On the other hand, during the process of interpreting, the eyes, ears, hands, brain, and other organs of interpreters will be activated, and from the mental image to image model, the language module can be successfully converted from the source language to the target language (see Figure 1) by means of a three-dimensional network multimedia scene, the acquisition knowledge of long-term memory, information memory of short term source language, and working memory. Thereby, the feasibility of all-encompassing interpreting teaching and learning with multimodalities can be achieved under the guidance of the all-encompassing theory.
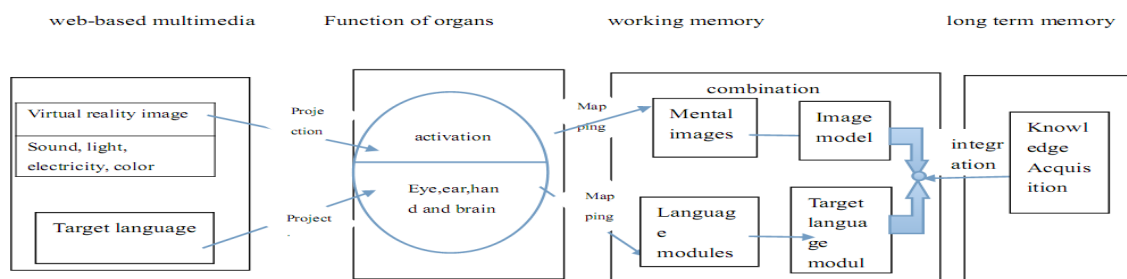
*Figure 1.* **Modern All-Encompassing Technology and Cognitive Construction of Interpreting**

Application Mode. The All-Encompassing Theory, namely the new cognitive methodology of constructivism, is a new theory, which, based on the communication techniques of computer network, inspires people to look for and develop suitable new technologies and cognitive processes. Under the new situation, every study based on theories, which contains study form, study task, and study subject, should be conducted with the help of media. To put the all-encompassing theory into practice, the all-encompassing teaching practice, and the all-encompassing interpreting teaching practice, should include the courseware design, software development and application, management, and evaluation, which should be accomplished with the help of network media (see Figure2).

Figure 2. **The Process of All-Encompassing Interpreting Teaching**

All-encompassing interpreting teaching enjoys a cognitive feature, which is to combine with the all-encompassing theory. The swift development of computer software and hardware techniques, especially the brisk advancement and popularization of the internet, has assisted the formation of this theory and offered a platform for its evolvement. A comprehensive and multiply-polarized teaching, which is emphasized by the theory, focuses both on comprehensive language training, including listening, writing, translation, interactions between teachers and students, and interactions between students. This means that, teachers should adopt a brand-new teaching mode, teaching methodology, and concept of teaching design into their classes, that is, the "1+4" interpreting teaching model with modern all-encompassing and multi-modalities. The number "1" means All-Encompassing Internet Cooperative Teaching Mode (AEICTM), and the number "4" represents all-Encompassing Practicing Modes (AEPM), which include: All-Encompassing Practicing Modes (AEPM), All-Encompassing Virtual Reality Practicing Mode (AEVRPM), All-Encompassing Distance Practicing Mode (AEDPM), All-Encompassing Cooperative Practicing Mode (AECPM), and All-Encompassing Multi-Media Individual Practicing Mode (AEMIPM) (see Figure 3).
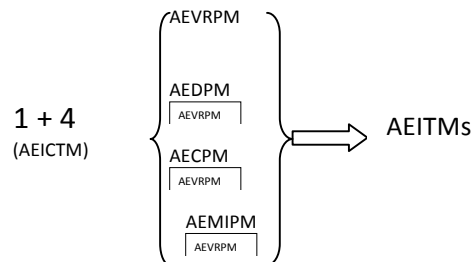
Figure 3. **"1+4" Interpreting Teaching Model**

All-Encompassing Internet Cooperative Teaching Mode (AEICTM)

This is a teaching mode in which students, guided by teachers, have massed learning with the help of computer networks. As the subtitle shows, this mode is based on the all-encompassing theory. In the interpreting teaching, teachers, with the help of computer, the concrete cognitive tool, play the roles of organizers, instructors, and assistants, and lead students to conduct an active and cooperative study. Usually, they are supposed to make teaching plans, organize various activities, and give instructions to

students on how to use the equipment and assist them with training. Following instructions of their teachers, students can interpret in the given scenes, which are created by teachers with the help of computer techniques, and then fulfilled their interpreting tasks through computer. Nevertheless, to apply this teaching mode, teachers need to prepare network materials geared to interpreting teaching activities in time, set up clear goals, and make good use of the materialized navigation means, the network media, thus enabling students to grasp and master interpreting skills. This mode could stimulate students' initiatives of learning, develop their adaptability, shape their personalities, and nurture their creativity (Kang, 2009, p. 96). It's a major manifestation of the status quo that the computer network has been used in the interpreting teaching activities, and a representative of mainstream teaching modes in the future, as well. Moreover, it also points out the developing direction of language teaching, especially interpreting teaching in the future.

All-Encompassing Virtual Reality Practicing Mode (AEVRPM)

This mode is a way of learning in which students, as the subjects, are projected into virtual scenes created by computers, other hardware and software, and follow their teachers' instructions and accomplish a specific task by interacting with computers. The virtual reality techniques could help overcome restrictions of time and space, simulate real situations unavailable for students to experience, and tasks hard for them to finish. The multimedia language lab and classroom can provide a good environment where students can have virtual simulation trainings. For example, with the assistance of audiovisual media, students can conduct individual or collective interpreting practices in the simulated scenes displayed on screens of computers in the multimedia language labs or big screens of projectors in the multimedia classrooms. This mode can enable students to have zero-distance contacts with foreigners from various parts of the world, such as the US, the UK, India, New Zealand, Australia, and so on. It also can conduct real-time interpreting and project them into an oversea circumstance where they can experience exotic atmosphere. Such training offers realistic scenes, which make students feel as if they were present, thus helping students to improve their adaptability to circumstances of foreign-related activities, as well as different interpreting subjects.

All-Encompassing Distance Practicing Mode (AEDPM)

This is an open training mode the core of which lies in a computer network. In this mode, such networks as the internet and communication satellites can provide language teaching materials, which, therefore, are available for students to conduct interpreting practices as they get on line. It's not a must for teachers to play a role in the teaching software, and their main task is to compile materials for remote teachings and publish training materials on websites. Students can conduct simulation interpreting trainings with materials that they could obtain by using terminal services, file transfer services, Web services (micro blogs in China), email services, BBS services, the information query tool – WWW, and etc. (Huang, 2000, pp. 11-12). After training, students and teachers can discuss with each other on the virtual platforms provided by internet. As remote teaching activities are unhindered by time and space, students could share such training materials as videos of international conferences and press conferences at any time. Therefore, this mode is the best for assisting students to finish their homework and conduct practice.

### All-Encompassing Cooperative Practicing Mode (AECPM)

In this teaching mode, students in each group (of two or more students) will cooperate with each other during their interpreting practices. 1) Integration with teachers: all-encompassing interpreting teaching

doesn't mean separating the efforts of teachers and their students, but means cooperation between them. It is a process that integrates teaching and learning and combines teachers with their students. By using all-encompassing multimedia and network platforms, teachers and students take their respective role of director and performer. For example, in a model negotiation, the teacher will give guidance to his/her students while the latter undertake their interpreting tasks. Another example is the simultaneous interpreting practice: the teacher will control the playing of Obama's speech videos, and students will conduct interpreting accordingly. 2) Student-student cooperation. In an all-encompassing classroom, the teacher will appoint certain training groups to play roles in the simulation scenes displayed on the screen and do interpretation. In this way, students will feel as if they are the indispensable interpreters in such real scenes as the opening ceremony of the Olympic Games, at a press conference, President Obama's speeches, and American movies. This training mode will project students into realistic scenes and arouse their interests, thus improving their self-confidence and interpretation capacity.

All-Encompassing and Personalized Training Mode (AEPTM)

The all-encompassing and personalized training mode centers around students, which means students can get personalized training through advanced computer network multi-dimensional devices. All-encompassing language lab with high-technology has provided the students with a great environment for personalized training. The recorder, headset microphone, and computer terminal are the tools for personalized training. This kind of personalized training under the condition of all-encompassing language lab is open: students can get their training through computer software or recorders while teachers can supervise and guide them through devices. Meanwhile, personalized training under the condition of network renders richer resources: students could turn to both the resource that their teachers put on the server and the resource directly from the internet. Moreover, the computer, as the cognitive tool for learning, can provide students with not only the learning and training information but also the training environment with self-checking and virtual reality. For instance, we can put on a micro blog "Remarks by President in a National Address to America's Schoolchildren," which President Obama made in Wakefield High School of Arlington, Virginia. Thus, students could practice easily when they refer to this micro blog.

From the above description, we know that modern all-encompassing interpreting teaching and learning is no longer the traditional mode: T+ S+Te /Ta/V+C, but the interpreting teaching and learning with multimodalities, which is mainly made up of space technology: VS+VR+TDS+IN, namely: Virtual Space + Virtual Reality + Three Dimensional Space + Internet. Its formula: VS+VR+TDS+IN. Thus, (T+ S+Te /Ta/V+C)+(VS+VR+TDS+IN) ⇒I (see Figure 4).
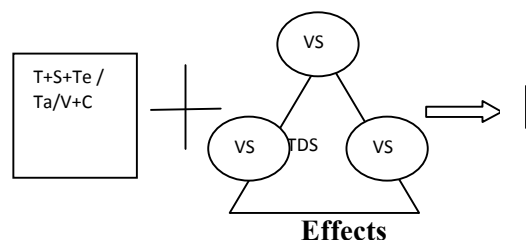
Figure 4. The Structure of Modern All-Encompassing Interpreting Teaching with Multimodalities

In the Interpreting classes of Fudan University, I applied the all-encompassing interpreting teaching and learning model with multimodalities; thereafter, I had successful effects achieved. The following is the questionnaire for the students in Interpreting classes from 2011 to 2012 (see Table 3).

Table 3. *Degrees of Satisfaction for All-Encompassing Interpreting Teaching and Learning*

No. of class investigated	No. of students investigated	No. of students with satisfaction	Percentage (%)	No. of students with relative satisfaction	Percentage (%)	No. of students without satisfaction	Percentage (%)
ENGL110043.04	35	35	100.00	0	0.00	0	0.00
ENGL110043.05	35	34	97.14	1	2.86	0	0.00
ENGL110043.06	36	34	94.44	2	5.56	0	0.00
ENGL110043.07	35	35	100.00	0	0.00	0	0.00
ENGL110043.08	35	35	100.00	0	0.00	0	0.00
ENGL110043.09	33	32	96.97	1	3.03	0	0.00

From above, most students are satisfied or relatively satisfied with the modern all-encompassing interpreting teaching and learning; the rate of satisfaction averaged 98.09%, the rate of relative satisfaction averaged 1.91%, while the rate of no satisfaction was 0.00%. Through the interpreting tests from 2002 to the first semester of 2011~2012, with 30% easy questions, 30% relatively easy questions, 20% relatively hard questions, and 20% hard questions, we could calculate that the degree of easiness and hardness of each test is about the same by way of P= 1—x/w (x is the average score of a certain question, w is the full score of this question) and P=1—(XH+XL)／2W[XH: the average score of high scorers(top 27%), XL: the average score of low scorers (bottom 27%)]; we take D＝（H－L）÷N, and under the condition of the same degree of discrimination, we could see that the average score is higher and higher, from 72.66 of 2002 to 88.03 of the first semester of 2012~2013. From the evidence above, if the multi-dimensional teaching modality of 1990s is 1+1=2, then, the modern all-encompassing interpreting teaching and learning modality is 1+1>2 or 1+1+1+1…＝ ∞.

Conclusion

Based upon the all-encompassing theory, the model of all-encompassing interpreting teaching and learning with multimodalities coincided with the characteristics of interpreting teaching and learning has already formed. It has achieved great interpreting teaching effects. Further, with the rapid growth of modern internet, together with all kinds of multimodalities with high tech multi-dimensional space techniques, virtual reality, remote training, multimedia-aided training, multimedia personalized training in particular, all-encompassing interpreting teaching and learning with multimodalities will continuously develop.

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A Survey Analysis of Translation Teaching for Russian Majors in China

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[Abstract] *With the help of development in modern translation theories, this paper makes a survey analysis of the translation teaching for Russian majors in China from the perspectives of course design, textbooks, teaching methods, and practice; the paper explores the main problems with teaching translation and corresponding solutions in order to construct a more scientific mode of fostering excellent versatile Russian translators in China.*

[Keywords] *translation teaching; theoretical research; teaching practice*

The Orientation of Translation Teaching for Russian Majors

As the exchange between China and Russia in various fields is further deepened and expanded, it puts forward a higher requirement for the comprehensive quality of translation talents of Russian. However, there are certain problems and deficiencies with the current translation teaching for Russian majors from subject orientation, the goal and mode of fostering translation talents to course syllable design, textbooks, teaching methods, etc.; this situation, consequently, calls for an urgent and essential reform of translation teaching of Russian in China.

Jean Delisle (1981) first raised the terminologies "translation teaching" and "teaching translation." The former one is a kind of exercise or practice used for the study of foreign languages, and the aim of it is to practice or to check the outcome of language studies by means of translation; the latter one emphasizes the communication of certain information in a given situation, and its aim is translation itself and the communication of information. After years of development, Western scholars tend to agree upon the understanding of this pair of terminologies. Kirsten Malmkjaer (1998) presented in particular the course of language teaching for translators, translation in language teaching, and the teaching of translation for training translators; Christina Schaffner (2000) argued how to develop translation competence; Paul Kussmaul (1995) indicated the specific contents taught to students in translation teaching, i.e., creativity in translation, pragmatic analysis, the analysis of meaning, text analysis and the translation strategies, which apparently are not the contents of teaching translation.

Chinese translation researchers also employed this pair of terminologies. Li Hongqing and Huang Zhonglian (2004) divided translation teaching into three levels: translation for teaching, purely a foreign language teaching method; teaching of translation, a course for foreign language majors; professional translation teaching, a course for translation majors. They further specified that "the first level is teaching translation, which aims to improve foreign language ability; the third level is translation teaching, which is to foster professional translators; the second level, translation teaching for foreign language majors, is the transition between the two, being an advanced course of foreign language teaching and, at the same

time, an elementary one for cultivating translators." In 2006, in *Notice of Releasing the Result of Setting up Specialties in Colleges and Universities Filed or Approved of by the Ministry of Education in 2005,* the Ministry of Education authorized setting up a translation specialty (for undergraduates), which "symbolizes the formation of a complete three-level translation teaching system, i.e., teaching translation purely as a foreign language teaching method, translation teaching as a course for foreign language majors and professional translation teaching as a course for translation majors" (Cong, 2008).

Translation teaching for Russian majors in China apparently falls into the second level (Zheng, 2008). Its precise position in China is still a component of Russian teaching. While the problem is, on the one hand, that it undertakes the major task of cultivating high-quality translators for the future, but there are still no foreign language institutes in China having set up a department of Russian translation. Therefore, for quite some time, undergraduates from foreign language institutes remain the main source of translators. Under such circumstances, teaching translation and translation teaching for undergraduates in Chinese foreign language institutes play a pivotal role in cultivating translation talents, which is especially true with Russian. On the other hand, though undertaking such great tasks, translation teaching for Russian majors hasn't got due attention yet.

Survey and Analysis of Translation Teaching for Russian Majors in China

To further understand the current situation and find out the major problems of translation teaching for Russian majors in China, we carried out a survey questionnaire among 326 teachers and students of Russian in fifteen universities. Through analyzing and studying data from the sampling surveys, we found the following problems requiring immediate solution

Types and Class Periods of a Translation Course

In the process of Russian teaching, translation is independent of practice courses, as well as grammar courses that randomly explain vocabulary and grammar, and evolves into a systematic major course. *Teaching Syllables for College Russian Majors* specifies a minimum limit of two class periods per week in two successive terms for the compulsory course of Russian translation. According to the survey, the proper time for a translation course is in grade three and four, with temporary changes in different universities (see Table 1). Teachers surveyed commonly think it is scientific to start the course from grade three because students need to have a certain basis of vocabulary and social and cultural background knowledge to guarantee the smooth progress of translation teaching and to best achieve the standards of "faithfulness," "expressiveness," and "elegance." Besides, translation courses are practice courses, while over 80% of universities have only two periods per week, which is inadequate to achieve the ideal teaching effect.

Table 1.

Course time	Grade three		Grade four		2nd term, grade three + 1st, grade four	
Weekly periods	2	80%	1	7%	2	13%

The survey has found that all the universities with translation courses have Russian-Chinese and Chinese-Russian translation, but the curriculum in 67% of them focuses mainly on Russian-Chinese while little Chinese-Russian translation. Only a few maintain a balance between the two (see Table 2). This is also an important finding among students, who think that there should be more contents of Chinese-Russian translation so as to train them to think directly in Russian. For the same reason, students are generally weak in Chinese-Russian translation and tend to lose more marks in exercises and tests. This

should arouse due attention and the proportion of Chinese-Russian translation should be increased in lectures and exercises to strike a balance between the two course types.

Table 2. *Teaching Materials of Translation Course*

Focus on Russian-Chinese translation		Two types combined		One type only in a term	
10	67%	2	13%	3	20%

Construction of Translation Textbooks

There are one-way and two-way translation textbooks, the former including Russian-Chinese translation and Chinese-Russian translation. As Chinese-Russian translation textbooks are relatively fewer, the writers just find three: A *Textbook of Chinese-Russian Translation* (Beijing Russian Institute 1957), *A Course Book of Chinese-Russian Translation (Zhouet al., 1981), and A Course Book of Chinese-Russian Translation (Hu, 2010).* Some classic textbooks of Russian-Chinese translation are *A Course Book of Russian-Chinese Translation (Cai, et al., 1981), A Course Book of Russian-Chinese Translation (Zheng et al., 1981), A Course Book of Russian-Chinese Translation (Wang, et al., 1992),* etc. Weaknesses of these books are: translation methods and skills are not summarizing, lack in translation theories with overall instruction; translation units are confined to sentences, lack in text-level exercises; contents and information are out of date; some sampling translations are less accurate or standard; too much grammar; limited types of after-class exercises (Cong 2011). Two-way translation textbooks fall into two types: Russian-Chinese and Chinese-Russian translation is clearly separated, such as *A Practical Course Book between Russian and Chinese Translation* (Cong 2010); the two way translation is combined together, such as *Theories and Skills of Translation between Russian and Chinese* (Cheng,1993), *Translation between Russian and Chinese* (Qiu, 1993), and *A Practical Course Book of Complete Translation between Russian and Chinese* (Huang, et al., 2010), etc.

As Russian-Chinese translation and Chinese-Russian translation are relatively independent of each other in the first type of textbooks, they have less two-way features and therefore can be entitled "would-be two-way translation textbooks". The second type is the actual two-way translation textbooks, which are further divided into different sub-types. Cheng Ronglu's book emphasizes the differences and similarities between bilingual vocabulary, grammar and rhetoric, which can be called "a grammar-based two-way translation textbook" (Cheng, 1993); Qiu's attempts to break through the grammar-based writing style and pays more attention to the influence of translation process and communication situation upon translation activities, so it can be called "a process-based two-way translation textbook" (Qiu, 1993); Huang Zhonglian and Bai Wenchang's textbook incorporates more than twenty special topics such as science, economy, culture and medicine, and it can be called "a topic-based two-way translation textbook" (Huang, et al 2010).

Use of Translation Textbooks

According to the survey (see Table 3), most textbooks are rather out of date. Systematic and authoritative though they are, in terms of theory, language points, methods, and skills, they lack practicality. Some have been adapted, new contents being added, but more than 70% of the teachers and students surveyed responded that there is still a wide distance from the development of times, which is mainly reflected in the examples and the contents of exercises selected.

Specialized foreign language institutes occupy a great majority of the universities using un-prescribed textbooks, where teachers mostly select teaching materials on their own according to the teaching goals. It is of great practical significance to use up-to-date supplementary materials together with

the basic theoretical knowledge. But this teaching style, not mature yet, tends to overburden both teachers and students. It needs to further summarize the practice and experience to perfect this teaching style and obtain the best teaching effect

Table 3.

Classification	Universities	Proportion
Using prescribed textbooks	8	53%
Using unprescribed textbooks	4	27%
Using textbooks plus supplementary materials	3	20%

Proportion of Theory Explanation and Practice Training
At translation class, which is actually a class of practice, the proportion of theory explanation and practice training is particularly important and has always been the controversial focus. Table 4 shows the survey result of students' expectations for this.

Table 4.

Emphasize theory		Emphasize practice		Balance the two	
13	4%	59	18%	254	78%

Seen from the current situation of translation teaching in China, practice training is still inadequate. Seventy-eight percent of the students think there should be a balance between theory and practice in class; eighteen percent think emphasis should be put on practice; a small number of students think theory is more important. Generally, there should be more abundant practice training so that a translation course can actually play its role as a course of practice.

Exercises and Degree of Difficulty
The great majority of universities select exercises of the proper degree of difficulty, but teachers and students from some other universities may think they are a little more difficult or easier (see Table 5). Teachers should be cautious with the selection of teaching materials. If quite easy, it can, on the one hand, improve students' sense of achievement, eliminating their anxiety at class; on the other hand, it doesn't help to improve students' ability. If it is too difficult, it is likely to frustrate students' interest and enthusiasm, making them bored with and even scared of this course, which is an obstacle for the course to move on smoothly. It is the same with exercises. Only through teachers' careful thinking and delicate selection can they best assist the progress of teaching. Teachers should assign exercises of various difficulty levels to students according to their individual condition.

Table 5.

Rather easy		Moderately		Rather difficult	
36	11%	202	62%	78	24%

Students' Attitude toward Translation Courses
From the analysis of survey data, we find that most students like translation courses, but they also point out that the class effect is not very satisfying. Many students care little about it and are inactive in class. If these students' enthusiasm can be aroused, it will contribute a lot to the overall quality of class effect. What's more, it cannot be ignored that more than 24% of students feel headaches for and are even bored with the course (see Table 6). The reasons are various, centering mainly on the teaching contents and methods. Students' knowledge, attitudes, and interests are also important factors.

Table 6.

Very like		Not care		Not like	
147	45%	101	31%	78	24%

Solutions to the Problems with Translation Teaching for Russian Majors

According to the survey data of the current situation of translation teaching, we can make a comprehensive analysis of the problems with it and explore the respective solutions.

To Perfect the Curriculum

The survey result shows that one striking problem with translation teaching of Russian is that too many tasks are crammed into limited class periods. It is necessary to reform and optimize the curriculum and cut back on the proportion of purely language skill-orientated courses, especially those of intensive reading, saving more time for culture and translation courses. The specific ways are as follows: (1) Increase the time for translation courses up to 4 periods per week. As a practice course, the increase of class periods helps students maintain an active state of mind and progressively form good translation thinking habits. Another alternative is to spend at least half a period every week explaining translation theories, assigning homework after class. In this way, it can not only make the best use of limited class time and highlight the important points but can also effectively strengthen and expand the knowledge taught at class. (2)

Enrich course types and teaching methods. The contents of exercises should reflect characteristics of the humanities, centering on literary genres, with some supplementary practical genres. In some universities, practical genres, such as science, occupy too large a proportion and drag on too long; the order of emphasis and importance reversed, which is not sensible because literary translation is the most basic, comprehensive, and effective in developing students' comprehensive abilities. When literary translation is mastered, just a little more practice enables translating tasks of other genres to be easily accomplished. When proceeding with the normal teaching plan, teachers can regularly provide some time to systematically and progressively lead in cultural knowledge, which plays a supporting role in translation teaching.

To Update Contents of the Textbooks

There are quite many translation textbooks for Russian teaching in China, and some have been adapted or amended but still seem out of date. The basic modes and thoughts of teaching haven't undergone essential change, so the publication of a systematic, authoritative, highly practical, and up-to-date textbook is in urgently need. The writers suggest the following principles for textbook compiling: (1) Incorporate basic theoretical knowledge and skills of translation. (2) Be practical and timely, satisfying the demand of society. The times develop very rapidly. Even a newly published textbook may not be timely enough.

Therefore, it would be better if an authoritative establishment of Russian education circles be organized so experienced experts can compile a foundation course book with refined contents, explaining intensively basic translation problems, thus sparing more space for some well qualified and highly timely supplementary materials for teachers and students to select from. (3) Be effective in fostering the learners' interest in language itself and in closely-language-related culture. (4) Be helpful in promoting the learners' ability to effectively use learning strategies. Every learner, consciously or unconsciously, uses a learning strategy he or she prefers. It is a key factor to improve self-study, and second language acquisition is, in fact, a process of studying and using language through learning strategies.

To Optimize the Proportion of Theory Teaching and Practice Training

At present, lack of practice is a common problem with translation teaching of Russian in Chinese universities. How to efficiently complete practice training within limited class periods is an essential project worth exploring. The combination of theory and practice in a course of translation techniques should have the following significance: (1) Incorporate a definite theoretical framework into the textbook; avoid experientialism and arbitrariness for the practice part. (2) Practice is the precise and adequate reflection of theory. (3) Systematically control students' whole process of learning, direct students, through practice, to grasp and then deepen their understanding of the theoretical principles to promote the motivation for practical activity. In a word, a translation course should teach both practice and theory.

Conclusion

From the above analysis, we can see that the modern society has put forward an increasingly high requirement for versatile translators of Russian. The subjective expectations of the undergraduates of Russian majors differ from what the objective reality actually is. Translation teaching of Russian should be market-oriented, meeting the needs of the times and exploring new modes of teaching. This, of course, is a systemic project that requires long-term efforts of all the scholars in this field.

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A Network-Based Approach to Teaching Writing

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[Abstract] Writing in English, as one type of language output, has drawn more and more attention from scholars in applied linguistics in recent years. Within this context, there is obviously much room for improvement of traditionals method of teaching English writing. The advancement in the Internet and other educational technology has furnished an opportunity for reform of writing pedagogy. Guided by constructivism theory and process approach, the present paper attempts to explore a new approach to English writing in colleges with the aid of the network and multimdia technology. The practice indicates that the approach is more conducive to improving students' English writing skills, as well as the overall language proficiency compared with traditional one. The approach is also helpful to promote cooperative learning among students.

[Keywords] approach; writing teaching; network; educational technology

Introduction

With the development of educational technology, modern education means are warmly welcomed by more and more universities in China to propel education innovation. Since the late 1980s, considerable research has been devoted to the issue of whether word-processors help students become better writers (Pennington, 1993). During the 1990s, some scholars claimed the importance of integrating computer technology into writing and suggested that students live in a world of electronic texts, spending a large amount of time reading and writing on computers. In recent years, computer-assisted language learning (CALL) that integrates information technology and English writing has aroused more attention from scholars and educators due to the rise of network-based learning. For example, Warschauer and Kern (2000) advocated network-based language teaching, while Schultz (2000) stressed the importance of computer technology in foreign language writing. Therefore, to explore a network-based approach to teaching English writing meets the needs of what is stated in *College English Curriculum Requirements*.

In light of the overall situation of English writing teaching in China, writing classes still remain teacher-centered due to the traditional teaching concept, even though computers, overhead projectors, and slide projectors are all installed in language labs. In most cases, teaching aids are there only to assist the teacher's established way of teaching, and those pieces of equipment have never been put to full use. As a result, traditional teaching continues, and its guiding principles do not have a foundational change. Besides, under such situations, students' active emotions and innovative insights are ignored because they can not receive timely feedback and gain acceptance from teachers.

In order to improve their writing ability and to foster their ability to take charge of their own learning in new educational circumstances, exploring a network-based approach to teaching English writing becomes necessary. This network-based approach focuses on autonomous and flexible learning by employing educational technology and makes a shift from traditional passive teacher-centered teaching to an active student-centered one. The outstanding features of this approach are both interactive and collaborative in a network environment to provide the learners with more opportunities of exposure to

abundant information. Therefore, this paper should have theoretical research value and practical research value, as well.

Theoretical Basis

The process approach to writing was introduced by Wallace Douglas in 1970s, and then it was widely spread and employed in teaching English. The focus of the approach is that writing process is recursive rather than linear, in which case it involves a range of activities, such as pre-writing, multiple drafting, reviewing and revising, and editing. The approach stresses providing a positive and collaborative writing environment with which students can work through their composing process (Silva, 1990). Feedback from teachers and peers is encouraged during the process of writing instead of that being on the final product. Under the guidance of process approach, the network-based approach to teaching writing is designed to cultivate and improve students' writing ability and promote English writing teaching based on the interaction between teachers and students during the entire process of writing. In such an environment, students are more aware of the process writing by discussing and thinking of different problems before the final product and become more confident about how a piece of good writing is produced.

Constructivism, a theory of learning, argues that human learning is constructed and built upon previous knowledge in specific contexts based on their needs rather than being transmitted from others (Hoover, 1996). It originates from Piaget's cognitive development theory and is further developed by Vygotsky's social interaction theory. Constructivism emphasizes the authentic constructivist learning environment, which includes four elements: meaningful construction, situation, collaboration, and conversation. Each of them is indispensible, and they work together to support the learner in becoming an effective thinker. According to Wilson, the constructivist learning environment is a place where learners may work together and support each other as they use a variety of tools and information resources in their guided pursuit of learning goals and problem-solving activities (Wilson, 1996). In other words, one's knowledge construction occurs through social interaction. Therefore, the role of learners is to select and transform information, construct ideas, and make decisions, while the teacher becomes a facilitator and cooperator, and the best methods they can employ are flexibility and support to provide students with extensive encouragement in the form of meaningful contexts, peer involvement, prior text, useful feedback, and guidance in the writing process (Hyland, 2005).

As Sharma wrote, technology-enhanced constructivist learning environments offer many opportunities to engage students in authentic, complex, and guided leaning interactions (Sharma & Hannafin, 2007). Constructivism learning theory has been regarded as the sound theoretical basis for English writing teaching based on network environment.

A Network-based Approach

The ultimate goal of teaching reform is to cultivate and develop students' autonomous and life-long learning ability. The improving teaching approach is a crucial factor to provide the possibility to achieve the effect of teaching reform. Therefore, to explore an effective and efficient online approach to teaching writing should have theoretical and practical significance under the guiding ideology of teaching reform. The approach designed plays an important role in improving the quality of teaching and the student's writing ability based on theories of constructivism and the process approach. It follows three principles: 1. to give prominence to the role of students in the process of learning; 2. to stress students' writing

competence constructed on interaction between students and teachers, students and students; and 3. to lay emphasis on students autonomous learning in face of bulk of information. The approach is operated in a network environment shown in the following Figure 1. Under this approach, each traditional class can be treated as one online learning community in which all members have their own identities. Both teachers and students can participate in the teaching or learning activities.
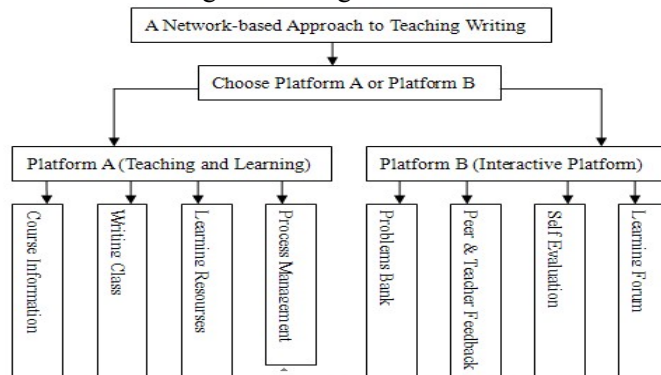

Figure 1 A Network-based Approach to Teaching Writing

Figure 1. **A Network-based Approach to Teaching Writing**

The approach is made up of two platforms: Teaching and Learning Platform (Platform A) in which there are Course Information, Writing Class, Learning Resources, and Process Management sections and Interactive Platform (Platform B) comprised of a Problems Bank, Peer and Teacher Feedback, Self-Evaluation, and Learning Forum four sections.

Course Information

In this section, teaching objectives, course syllabi, course requirements, lesson plans, examination syllabi, assessments, writing groups, and information of students, and the introduction to the teacher, etc., are presented. Students can get information on the English writing course they want promptly so as to make some preparations and suggestions before the class to enhance the effectiveness of class teaching. In addition, the introduction to the Platform A and Platform B is offered to help students manipulate the two platforms smoothly and make full use of the superiority of platforms.

Writing Class

A writing class section broadly introduces basic writing theories, skills, and methods on English writing and explicitly explains different genres of writing in the form of PPT courseware and textual material based on the course book and classroom teaching. Besides, the task of each teaching unit will be uploaded one week earlier before the class for students' preparation, and after the class, some complements from teachers based on the practice of class teaching are also provided to perfect the effect of teaching. This section is also helpful to develop the student autonomous learning ability.

Learning Resources

The superiority of network learning resources is diversity, accessibility, interactivity, timeliness, and richness in context. Students can gain sources without time and space limitation. Touch the button, and information you like is distributed immediately in different forms, such as an online dictionary, an educational website, a virtual library, writing tests and exercises, model essays, reading materials, and so on. Various information obtained by students makes learning more convenient and time-saving so that students' learning efficiency is greatly improved.

Process Management

Process management, one of important components of Platform A, does a good job in the evaluation of the student's performance. During the teaching process, different types of tasks are uploaded by the teacher according to the teaching objective. Students accomplish tasks in the way of searching for related learning resources individually or discussing with peers or teachers by logging into the system. As for teachers, they can monitor the time the student spends, get information on the students' scores, and keep the track of students' knowledge construction by recording the students' performance of participating in discussion and accomplishing tasks. In other words, the teacher may have a thorough understanding of individual achievements to prompt students' effective knowledge construction.

In the Platform B, the relationship of the four sections (Problems Bank, Peer and Teacher Feedback, Self-Evaluation, and Learning Forum) is demonstrated in Figure 2.
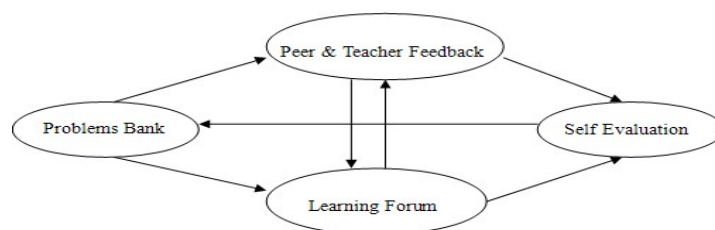

Figure 2 The Relationship of Four Sections in Platform B

Figure 2. **The Relationship of Four Sections in Platform B**

Problems Bank

One of advantages of teaching online is to cultivate a student's autonomous learning ability without teachers having too much face-to-face instruction. So, students will meet various problems they can't solve by themselves while leaning. Problems will be classified by the teacher periodically and solved through two channels: Learning Forum and Peers and Teacher Feedback by peers and the teacher. Through analyzing problems from students, teachers can monitor students' individual learning to adjust teaching focuses and difficulties immediately.

Peer & Teacher Feedback

Peer feedback has become an important pedagogical tool in the English writing class and a common feature of the process-oriented writing class. It lays emphasis on comments on peers' writing in written or oral forms through active engagement over multiple drafts. Besides, students' doubts and problems are also solved by peers through discussion in this section. Peer interaction is also seen to benefit the revision practices of reviewers by helping them to gain an increased awareness of their own writing processes (Nystrand & Brandt, 1989). So, this activity helps students develop new perspectives on writing. The teacher feedback is also vitally important. Students' doubts get immediate feedback from the teacher so as to contribute to their construction of writing perception.

Self-Evaluation

A self-evaluation system can be helpful to students to identify their preferred material and ways of learning. In this part, some systematic and professional activities are uploaded for students and teachers to develop their self-awareness or self-diagnosis. As for students, they will be sensitized to their own preferences, strengths, and weakness, and they can adjust their own learning plan, which is the foundation

of autonomous and independent language learning. As for the teacher, he or she can evaluate the effects of teaching, and summarize teaching experiences to perfect teaching process.

Learning Forum

The learning forum is an important and integral part of educational technology and the effective channel for learners to exchange ideas. It can provide asynchronous and synchronous online communication environments in which learners can freely express their opinions on the heated topic, literature they are reading, writing skills to organize different genres, and so on. During the process of communication with others, learners have to work on their internalized information and construct meaningful knowledge and develop their critical thinking and reasoning abilities to a higher level.

Implementation of the Approach

The network-basked approach to teaching writing integrates teaching and interaction through out three stages of teaching: pre-class, while-class, and post-class stages. In other words, students construct their knowledge by communication among students and between the student and the teacher recursively. Interaction before the class and writing practice cannot only improve students' ability of critical thinking, but also enhance the teaching effect. Exercises, interaction, and feedback after class can consolidate students' knowledge and writing skills and help teachers develop teaching cognition.

Pre-class Stage

Students can log into a writing class section to get the task (designed by the teacher according to the teaching objective at the beginning of semester) a week before class. Then, based on reading references, analysis, and internalization from the learning resources section, they discuss the relative writing task to form individual understanding of the writing framework on the learning forum platform until they finish the first draft. Students' first drafts should be examined by the computer word processing program to correct spelling mistakes to increase the essay's readability. Next, the students' writing will be checked by the peers in the group to get feedback before revision. Students' final writing, along with the first draft, is submitted to the teacher and checked one more time. Finally, the teacher makes a summary on the students' writing, uploads them with teacher's comments to the process management section, and then gives comments on their writing in class. Besides, in the process of interaction, some problems that are unsolved or divergent could be submitted in the problems bank to be further explored through feedback between the teacher and students together in the class or after class.

While-class Stage

Totally different from the traditional teacher-centered English writing class, under the guidance of new approach, classroom teaching focuses on writing practice and some problems rising from accomplishing different tasks will be further explored. Definitely, some necessary English writing theories and writing skills and methods will also be touched based on some samples from students.

Take "Paragraph development by comparison and contrast" for example in *Basic English Writing*. In class, the teacher selects one of the student's writings and discusses it with students using questions (from problems bank), such as how to develop a paragraph by comparison and contrast, what's a comparison paragraph, how is the point-by-point pattern properly used, and so on. Then, students refine the sample under the teacher's explanation in class. In this way, students can not only know about writing theories and skills but also solve their doubts during writing practices.

Post-class Stage

After the class, the teacher delivers some timely new findings, opinions on the concrete subject, and questions to be further discussed in the learning forum section so that interaction between students and teachers continues. Through interaction, both teachers' and students' perceptions on a topic, as well as writing skills, are greatly enriched and deepened, and students feel emotionally close to the teacher, and they gain the cognition of the community, which greatly builds up their confidence in learning English writing. Students continue to revise their writing under the guidance of teachers and submit them to the teacher again. After that, some excellent writings are selected as model essays kept in learning resources section to be shared by all the students. Besides, students can have some writing tests (in learning resources section) after class to consolidate what they have learned.

Conclusion

The network-based approach to teaching writing with a totally student-centered orientation turns the traditional, boring, teacher-led class into an interesting, interactive, and dynamic environment, which not only motivates students' autonomous learning interest in English writing by involving them in a great deal of writing practice, but also enhances their cognitive abilities, such as reasoning, problem solving, and logical thinking to achieve improvement of their English writing ability. Besides, this network-based approach is open and breaks through the limitations of time and space. In an online environment, richly visual and textual resources are shared in the meaningful learning process, so students become active instructors of knowledge rather than the passive recipients, while teachers become facilitators, counselors, and participants instead of knowledge transfer agents and implanters.

Although this new approach brings both students and teachers a lot of advantages, it still needs to be improved. On the one hand, this network-based teaching approach inevitably increases the workload on the part of the teacher. So, how to stimulate teachers' enthusiasm for the technology exploration and upgrade their skills of educational technology is crucial to prompting education innovation in colleges. On the other hand, the bulk of information, favorable or unfavorable, is presented in front of the student, which can easily distract his/her attention if the student is without a teacher's proper supervision. Such problems should be solved one day as further research is conducted with the deepening of reforms in English for education in China.

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Thoughts on the Interpreter's Training Model Based on the Contestants' Performance in the Fourth Cross-Strait Interpreting Contest (Central China)

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[Abstract] Based on the contestants' performance in the Fourth Cross-strait Interpreting Contest (Central China), this paper enumerates and analyzes main problems exposed in the contest in terms of analytical listening, logic and memory, figure interpreting, note-taking, communicative ability, and coping tactics. Moreover, drawing on the advantage of the current interpreters' training model in Central South University, this paper, under the guidance of the formula KI=KL+EK+S (P+AP) in interpreting training, makes an attempt to define the model of interpreters' training.

[Keywords] interpreting skills; interpreting team; training model based on contest; the Fourth Cross-Strait Interpreting Contest

Introduction

The Fourth Cross-Strait Interpreting Contest was jointly held by the Foreign Language Teaching and Research Press and Xiamen University from October 2012 to March 2013. As a mature interpreting contest in China, it attracted almost 500 contestants from some 100 universities and colleges. The contest proceeded in four stages: preliminary competition among universities, quarter-finals simultaneously held in the Northeast, North, East, Central, South, Northwest, and Southwest China respectively, semi-final of the Chinese mainland, and the cross-Straits final.

The contestants from Central South University won the grand prize in the Central China quarter-final after scrupulous training and diligent work. As members of the training, teachers, the authors, participated in the whole training session and witnessed the performance on site. In this paper, the main problems exposed in the contest will be analyzed by examples in an attempt to probe the interpreting training model alignment with talent demand and student sources in central China, combined with the formula "KI=KL+EK+S (P+AP)" proposed by Zhong Weihe, as well as the undergoing training practice in Central South University.

Analysis Of The Contest And Major Problems Found With Contestants

The contest of the Central China Division was composed of three rounds, namely, gist interpreting, dialogue interpreting, and conference interpreting. The theme of gist interpreting could be anything, while dialogue interpreting and conference interpreting share the theme of health and life, which was announced through its official website twenty days prior to the contest date. In this part, the form, interpreting skills required of the contest, and major problems found with contestants will be analyzed.

In gist Interpreting, contestants should watch an English and a Chinese video clip and express the core information in the target language within 45 seconds, without notes to refer to. This round focuses on the contestants' listening comprehension, logical analysis, memorization, extraction of key information,

and expression. In the E-C translation part of gist interpreting, the speaker mainly talked about "as people born during the Generation Y and the baby boom occupied the labor market, decoration companies shall design offices in light of the different features of the two generations," delivering the speech in a clear but rapid way. According to the recording the authors made during the contest, 36 out of 69 contestants did not figure out the important message of "Generation Y," which revealed the contestants' weakness in listening ability and knowledge base.

In the C-E translation part of gist interpreting, the speaker mainly talked about "those for and against novel elective curricula in universities, each with three reasons," including a large amount of information. In this part, a certain number of contestants were not clear in logic; they wasted too much time on secondary information like "the three examples of novel elective courses," instead of the critical content, namely, "three pros and cons for the implementation of novel courses." Apart from that, contestants also exhibited various defects in verbal expression as a result of the absence of notes and time pressure. According to the recording, all of the 69 participants committed grammatical mistakes in terms of tenses, singular and plural forms, lexical categories, and word collocations.

In Dialogue Interpreting, a Chinese speaker and a British speaker hold a small talk on "weight loss" (each talks four times), during which contestants interpreted for both of them with the reference of notes. This round tests the contestants' listening comprehension, note-reading ability and expression. Contestants were found with problems, including shortage of relevant knowledge and vocabulary, incompetence in logical analysis and figure interpreting, as well as the lack of communicative skills. The sponsor had released the theme of the contest on its official website in advance; however, according to the results of the authors' random survey to ten contestants after the contest, most of them were "trained all by themselves" without instructors to turn to. Therefore, these contestants did not broaden their minds enough, coupled with a shortage of helping hands when they needed to collect relevant information, and they could only give word-for-word interpretation for vocabularies mentioned by the Chinese speaker such as "溜溜球效应，新陈代谢，暴饮暴食" (liu liu qiu xiao ying, xin chen dai xie, bao yin bao shi) and avoid translation of the British speaker's "dehydration, binge eating, discretionary calories and complex carbon hydrates."

In addition, some contestants, because of logic, chaos, and inaccurate information analysis, failed to distinguish vocabularies in the original text or simply interpreted the words without understanding the sentence structure and meaning. For instance, hearing the Chinese sentence "一公斤肌肉能消耗 75 到 125 卡热量：一公斤脂肪，只能消耗 4 卡热量，热量无法完全代谢，剩余的脂肪就连本带利地囤积在身上，想不胖都难"(yi gong jin ji rou neng xiao hao 75 dao 125 ka re liang; yi gong jin zhi fang, zhi neng xiao hao 4 ka re liang, re liang wu fa wan quan dai xie, sheng yu de zhi fang jiu lian ben dai li de tun ji zai shen shang, xiang bu pang dou nan) , several contestants did not understand the logical relation between muscle and fat and interpreted "muscle" as "chicken," causing bursts of laughter. Furthermore, in terms of figures such as "75" and "125" mentioned above, among the 34 contestants (due to the knockout mode, there were 34 contestants eligible for promotion after the first round of gist interpreting), 8 made mistakes. Finally, another prominent problem of this round is the lack of communicative skills. As the communicator of the Chinese and British speakers, some contestants, because of nervousness or deficiency in theoretical instructions, stared at the note book and talked to themselves during the whole process, which badly affected the communicative efficacy.

In Conference Interpreting, contestants should watch an English and a Chinese clip respectively and interpret the contents in target language within two minutes. Contestants are allowed to take notes. This

round assesses the contestants' listening comprehension, note-reading ability, figure interpreting, bilingual expression, and their strain capacity. In this round, problems of contestants included the lack of encyclopedic knowledge and skills in interpreting. For instance, while dealing the Chinese sentence "在上海，由于生吃毛蚶，30 万人染上肝病"(zai shang hai, you yu sheng chi mao han, 30 wan ren ran shang gan bing), some contestants paused in interpreting the word "毛蚶"(mao han), which is a kind of mollusk and usually seen in China's southeastern coastal areas. Theoretically, contestants could have adopted the interpreting skill of "fuzzification" to avoid pauses. According to the hints of the context, blood clam could be interpreted as "a kind of seafood."

In conclusion, the major problems revealed by contestants in the above three rounds included encyclopedic knowledge; bilingual knowledge such as shortage of Chinese and English expressions and vocabulary; interpreting skills, such as English information recognition, logical analysis, memory, figure interpreting and expression; and professional qualities, such as communicative skills and quick response.

Hints of Interpreting Contest on the Selection of Interpreting Team and Its Training Model
Based on the above analysis of contestants, major problems appeared in the Fourth Cross-Strait Interpreting Contest (Central China); the authors discovered that these problems verify the comprehensiveness of knowledge structure formula that is indispensable for interpreters, namely, KI=KL+EK+S(P+AP). This formula was proposed by Zhong Weihe (2003) after integrating the Gile Model and Xiamen University Model. The connotation of this formula is defined as follows: KI=Knowledge Required for an Interpreter; KL=Knowledge for Language; EK=Encyclopedic Knowledge (it also includes subject knowledge that the interpreter should master); S(P+AP)=Professional Interpreting Skills (memory, note-taking, message summary and re-expression and pre-preparation) and Artistic Presentation Skills (that the interpreter can fulfill the task in a scientific and artistic manner; for instance, coping strategies used in the interpreting process).

With theoretical guidance of the above-mentioned formula and problems that contestants encountered in the Contest, the authors are writing to explore the goal and model of interpreters training based on the undergoing interpreting training in Central South University.

Goal of Interpreting Training
Liu Heping (2007) indicated that the interpreting market calls for different levels, and universities should develop various interpreting training models in a systematic way so as to demonstrate interpreting skill training of its primary, medium, and senior stages. The university in which the authors (Note: Liao Jing, the co-author of the paper, has left for Ningbo University) teach is located in the central part of China with limited demand for senior interpreting services; therefore, the goal of interpreting teaching for majority universities in this region is to cultivate a large number of practitioners who can be engaged in daily interpreting. Nevertheless, the goal of the interpreting team, with trainees undergoing strict and structured selection assessments, is to equip trainees with the ability for advanced interpreting tasks.

Selection Model of the Interpreting Team
Gile (2011) pointed out "at the time of admission into an interpreter programme, students should already have a 'near perfect' command of their working languages, and that at interpreter school, language skills enhancement should be limited to the acquisition and improvement of conference-specific and LSP-specific phraseology and terminology" (Keiser, 1970; Nilski, 1967; Geleff, 1971; Lederer, 1975; Gravier, 1978; Seleskovitch, 1981, quoted in Gile). Seleskovitch and Lederer (1992) even believe that

interpreting teaching has no effect when students are deficient in linguistic knowledge; it can only proceed when their comprehensive ability of so-called passive language (namely, foreign language) knowledge is as good as that of the native language. Thus, it can be seen that bilingual knowledge ability is the precondition of becoming an interpreting practitioner. That is to say, as for the formula KI=KL+EK+S (P+AP), KL (Knowledge for Language) is what the trainees should be equipped with before training course starts; EK (Encyclopedic Knowledge) is the ability which trainees should improve from the self-training model with the assistance of instructors; the priority of interpreting training is on S (P+AP), that is, training for interpreting skills and professional qualities for interpreters (artistic presentation skills).

In recruiting new trainees for the interpreting team of Central South University, we adopt the model of "strict admittance and graduation" in order to guarantee a well-aligned operation. In the process of selection, instructors pay utmost attention to listening ability, pronunciation, bilingual language, and knowledge of the trainees-to-be. After being assessed with a series of strict tests, we only select 10-12 trainees who are equipped with excellent bilingual presentation skills out of 100-odd participants. The chosen trainees are required to sign an agreement with the interpreting team, the regulations of which are supposed to be rigorously abided by.

Training Model of the Interpreting Team

The guiding principle of our interpreting team is "making progress out of the classroom." The main training approach includes instructors who carry out "one to three" face-to-face interpreting training for trainees in their spare time (once or twice per week); under the supervision of instructors, trainees practice once per day in pairs, enlarge their vocabulary pool through daily reading, make report to their instructors on the self-training effect, and submit a reading report on a regular basis; all the trainees need to participate in regular model conference or model contest test, and they will be ranked based on their performance in the test. Moreover, the whole model contest will be recorded for future study (once per month).

The emphasis of interpreting team training should be on the following two parts: interpreting skills and artistic presentation skills, of which the influential factors include: analytical listening, logic and memory, figure interpreting, note-taking, interpreters' communicative ability, and coping tactics for emergencies. The section below is specific descriptions for promoting the above-mentioned skills.

Analytical listening. Analytical listening in interpreting, which differs from passive listening in language study, requires the interpreter to focus on listening to the message instead of the form of message, and requires the interpreters to rapidly conduct logical and rational analysis on the message with note-taking. Liu Heping (2005) believes that conducting interpretation and explanation on language with the aid of cognitive knowledge and subject knowledge is, in fact, making logical reasoning and analysis, which is by no means simple identification of the language but the meaning loaded by the language. Therefore, when training the analytical listening of trainees, instead of focusing on listening and memorization of single words, instructors should pay attention to whether contestants have a clear mind of the logic and structure. A feasible training approach in the "one to three" face-to-face training process is to ask one trainee to retell the listening material in the source language and the other two to listen and comment on the retelling, then, in guidance, instructors should help them select the major information in retelling.

Logic and memory. In order to students' logic and memory, our interpreting team has made many attempts and found out a relatively effective training approach, which is to conduct "3G" (Get the beginning; Get the conclusion; Get the logic) practice within limited time duration. For instance, play a clip of two-minute video and ask trainees to listen without taking notes, and then ask them to retell or interpret the beginning part, key words for the body, and the conclusion part in the source language or the target language within one minute. Trainees strove to achieve perfection and tried to retell or interpret the entire message when they first practiced this method; later on, they gradually learned how to grasp the logic, key points, and the main information of the source text under the pressure of time imitation (one minute).

Figure interpreting. The different numbering systems of Chinese and English led to the difficulties in figure interpretation. The figures in English are counted in three digitals with the units of thousand, million, billion and trillion while the figures in Chinese are counted in four digitals per unit. For improving trainees' figure interpreting skills, we've adopted the method of grouping the trainees in pairs and listing 50 figures for each other to interpret per day. We believe that only by abundant training every day can trainees form an automatic system of figure interpreting.

Note-taking. In interpreting skills training, we believe that note-taking is not the end but a means to the end. Jones Roderick (1997) states，"The things to be noted are quite logically related to the analysis of the speech. The first thing to be noted should thus be the main ideas. Then, just as in the mental analysis of a speech one has to identify the links and separations between ideas, so these links and separations should appear in the notes. For secondary information, which is made up of all kinds of epithets, adverbs, some examples, asides, parentheses, digressions, comparisons, even verbal redundancies, the interpreters sometimes have to keep a cool head to avoid being misled by them." In this matter, the instructors should supervise the trainees to improve their listening comprehension and logical analysis capability before the training on note-taking. Only with a solid foundation in logical analyses should trainees start to train their note-taking symbols.

Interpreters' communicative ability and coping tactics. Trainees need on-the-spot experience to improve their communicative ability and coping tactics. For this reason, the interpreting team in the authors' university has organized the regular model interpreting contest and interpreting conference, which are the highlights of the interpreting training in the university. Trainees are trained to communicate with the invited speakers and audience with gestures and eye contacts during the model contest, and instructors should guide the trainees while watching the video recorded from the model contest.

To sum up, the interpreters training model, focuses on the cooperation between instructors, calls for the supervision between trainees, is carried out through three steps: first, potential trainees are recruited into the interpreting team after being tested in the aspects of listening ability, bilingual language and knowledge base; then, face-to-face training is conducted by instructors, focusing on the skills like analytical listening, logic and memory, figure interpreting and note-taking; finally, regular model contests and conferences are held to help trainees overcome the on-site pressure and improve communicative abilities.

Conclusion

This paper analyzes the major problems that appeared in the Central China Division of The Fourth Cross-Straits Interpreting Contest and discusses the model of interpreting training by making use of the theoretical instructions of the formula "KI=KL+EK+S (P+AP)" and experiences acquired by the authors

from the on-going practices in Central South University. The conclusion is that when selecting members for the interpreting team, we should pay close attention to the trainees-to-be who possess KL (knowledge for language); encourage members to beef up their EK (encyclopedic knowledge) during the self training process and lay emphasize on the members' S (P+AP), that is, training for professional interpreting skills and artistic presentation skills. On the basis of analysis and discussion, this paper appeals to colleges and universities to train interpreting learners in a scientific manner and improve the overall quality of China's interpreters.

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Adaptation to Cultural Context in Translation in Different Regions of the Same Language – Based on Examples from Hong Kong, Macao and Mainland China

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[Abstract] Cultural adaptation does not only accompany conversational communication but takes place as a normal process in translation. The translator, acting as an interpreter and utterer simultaneously, has to make linguistic choices by adapting to all relevant contextual correlates, as named and defined by J. Verschueren. As the elements of the context of translation are often intertwined as well as culture-affected, the translator is often required to make adaptations to all these related factors when translating the same expression(s). Owing to the differences of socio-cultural conditions of different regions of the same language, like Hong Kong-Macao and Mainland China, the linguistic choices made by the translator in the process of cultural adaptation tend to be more or less different.

[Keywords] translation; adaptation; cultural context; linguistic choices

Introduction

In recent years, pragmatic principles and theories have increasingly been applied to the study of translation, which is included in the area of pragmatic translation (Hickey, 2001; Zeng, 2007; Mo, 2010). As pragmatic translation often involves the factor of culture, pragmatic and cultural problems are often treated hand in hand in the realm of cultural translation studies (Katan, 2004; Bassnett & Lefevere, 2005; Jin, 2003; Liu, 2007). Among the pragmatic theories employed for the analysis of translation processes and problems, J. Verschueren's dynamic adaptation theory is one of the most preferred, particularly in research conducted by Chinese scholars. It has been used to analyze or explain macro- and micro-spheres of both oral and written translation (Ge, 2001; Song, 2004; Li, 2004, 2007; Zeng, 2010; Geng, 2011).

Almost all the analyses in these studies, however, are done in a separate manner, i.e., linguistic adaptation during the translation of an expression is taken as an act to suit a certain contextual component without considering any other component in the same communicative context. What is more, most of the research is focused on the study of the transference between the source language (SL) and the target language (TL), leaving largely unstudied comparison between target texts (TT) of different regions of the same language. The author of this paper attempts to do some preliminary work which he hopes could help make up for the deficiency by citing examples of target texts translated from English and collected from various sources in Hong Kong (HK), Macao (MC), and Mainland China (MLC).

Linguistic Adaptation and Cultural Context in Translation

Translation is not merely a transference of linguistic messages between languages, but an act of intercultural communication. For a large amount of information that should be conveyed is hidden deep in the words and sentences and can hardly be discerned without inferential efforts and/or a good knowledge of the culture of which the language being translated is an important part. Therefore, a good translator is not only a master of the languages concerned, but one who is an expert on the knowledge of both the foreign culture and his own culture. Similarly, good translation is not only a product of skillful

manipulation and rendition of the languages concerned, but a masterpiece of cultural interaction. There is no doubt that this is especially true of the translation of literary works, culture-loaded linguistic units including names of historical and social events, idioms, proverbs, etc. It is also often true of daily language. For example, such popular sayings from the internet in China as "元芳，你怎么看？" (Yuánfāng, nǐ zěnme kàn?—literally meaning "What's your idea, Yuanfang?"), "你幸福吗？"(Nǐ xìngfú mā?—literally meaning "Are you happy?"), and "躺着也中枪"(Tǎngzhe yě zhòngqiāng – literally meaning "Got shot even when lying on the ground."), if translated into a foreign language, can hardly be correctly understood without special explanation.

The elements that should be explained are embodied in the present Chinese cultural context. The second expression "你幸福吗？(Nǐ xìngfú mā?)," for instance, was originally a question raised by CCTV reporters to people they interviewed in the streets on the National Day of 2012. Literally, it should be translated into "Are you happy?" But one of the thousands of answers happened to be "My name is Zeng." For the words in the question, if not written out, also sound like "Is your name Fu?" This, plus many other surprising answers, not only gives a humorous tune, but suggests a doubtful attitude of those questioned about what was asked. The translator has to adapt the target text (TT), no matter how difficult it is and in what it is to be done, to the culture of the target reader (TR) when translating this question.

The importance of the cultural factor for effective communication cannot be overestimated, for it is interlocked with many other components of communicative context, such as the language(s), the participants, the occasion, and even the material environment. It is hardly separable from the other factors of the context. The cultural context and its impact on communication have been included in the discussion of communicative context by many scholars among whom B. Malinowsky (1923), J. R. Firth (1957), D. H. Hymes (1974), and H. A. K. Halliday (1978) are the most well known. Malinowsky classified communicative context into the context of situation and the context of culture which refers to elements of history, politics, economy, religion, traditions, and customs, etc. Firth views context as "an abstract representation of the environment in terms of certain general categories having relevance to a text" (Halliday, 1978, p. 109).

Hymes proposed his SPEAKING model—each of the capitalized letters in the acronym stands for a realm of the communicative context: S - setting and scene; P - Participants; E - ends/purposes; A - act sequence; K - key; I - instrumentalities; N - norms; G - genres (1974, pp. 53-62). Halliday, from a functional point of view, regards context as an instrument of social interaction. Chinese scholars have also voiced their opinions on the notion of communicative context. A representative is Pei Wen who categorized context into small context and large context—the latter contains the cultural context, the stylistic context and the natural context of geography, which are assumed to have an "indirect and potential effect" on the linguistic behavior (2000, pp. 11-13).

Verschueren's Notion of Context and the Cultural Factor Involved

In the diagram of "contextual correlates of adaptability" in his book *Understanding Pragmatics*, Verschueren listed six realms including the utterer, the interpreter, the three "worlds" and the channel or linguistic context (2000, p. 76). All the aspects, including the utterer and the interpreter themselves, have an impact on the linguistic choices made in the communication between the utterer and the interpreter. The correlates, in fact, are in one way or another interrelated, as illustrated by the broken lines separating the three worlds in the diagram on the page indicated above in Verschueren's book. The three worlds are the physical world, the social world, and the mental world. The physical world refers to things like time

and space, the body language of the utterer and the interpreter, including postures, gestures and gaze, and the physical appearance, such biological properties as sex, and physical conditions of the utterer and the interpreter when the communication is taking place (2000, pp. 95-103). The mental world consists of cognitive and emotive elements on the part of the utterer and the interpreter, such as personality, emotions, beliefs, desires or wishes, and motivations or intentions (2000, pp. 87-90). The aspects of the social world, as Verschueren defines, include social settings or institutions, social class, ethnicity and race, linguistic group, level of education, and religion, etc. (2000, pp. 91-94) Actually, "There is no principled limit to the range of social factors that linguistic choices are intera-daptable with" (2000, p. 91).

The three worlds are interrelated and all involve the cultural factor, with the social world bearing more apparent links to culture. Verschueren, when discussing this part, points out, "Culture, with its invocation of norms and values, has indeed been a favorite social-world correlate to linguistic choices in the pragmatic literature" (2000, p. 92). As a matter of fact, not only the components included in the social world are linked up with culture, but many elements of the other two worlds and the linguistic channel/context are closely connected to culture. The utterer and the interpreter, with their thoughts and ideas based on their previous experiences in the society or community, can be seen as incarnations of their respective culture. For "minds are 'minds in society'" (2000, p. 87).

Let's first look at the physical world of communicative context. Time and space, as two phenomena of nature, seem not to have anything to do with culture, which is a man-created thing, but the way people of different cultures conceptualize and use them are often very different. For example, the concepts of being "on time" and being "far" and "near" may be vastly different. What is more, most body language of the people of a culture is not inborn but learned socially in the process of enculturation and conveys different meanings from that of another culture (Samovar, et al., 2000, p. 147; Chen & Starosta, 2007, p. 86). Finally, the reason why men and women speak and write in somewhat different manners can, to a large extent, be explained by referring to social or cultural factors. It is clear that a lot of components of the physical world as named by Verschueren embody the cultural factor which has to be taken into consideration in the course of translation because it is inter-adaptable with linguistic choices.

The cultural factor can also find its trace in the mental world of the utterer and the interpreter, and perhaps of other people who are for one reason or another present on the spot. As indicated above, the utterer and the interpreter can hardly exist as human beings without a socialized or enculturalized mind. The two parties, with all their past individual experiences, have internalized the socio-cultural knowledge they have so far acquired, consciously or unconsciously, and accumulated in their minds which will guide them in verbal and nonverbal behavior. In the process of translation, the translator, both in the oral and written sense, plays the role of an interpreter (as against "utterer") as related to the speaker or writer of the source text (ST), and functions as an utterer as related to the TR that in turn acts as the interpreter.

Just as the interaction between the participants in a conversation, the internalized knowledge of the speaker or the writer, of the translator, and of the TT readers, has a great impact on the choice of words and expressions in translation. As for the linguistic channel, language itself is a vital part of culture and loaded with cultural elements in all its aspects. Apart from such linguistic elements as proper nouns, words referring to historical events and happenings, idioms and proverbs, contextual cohesion and intertextuality, as termed and explained by Verschueren (2000, pp. 104-108), cannot isolate themselves from the influence of culture. Cohesion, for instance, is not realized in exactly the same way in languages such as Chinese and English, and how a discourse or a text is related to or affected by another or other

discourse(s) or text(s) may also be different in different languages. Apparently, all this makes the translator/interpreter think culturally or interculturally when they translate from one language into another.

Differences In Adaptation To The Target (Sub)Cultures of HK-MC and MLC in Translation

Verschueren, when discussing the social world, explains, "Cultural dimensions include the contrast between oral and literate societies, rural versus urban patterns of life, or a mainstream versus a subcultural environment" (2000, p. 92). HK and MC, as two very special historical and administrative regions of China, have distinctive subcultural characteristics as compared with the culture of the Chinese mainland. These characteristics can also be found in translated works and data from foreign languages. We'll cite some examples and review them in the light of Verschueren's dynamic contextual adaptation, mainly from a cultural point of view, with special attention paid to the possible differences, and try to probe the causes of these differences.

As translation is a special form of intercultural communication which is almost impossible without reference to culture, the ingredients or components of the three worlds and the other dimensions as designated by Verschueren in terms of communicative context are to different degrees involved with culture, and are interadaptable with linguistic choices made in the course of translation. As there exist cultural differences between HK, MC and MLC, specific linguistic choices made will also be more or less different – this also agrees with Verschueren's theory of dynamic contextual adaptation because the communicative contexts in these regions are more or less different, and the linguistic adaptation has to match the respective local environments. Since HK and MC, despite minor variations, are linguistically very close regarding the use of Chinese both in the spoken and written forms, they will be seen as one party in this paper to be compared with MLC as the other party (henceforth the hyphenated acronym HK-MC).

Although Verschueren divides communicative context into six areas and discusses the process of linguistic adaptation basically in a separate mode, it does not mean that linguistic choices are made by adapting to the six spheres separately. In fact, Verschueren himself emphasizes the indivisibility of some of the realms at quite a few places in his book *Understanding Pragmatics* (2000, p. 77). This is true. We find it a more objective and effective way to analyze the process of linguistic adaptation if we view it in an integrated manner. Next we shall give several groups of examples of translation and then analyze them.

English:	laser	camera	tips
HK-MC:	萊塞(láisè)	開麥拉(kāmàilā)	貼士(tiēshì)
MLC:	激光(jīguāng)	摄影机(shèyǐngjī)	提示(tíshì)

English:	party	buffet	trademark
HK-MC:	派對(pàiduì)	蒲飛(púfēi)	嘜頭(màitóu)
MLC:	聚会(jùhuì)	自助餐(zìzhùcān)	商标(shāngbiāo)

In the translation of the above English words, two factors are considered, at least as regards linguistic choices or adaptation. One is the style of writing and the other is the HK-MC people's preference for transliterations when names of technical terms, daily tools, or necessities are translated into Chinese. Here both the linguistic channel and the mental world are involved. One of the cultural features of a language is its way of writing. The long historical separation of HK-MC and MLC has resulted in somewhat different

forms of writing systems – HK-MC has kept the traditional type of writing while MLC has developed a simplified form. The former is a system in which characters usually have more complicated strokes than those in the latter system. Naturally, English to Chinese (E-C) translation is usually adapted to the traditional-style characters in HK and MC and the simplified form in MLC. Additionally, the long and strong influence of the English language in HK and MC formulates the people's mentality to like transliterated expressions (foreignization), particularly in translating technical terms including names of tools and other gadgets. This is superficially a linguistic habit but subconsciously caters to HK-MC people's mentality to appear more westernized.

English:　　　　Sweet Home Alabama
HK-MC:　我要嫁得好 (Wǒ yào jià de hǎo)
MLC:　　　情归阿拉巴马 (Qíng guī ālābāmǎ)

English:　　　　Captain Corelli's Mandolin
HK-MC:　火線有情天 (Huǒxiàn yǒu qíngtiān)
MLC:　　　曼陀罗之恋 (Màntuóluó zhī liàn)

English:　Sky Captain and the World of Tomorrow
HK-MC:　轟天戰士決戰明日世紀 (Hōngtiān zhànshì juézhàn míngrì shìjì)
MLC:　　　　蓝天机长与明日世界 (Lántiān jīzhǎng yú míngrì shìjiè)

Compared with MLC, HK and MC are more commercialized, and the people are more business-minded and have a freer way of thinking and life, which is an important aspect of the popular or mundane culture and should be a part of the social world as defined by Verschueren. This cultural feature often affects E-C translation in which translators have to adapt their linguistic choices to the respective circumstances in HK-MC and MLC. The TT of each of the movie titles for MLC is relatively literal compared with that for HK-MC, which is much freer and more different from the surface form of the ST. This is an interadaptation with both the social world and the mental world of the people in the two regions. The stimulating or stunning words, like "qíngtiān" – a world of love, "Hōngtiān" – sky-bombarding, "juézhàn" – decisive battle, in the TT for HK-MC, in particular, look attractive to HK-MC citizens and can easily arouse their interest in the movies. On the other hand, if the translated versions for HK-MC were used in MLC, Mainland Chinese would find them a bit over-exaggerated and even think they sound odd or strange.

English:　　　　Catch that kid
HK-MC:　捉智多 Kid (Zhuō zhìduō Kid)
MLC:　　　小鬼神偷 (Xiǎoguǐ shéntōu)
English:　　　　monitor、explorer、Pentium
HK-MC:　monitor、explorer、Pentium (not translated)
MLC:　　　显示器 浏览器 奔腾 (xiǎnshìqì　liúlǎnqì　Bēnténg)

One phenomenon that translators must consider in E-C translation is that people in HK-MC often tend to keep some of the original English words/expressions in the TT, as shown in the translation of "Catch that kid." This parallels HK-MC people's habit of frequent code-switching, i.e. putting in English words and phrases here and there when speaking Chinese/Cantonese. But MLC people seldom do so. Sometimes, some simple and easily understood and memorized English expressions, particularly technical terms or clipped or contracted forms, are not translated at all and directly kept in the TT. This linguistic and pragmatic habit results from the socio-historical or socio-cultural fact that HK and MC are

more internationalized and the residents there have more contact with foreigners and receive more and better English education. In E-C translation, therefore, linguistic choices should be adapted to these elements of the social world. Simultaneously, this is also to adapt to the mental world of the HK-MC people who are inclined to satisfy their wish or desire, consciously or unconsciously, to sound well-educated and refined.

> *English:*
> *Oswald: What dost thou know me for?*
> *Kent: A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; ......*
> *HK-MC:*
> 奥: 你认识我系边个呀? (Nǐ rènshí wǒ xì biān'gé yā?)
> 健: 我识你系无赖、地痞、食尾；我识你系个下流、贱格、狂妄、肤浅、卑鄙、污糟辣挞奴才; ……(Translated by Li Cuizhen) (Wǒ shí nǐ xì wúlài、dìpǐ、shíwěi；wǒ shí nǐ xǐ gè xiàliú、jiàn'gé、kuángwàng、fūqiǎn、bēibì、wūzāo làtà núcái)
> *MLC:*
> 奥斯华德: 你认识我是谁？(Nǐ rènshí wǒ shì shuí?)
> 肯特: 一个无赖；一个恶棍；一个吃剩饭的家伙；一个下贱的、骄傲的、浅薄的、叫化子一样的、只有三身衣服、全部家私算起来不过一百镑的、卑鄙龌龊的、穿毛绒袜子的奴才; …… (http://www.tianyabook.com/, 2013) (Yígè wúlài; yí gè ègùn; yí gè chī shèngfàn de jiāhuǒ; yí gè xiàjiàn de、jiāo'ào de、qiǎnbó de、jiàohuāzi yíyàng de、zhǐyǒu sān shēn yīfú、quánbù jiāsī suànqǐlái bùguò yībǎi bàng de、bēibì wòchuò de、chuān máoróng wàzi de núcái)
> (Shakespeare: King Lear – Act II, Scene II)

As Cantonese is the dialect used by the majority of the HK-MC citizens, particularly by the general public, translators in HK and Macao often render individual English expressions, or, occasionally, even the whole source text (ST), into the dialect of Cantonese rather than Putonghua, or standard Chinese. In the above translation of the conversation between Oswald and Kent from Shakespeare's tragedy *King Lear,* quite a few expressions in the HK-MC version are different from those of the MLC version: "系"(xì), "边个" (biān'gé), "贱格" (jiàn'gé), "污糟" (wūzāo) ，"辣挞/辣遢" (làtà). These are words and expressions HK-MC people use in everyday life. This, again, is not only an act concerning the linguistic channel, but intentional (and practical) adaptation to most local people's cultural condition or the social world, and to their wish to read/hear their own dialect, which is part of their mental world. For it would sound more familiar and much closer to their life and, thus, can help them understand and enjoy the play better.

Conclusion

Just as cultural adaptation is a normal process in conversational communication, it is an inseparable part of the process of translation. The translator, both as an interpreter and an utterer in relation to the speaker/writer and the TR respectively, has to achieve interadaptability with all relevant contextual correlates in both directions, including the physical world, the mental world, and the social world, as designated by Verschueren, through the linguistic channel. Since the ingredients of the context of translation as a special form of communication are often interrelated and culture-bound, the translator often has a job of adapting to more than one contextual factor or element in translating one and the same expression. As the communicative contexts of different regions of the same language, like those of

HK-MC and MLC are different in many areas, linguistic choices or adaptation may also be more or less different. This has been proved by many translation practices conducted so far.

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Translation of the Brand Names of China's Exports

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[Abstract] *With economic globalization developing rapidly and China's reform and opening-up deepening further, a large number of commodities made in China are sold around the globe. Therefore, the translation of brand names is vital to the situation of enterprises. This article, by introducing the importance of brand name, analyzes the principles and methods for the translation of the brand names of China's exports. Meanwhile, this article analyses specially factors and matters that influence the translation of the brand names of China's exports.*

[Keywords] *brand name; exports; China; translation*

Introduction

Brand name is "a name given by a producer to a particular product, by which it may be recognized from among alike products made by other producers"(Longman Contemporary English-Chinese Dictionary, 1988). Aiming to build, reinforce, and/or reposition consumers' perception of certain brand, brand names have the following four functions: distinguishing products, providing information, ensuring guarantee, and stimulating consumption. In order to build up a good image in the market and arouse favorable associations, as well as purchasing desire in the minds of the consumers, brand names should have the following major characteristics: short in length and sweetness, sonorous and distinct, elegant and apt, original and novel.

Translation is a more complex communication than that within a single language because it involves two languages (Jin & Nida, 1934, p. 31). The translator of brand names strive for the following two effects: (a) the translated brand name should reflect the semantic features of the original one; (b) the translated brand name should have the same or similar function as the original one. The translated brand name is delightful to the eye, pleasant to the ear, easy to remember, and is also a perfect unity of sound, form, and meaning. That is to arouse the same interest and psychological empathy of the target consumers and stimulate their aesthetic enjoyment and consuming desire. Toward the end, the translators must serve as receptors of the message intended by the source sign and be the source of the message in the target language(Jin & Nida, 1984, pp. 31-50).

In an age of economic globalization when international brand names become the norm, businesses around the world spare no effort to market their products or services in the world marketplace and to build their brand images on a global basis. Before entering into world market, developing the right international brand names has become a very important marketing strategy to most businesses. This article, however, will not study how to develop new international brand names, but will only focus on translating existing brand names from one language into another; here it is from Chinese into English.

The Principles for Translating the Brand Names of China's Exports

The Principle of Respecting National Feelings and Expressing Something Pleasant

Every one knows that there are no two identical leaves in the world. Different countries have different customs and cultures, so people in different countries have different value concepts and consume

psychology. Therefore, as we all know, most of the brand names own their unique native cultural essence because the translation of brand names is a bridge of culture communication in economy. Their surface meanings express the inner meaning that attract customers to buy the products and remember the products. So as far as the markets are concerned, a perfect brand name is a good advertisement, too. Likewise, a novel and proper translation of a brand could be a popular path which guides the customers to buy it. If the translator wants to translate the brand name into an equal word which shows its meaning and culture connotation successfully, he must put more emphasis on the local culture and try his best to make the translation more domestic. In order to enrich and deepen the essence of translation, being familiar with two cultures is more important than grasping two languages, for only in the given culture's background does language have its significance.

However, we should know that many brand names are neutral or positive in meaning in Chinese culture but, meanwhile, are pejorative in English culture. "白象牌电池 (bai xiang pai dian chi)" and "蝙蝠牌电扇 (bian fu pai dian shan)" are well cited examples. White elephant is often a metaphor that coveys something useless, seldom used, or too costly to be worth maintaining. Bats are associated with blindness and madness. They are shown by the idiomatic expressions "as blind as a bat" and "to have bats in the belfry" (to be crazy or eccentric). What's more, bats always give Westerners an impression that they are blood sucking. In legends and fairy tales popular in Western countries, bats are described as capricious and wicked creatures. "龙(long)," a legendary creature with positive associations in Chinese culture, occurs in many Chinese brand names. However, the English version for "龙 (long)" is dragon, which often gives voice to a formidably fierce, cruel person, especially a woman.

The Chinese designers and manufacturers tend to adopt brand names that make pleasant images in people' mind, which is quite different from what Western people do. For instance, winter sweet – "红梅 (hong mei) ," the brand name of a camera or gourmet powder, has an impression of beautiful flowers in winter with snow and ice as the background. Orchid, for example, "兰花 (lan hua)"(the brand name of a quilt cover) represents purity, nobility, and the unsullied character in Chinese culture. "竹 (zhu)" is a straight and ever green plant, so it symbolizes modesty, indomitability, and unyielding integrity in Chinese culture. It also turns into brand names of many Chinese products. "竹叶青 (zhu ye qing)" (a wine brand) and "翠竹 (cui zhu)"(brand name of a window curtain) are renowned brand names in China. "菊 (ju)" creates brand names of many products, too. "白菊" (a washing machine brand) and "菊花" (a kind of electric fan) are also well known brand names in China.

In Chinese culture, people always believe that plum, orchid, bamboo, and chrysanthemum are four men of noble character. For the Chinese people, they have plentiful and pleasant cultural associations. However, it is only natural for Chinese, not Westerners. In fact, they are used as brand names as well as personal names, which further describes the fact that Chinese people love these flowers or plants. Certainly, other plants or flower names also create brand names. For example, "松 (song)" (pine), "柏 (bai)" (cypress), "牡丹 (mu dan)" (peony), and "荷花 (he hua)" (lotus), etc. are frequently used as brand names. But when translating these brands, we should be aware that the connotation of some plants are only known in Chinese culture; thus, the Westerners may have no idea about them. So, the foreigners do not have any pleasant association if Chinese translators interpret them directly.

The Principle of Being Brief and Novel
What is the ultimate purpose of a brand name? Of course, it is to attract consumers. How do you attract consumers? An important point is a brand name. If a brand name is complex, nobody wants to remember

it. The translation of brand names should be easy to read and remember, brief and novel. A brand usually relies on how many consumers can remember the name of the brand! For example, some brand names like "云山 (yun shan)" and "红梅 (hong mei)" are translated literally into "cloud and mountain" and "red plum blossom." These translations are too long and too difficult to remember.

In addition, some brand names, such as "Sunflower Brand" (葵花牌, kui hua pai), "Double Happiness Brand" (双喜牌, shuang xi pai) and "Three Stars Brand" (三星牌, san xing pai), contain the word "brand," which seems unnecessary . So, we should keep the brand names short and simple when we translate them. The most important thing is to enable as many people as possible to recognize the brand names of your company.

Factors Influencing the Translation of Brand Names

Cultural Consideration in Translating the Brand Names

Adaptation to national traits and values in translating the brand names. By national traits, we mean particular characteristics, qualities or tendencies in a country which are regarded as of great importance. Particular characteristics, qualities, or tendencies are part of a culture. If a translated brand name is to be well accepted in the target market, the translator can never neglect that national traits and values exclusively possessed by the target consumers. Blacks' teeth appear very white; therefore, an enterprise used "Darkie" as the brand name for its toothpaste, but the word is derogatory to black people, so this brand name which has been used for several dozen years in mainland China cannot continue to be registered and should be avoided in the West because of the racial discrimination element. National traits and values are an important consideration, especially in advertising translation.

Adaptation to politics and history. Politics and history, being part of a culture, have always been imposing influence upon many other cultural elements. In fact, political and historical elements always bring out gradual changes in almost every aspect of lives within a nation, directly or indirectly. In brand name translation, the translator should be sensitive as well as careful enough to adapt his linguistic choices to the political status and the history of the target country. If the translated brand name does not accord with the above elements, it is very likely that these names will hurt the feelings of the people.

As far as political and historical reasons are concerned, the most notorious example of all brand names might be the "OPIUM" cologne produced by a French company. Having ever been to China before, the owner of the company was deeply impressed by the traditional Chinese snuff bottles which were exquisite handicrafts. He then named his product "OPIUM," hoping that Chinese gentlemen could be attracted by his cologne, just as people couldn't resist the temptation of opium. What was beyond his expectation was that the translation ended up as a blunder. The word "鸦片 (opium)" has already been a symbol of galling shame and humiliation long since the outbreak of the Opium War.

Every Chinese has a strong hatred for opium from the bottom of his heart. Therefore, when the product first appeared in the Chinese market, it encountered an unprecedented dilemma: all Chinese consumers protested strongly against the name. They considered that the name had brought insult to them. From this example, we can see how important it is for the brand name translator to adapt his linguistic choices to politics and history of the target country. So, when we translate brand names into English, we should know more about the culture of that country and avoid some problems that arouse misunderstanding.

Cultural Association in Translating the Brand Names of China's Exports

The famous British anthropologist E. B. Taylor (1871) defines culture as "a complex whole that includes knowledge, belief, art, law, morals, customs and other capabilities and habits acquired by man as a member of society" (Danesi & Perron, 1999, p. 3). The late German sociologist R. Fletcher defines culture in moral detail: the "social heritage" of a community: the total body of material artifact, of collective mental and spiritual "artifacts" (systems of symbols, ideas, beliefs, aesthetic perceptions, values, etc.) and of distinctive forms of behavior created by a people in their ongoing activities within their particular life-conditions transmitted from generation to generation (Bullock & Trombley, 1999, p. 191).

Since culture is often created by a people in their ongoing activities within their particular life-conditions, brand names, which obviously are part of the culture of a people (in this sense refers to "spiritual artifacts"), frequently trigger different aesthetic perceptions (or association) and values in different cultures.

From the viewpoint of lexicology, associative meaning is the secondary meaning supplemented to the conceptual meaning. It differs from the conceptual meaning in that it is open-ended and indeterminate. It is liable to the influence of such factors as culture, experience, religion, geographical region, class background, education, etc. In contrast to denotative meaning, connotative meaning (of which associative meaning is an essential part) refers to the overtones or associations suggested by the conceptual meaning. For example, mother, denoting a "female parent," is often associated with "love," "care," "tenderness," "forgiving," etc. These connotations are not given in the dictionary, but associated with the word in actual context to particular readers or speakers. Translation means not only translating literally, but also conveying the same cultural associations.

Thus, translators should translate with regard to the TL culture and the SL culture. Failure to recognize and/or transfer culture factors could lead to information loss. Most people buy with their emotions rather than their minds. Therefore, the functions of brand names depend far more on associative meanings than on conceptual ones. Associative meanings of brand names are closely linked to values and beliefs of a people. For instance, "黑妹 (hei mei)" (a toothpaste), which literally means "black sister" or "black girl," has readily been accepted by the Chinese. But the English version "Black Sister," or "Black Girl," could insult colored receptors.

Improvement of Friendliness in Translating the Brand Names of China's Exports

When we translate the brand names into English, how to put the cultural features into brand names is an important point. Improving the cultural content of the brand names is one of the successful ways to name a brand and set up a brand name. The friendliness of culture will help companies attract consumers. While people see a brand name, they feel approachable and buy it and remember it easily. They believe this commodity can bring them happiness. They like it, so they will buy it again and again. As we all know, a red bean is a symbol of emotion. It is translated into "The Seed Love" in English. Recognizing its potential cultural value and extensive popularity, Jiangsu Red Bean Group combined the enterprise and its products with red bean and called its products Red Bean. This brand name attracts many clients at home and abroad because of its cultural content.

Requirements for Brand Name Translators in China

Up to now, translators in China have been mainly concerned with literary translation and science-tech translation, while little attention has been given to translation of commercial languages, such as

advertising copies, slogans and brand names. We find very few articles published on brand name translation. Some of the articles published in China's translation journals are only concerned with cultural problems of brand name translation, without advancing solutions. In 1998, an article (Tan & Lu, 1998, pp. 3-6) published in the *China Journal of International Advertising* probed into the naming trend of global brands and proposed that Chinese export brands be named directly in English; in 1999, an article (He, 1999, pp. 11-13) published in *Advertising Panorama* advocated that coining is probably the best way to translate Chinese brand names into English. Translation companies in China usually do not offer brand name translation.

In Western countries, translators in commercial organizations also do not translate brand names into English, which are the products in agencies and specialized names of other profession-advertise brand firms like Lexicon-Branding, Name Lab, Namestomers, Brand Guardian, Interbrand, etc. In China, as far as we know, there are no such naming firms. Brand naming in China is different; the trademark law and the new Chinese language use law all stipulate the brand names of China. With China's further opening and reform, and with the economic globalization, it can be estimated that more and more Chinese brands will enter into the international market. Demand for translation of brand names will increase, and translators specializing in this field will be in increasing demand.

It is also unfeasible and unpractical for Chinese companies to hire foreign naming firms to create a new English brand name while completely ignoring the original Chinese character brand name because of the high fee of naming companies (some may charge as high as 70,000 US dollars for a single name), and that these naming firms mainly create English brand names and may not have experience in Chinese brand naming and know little about Chinese-character brand names and naming practices; therefore, they may not be able to effectively coordinate the relationship between the Chinese and English brand names. So the globalization of Chinese brand names should mainly be the task of China's translators or linguists who speak Chinese as their native tongue and have profound insight and understanding of English brand naming practices.

Unfortunately, this is not always the case. We find out that most of the past translations of brand names in China were undertaken by someone else, some by company managers, some by the company's marketing people, who may know some English and only find a counterpart in a Chinese-English dictionary. This has been the common translation practice for brand names in earlier times. Meanwhile, we happily notice that recently, many forward-looking companies have resorted to specialized professionals or organizations for brand name translation based on the original Chinese-character brand names. For example, the Shanghai Jahwa turned to a linguist for the translation of Mei-Jia-Jing, Meidi commissioned Landor, Caihong turned to a branding expert for its English brand name. Considering the complexity and subtlety of brand name translation, an idea translator for brand names should be first of all an expert in translation and should have some knowledge about marketing, branding, and legal affairs.

Ideally, in order to do a good job in translating brand names, a translator should:
1. Be an expert in the source and target languages and their culture.
2. Be skilled at conventional translation practices (free, literal, and transliteration) and theory.
3. Have an understanding of the language in brand naming; know the rules and methods in creating brand names in English, especially the coining of words.
4. Know something about marketing, advertising, and laws.

Conclusion

When they do international business, the first task many companies, especially those in developing countries like China, will face is the translation of brand names. A well-translated brand name will be a most valuable linguistic asset to companies. Though great attention is paid to the creation of new international brand names, it seems that little attention is paid to the translation of existing brand names. What's more, translation of brand names has to consider the relationship with their original ones. The difficulty and complexity of naming new international brands also face translation of existing ones; besides, translation of brand names should also heed their relevance to the existing brand names in phonetics, semantics, and graphics.

Brand name translation is no longer the simple dictionary-to-dictionary transmission of words; rather, it has become a considerable operation, involving different disciplines and comprising different steps in which many factors have to be considered, such as linguistic, cultural, marketing, legal, and graphic factors. Brand name translation is getting more and more important to companies in today's world economic environment and has become a hot topic in commercial language translation worthy of further study. It is suggested that Chinese translators and translation organizations consider offering such service to their clients.

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Culture Analysis and Translation Strategies of Animal Idioms

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[Abstract] The essay mainly discusses the relations among language, culture, and translation. Language, culture, and translation have a close connection. None of them can exist solely. Language and culture influence each other, reflect each other, and co-exist with each other. Idiom, as an important part of language, has a close relation with culture. Animal idioms are influenced by different geographical features, customs and allusions. In this paper, the differences mentioned above are analyzed in detail.

[Keywords] connotation; animal idioms; cultural differences; translation strategies

Introduction

Language and culture influence each other, reflect each other, and co-exist with each other. Idiom, as an important part of language, has a close relationship with culture. We can be told the meaning by other people. However, knowing the meaning of the idioms alone cannot satisfy us. What we should do is to understand them thoroughly from a cultural perspective. By researching and analyzing the cultural background, we can translate idioms properly. It is difficult to understand the cultural connotation and get the implication from literal words of idioms. Translation is not only a process of transfer between two languages, but also a process of transfer between two cultures. It is a cross-communication event. A proper translation of idioms is not only helpful, but also essential in cross-cultural communication.

Animal Idiom

The idiom composed of an animal noun phrase in both English and Chinese cultures is an outstanding cultural phenomenon. Some of the animal idioms share similar meanings in both cultures, while some others are a very different or have subtle differences from each other. The meaning of an animal idiom depends on what images the animal stands for in both cultures. Some animals stand for similar images in both languages, such as the fox, while some stand for greatly different or subtle different images, such as the dragon. On the other hand, different animals stand for similar images in both languages. For example, the horse in English often plays the role of the ox in Chinese, and the image of the lion in English often assumes the image of the tiger in Chinese.

Animal idioms get their established connotations in both languages. People associate their feelings and emotions, even happiness and natural phenomena, with various animals, which are thought to represent different characters, like people, or serve as omens. Many animals have become a kind of symbol in people's thinking, and their symbolism is reflected in the language. Therefore, similarities and dissimilarities in the connotations of animal idiom in the two languages should be taken into consideration in cross-cultural communication and translation.

Factors Affecting the Animal Idioms in the two Languages

There are various factors affecting the similarities and dissimilarities in the connotations of animal idioms in the two languages. The first factor is the geographical differences. Geography is closely relative to the formation and development of culture. Every culture is shaped by its unique geography and climate.

The Geographical Feature of China

China is a very large country with many complicated terrains. Most parts of the mainland are an inland region. Farmers make a living by growing the crops, and China is an agricultural country. Agriculture is the foundation of China's economic development. Thousands of years of a farming civilization has made great contributions to accumulating abundant material for forming animal idioms, especially in the undeveloped period when the machines were not widely used.

When machines were not widely used, animal power was the best farming helper for the farmers. Therefore, the cow or ox, which has been regarded as the main animal power in farming from ancient times, plays a very important role in Chinese farmers' lives . The cow can help the farmers with loosening the hard soil and carrying the heavy stuff. The attitude which people towards the cow or ox is special. The image of the cow or ox is devotion and hardworking in China, while the English-speaking people would rather ascribe such qualities to the horse. Therefore, many idioms about the cow or the ox come into being.

When people want to describe someone who is very strong, they say he is as strong as a cow (not a horse). There is also a famous saying by the famous writer Lu Xun in his poem ,which is widely known by Chinese people. It is as follows: Fierce-browed, I coolly defy a thousand pointing fingers; head bowed, like a willing ox I serve the children (Lu, 2007). The latter sentence refers to serving people heart and soul. The character of the ox is shown vividly in the idiom.

However, some people think the cow or the ox is awkward, stupid, and stubborn, so there are, also, many negative idioms about the cow or ox. For example, playing an instrument before the cow means to give or offer valuable things to people who do not understand their value because they are stupid or show no interest in it. When people say someone gets the cow temper, it means he or she is as bad-tempered and stubborn as a cow. Nowadays, the cow or the ox is still a good helper on farming in some less-developed areas of China. They are regarded as one of the most diligent animals.

The Geographical Feature of the UK

The UK is an island country. Her unique geography and climate have an important effect on idiom-forming. She has dense rivers inland and a long coastline, which is as long as 11450km. The UK is surrounded by water---the North Sea, the English Channel, the Celtic Sea, the Irish Sea and the Atlantic Ocean. Her seafaring was in the leading position in the world. Fishing was a very important practice to make a living at that time. As a result, its language is closely relative to the ocean and commerce. So are the idioms. It is no surprise to find out that there are many idioms about fish. For example, when someone is described as a cool fish, it usually means he or she is very grim. When people say "a fish out of water," they are referring to a person who feels uncomfortable or awkward because he or she is in surroundings that are not familiar. When people say he or she "has bigger or other fish to fry," it means he or she has more important or more interesting things to do. Besides, "drink like a fish" means drinking too much alcohol; "never offer to teach a fish to swim" means do not show off your knowledge before the professional people. "There are plenty more fish in the sea" means that there are many other people or things that are as good as the one somebody has failed to get. "An odd or a queer fish" means a person who is slightly strange or crazy; "the best fish swim near the bottom" means the best thing is near the bottom. Fish often refer to a person.

Moreover, the UK's geography is good for animal husbandry, and the animal husbandry is another important industry in the UK. There are many idioms about the mammal, such as "get somebody's goat"

(make somebody angry), "separate the sheep from the goats" (separate the good people from the bad ones), "put the cart before the horse," "work for a dead horse," "pay for a dead horse," and so on. The horse is as important in the UK as the cow is in China. That is the reason why English people say someone is as strong as a horse, while Chinese people say someone is as strong as a cow. Different features in geography may lead to different lifestyles. Different experience in daily life leads to difference in understanding the images of the animals. That is one of the reasons why there are different connotations of the same animal in two languages.

The Factors of Custom Differences

The second factor is the custom differences. Customs are an important part in culture, clearly reflecting the lifestyle and standard of thinking of national people. People have different customs when they live in different societies. Chinese people and English people follow the different customs, including differences in region and belief and differences in values. Affected by different customs, people from different nations have different attitudes towards the same animal. The following paragraphs are going to analyze why the same animal has different images in two cultures from the custom angle.

The Image of Dogs

The image of dogs in English culture. The dog has very close relationships with people in both cultures. In the UK and the USA, many people regard the dogs as their best friends and important members in their families. They spend much money buying dog toys and food. They hold and attend the funerals for dogs. There are many facilities specially designed for dogs because of people's faithful feeling to dogs, such as pet shops, pet restaurants, beauty parlors for dogs, and so on. What is more impressive is that they feel what the dogs feel. They will be very sad when the dogs are sick or dead. In most cases, the word "dog" is neutral in its connotation in the English language. It is all right to refer to certain people as big dog, top dog, lucky dog, etc., in English. "To help a lame dog over the stile" means "to help someone in difficulty." "To let a sleeping dog lie" means "to make no trouble" or "not to disturb people." "Every dog has it day" means "every person will some day succeed or become fortunate."

Nowadays, there is still much news about how the dogs save people who are in danger. The dog is the animal who can understand people's emotions. The dog genuinely plays an important role in English speaking people's life.

The image of dogs in Chinese culture. Such usage motioned above does not contain derogatory connotation. But figures of speech like these are not proper in Chinese because the word "dog" in most Chinese idioms is associated with some derogatory connotation, even though most Chinese now think that the dog is man's faithful friend.

Dogs have been tamed to be doorkeepers for a long time. In ancient times, the reason people kept dogs was that they need a faithful animal to look after their houses and property. Affected by Western culture, people start to show more affection to dogs gradually. However, most Chinese idioms formed by the word "dog" are with derogatory connotation. Most their meaning are about despicable, hatred, and treacherous. When someone is regarded as "走狗" (zou gou) in Chinese, it means he or she betrays his or her team or country. "狗眼看人低" (gou yan kan ren di) means someone is contemptuous and often looks down on other people.

The Factor of Differences in Allusions

The third factor is differences in allusions. There are various allusions existing in different cultures. They reflect the true life of the local people from an imaginary angle.

The Image of Dragon in English Culture

The dragon stands for fiery, mystery, fear, and ferocity in English culture. The English speaking people think that a dragon is some evil monster which can spit fire and sometimes possesses three to nine heads. In English myth, the dragon is a huge lizard with a pair of wings and a long tail, covered by scales like a fish. In the Middle Ages, the saying that dragon was a symbol of evil was originated from the Bible. Satan, who was always against the God, was called the great dragon. "The old dragon" means the monster. The dragon has a negative connotation. If we call a woman a dragon, we mean that she is fierce, unpleasant, and domineering.

The Image of Dragon in Chinese Culture

To Chinese, a dragon is something sacred, auspicious, dignified, and powerful and has been referred to as the ancestor of the Chinese nation – that's why the Chinese call themselves descendants of the dragon and the Chinese feudal emperors were often referred to the dragon (the only one ordained by Heaven), wearing dragon clothes (the gown with dragon embroidery), and living in palaces decorated with the dragon. The Dragon King is a powerful god in Chinese legend who rules the sea and other water bodies and is in charge of raining. Many Chinese would "望子成龙" (wang zi cheng long), but its literal translation "to expect one's son to become a dragon (to expect one's son to have a bright future)" would sound ridiculous to the English speaking people. When it comes to the Year of the Dragon, some people will prefer to have a "dragon baby." The culture of Chinese Zodiac is an important part of Chinese traditional culture. Two factors should be taken into consideration when we translate the Chinese Zodiac into English. They are as follows: (a) the physical feature; (b) the cultural connotation. Among the twelve animals, the dragon is the only one that is imaginary, and its translation term is the most controversial.

Some people think since the dragon has a derogatory sense in English, we should translate it into another English name. Two of the translated terms (loong and long) are transliteration. They are translated according to their Chinese pronunciation. The word "long" has a specific meaning in English, so some scholars thought it should be translated to "loong" to avoid the misunderstanding.

In fact, as China becomes more and more influential all around the world, the Chinese people's special affection for the dragon is known. Therefore,"龙"(long) can be translated into English as "dragon." It can raise foreigners' interest to wonder the connotation of "dragon" in Chinese.

Translation Strategies of Animal Idioms

Eugene A. Nida, who is one of the most influential scholars in the field of translation theory, thought that translating consists in producing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style (Nida, 2005). The purpose and characteristics of translation are to exchange idea and culture. Translation promotes understanding among different cultures. In translation, the principle of "seeking the common ground while reserving differences" should be practiced. In the process of translating the animal idioms, we can adopt three translation strategies which are discussed below

Literal Translation

Literal translation refers to strictly following the writing style and manner of the original. It is the rendering of text from one language to another. It aims at maintaining the image, national and local features, and language style of the source language. Some of the animal idioms in English and Chinese have similarities in terms of meaning, language style, and the most important---culture. In the process of translating animal idioms, if the equivalent idiom can be found in the source language and the target language, we can translate it directly, not altering the original sentence pattern, structure, image, and figure of speech so as to arise the equivalence of response of the readers. Take the following idioms as examples: As cunning as a fox⇔如狐狸般狡猾 (ru hu li ban jiao hua) The adverb "as…as…"is used when we are comparing two things or two situations. In Chinese, its meaning is 如……一样……(ru......yi yang......).This translation is structural equivalent.

A fox is defined as a person who is clever and able to get what he wants by influencing or tricking other people in the Oxford Advanced Learner's Dictionary. While "狐狸"(hu li) in Chinese also has the image of "狡猾" (jiao hua).

According to the same experience of people from two different cultures, the word "fox" is endowed with the image of "cunning." As a result, this translation is cultural equivalent. This phenomenon is called cultural overlap. Basing on the common cognitive experience, people with different cultures show the same attitude towards the same animal. In such a case, people can understand the translation thoroughly, and the animal image of the source language can be conveyed and understood when we translate it literally.

Image-Shift Translation

As what mentioned above, language is closely relative to culture. We cannot analyze the language from a deep angle and translate it faithfully, expressively, and elegantly without strict attention to the culture. Because of the influence of different cultures, which contain differences in lifestyle caused by different geographical features, differences in custom and various allusions, people have their own habits to express the same content. Under the circumstances, we can replace the images of source language with the proper images of target language. We call it "image-shift translation." The method of shifting the image is widely used. For example, "a lion in the way" is equal to "拦路虎" (lan lu hu) in Chinese. The lion plays the role of tiger in Chinese. We call it "cultural clash" when two cultures are not equivalent to each other. The cultural clash may lead to misunderstanding on the source language. Therefore, when we translate the source language into the target language, we should pay more attention to the cultural background knowledge.

Free Translation

Free translation means translating the content without paying much attention to language style and rhetorical devices applied to the source language. It aims at conveying the meaning, not following the original words exactly. Due to the difference in language structure and cultural background, neither literal translation nor image-shifted translation can convey the cultural connotation from the source language to target language correctly. On this condition, we should apply to free translation, such as "The governor pulled a rabbit out of a hat by putting together a budget without increasing taxes."The meaning of "pull a rabbit out of a hat" is to suddenly produce something as a solution to a problem. In Chinese, it is "突然想出了解决问题的办法" (tu yan xiang chu le jie jue wen ti de ban fa). We cannot translate this sentence

word-for-word, like "从帽子里拿出一只兔子" (cong mao zi li na chu yi zhi tu zi) nor replace the animal word with another one from the target language. Although the free translation cannot follow the original words exactly, it can convey the original meaning precisely.

Conclusion

Language, culture, and translation have close connection. None of them can exist alone. Translation is about transferring between two languages as well as two cultures. There are similarities and dissimilarities in connotations both in English and Chinese animal words. The different connotations come from differences in cultures. At the same time, the connotations reflect the cultural background and cultural psychology. The dissimilarities in connotation in two languages make animal idiom translation hard work. In this paper, three translation strategies are introduced: the literal translation, the image-shifted translation, and the free translation. Which method is chosen will wholly depend on the context and the cultural differences involved. The literal translation can maintain the original meaning of the source language. The image-shifted translation requires us to pay more attention to cultural differences. The free translation aims at conveying the meaning precisely, not following the original words exactly. The intensive understanding of two cultures and proper translation strategies are the two necessary conditions contributing to translating the animal idioms properly and correctly.

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Strategies to C/E Translation of Brand Names

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[Abstract] *"What's in a name? That which we call a rose by any other name would smell as sweet" (Shakespeare). However, the case of name is completely different in brand name translation. In the international market, brand name translation is the first vital important step to make the brand develop when a home brand joins markets abroad. The issue about brand name translation arises with the progress of the economic globalization. A good piece of translation can not only enhance an enterprise's image, but also make advertising effective. A famous brand name attracts consumers and further stimulates consuming behaviors. However, translating a brand name is not easy work because of the cross-cultural factors. A good brand name translation should reflect two aspects: first, the cultural connotation of two different languages; second, the transmission of cultural spirits. Although some translation methods are put forward in present research, the methods are not totally suitable for all brand name translation. Guided by the principle of Nida's functional equivalence, combined with some translation methods, we analyze more cases of brand name translation to find out the systematic strategies to C/E translation of brand names.*

[Keywords] *brand names; translation; strategies*

Introduction

We are stepping into the second decade in 21st century, which is a big world but closer than ever before. Economic globalization is making close connections between countries. More countries and their local commodities are joining the world market. Chances and challenges are everywhere. Numerous varieties of commodities appear to consumers. Consumers have more choices for the products they need. Enterprises, on the one hand, meet the great demand of the world market; on the other hand, it faces the rat race every day.

A brand name is the first impression to consumers' mind. Normally, people will choose a certain product according to their own feeling and understanding of the brand name. 金鸡 (Jin Ji) is a famous alarm clock brand in China, but its English version, Golden Cock, may make foreigners laugh because "cock" is a vulgar and slangy word. "Cock" should be replaced by "Rooster," which is easily accepted. This is just one unremarkable negative example appearing in brand name translation.

It can be seen that translating brand names is not a kind of common literary translatability. Brand name translation should avoid misunderstanding in the oversea market. To translate the brand name appropriately is, also, a marketing method for preempting market share. As a result, how to translate brand names between Chinese and English is an urgent issue in the enterprises.

Let us see several translation theories in China and Western countries. Chinese traditional theories have roots in Chinese classical aesthetics and literary criticism. Many literary translators give priority to the representation of aesthetic elements of literary work. In this respect, Chinese traditional theory has its own special characteristics with a set of unique and idiomatic expression such as "雅" (Ya), "气韵" (Qi Yun), "风骨" (Feng Gu), "意境" (Yi Jing), "神韵" (Shen Yun), "神似" (Shen Si), "化境" (Hua Jing). According to Nida, translation is defined as follows: "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (Nida & Taber, 1969).

Brand Names and Cultural Differences

Brand Names

A brand is a type of product made by a particular company, which has a particular name or design (*The Longman Dictionary of English*). Typically, a brand is often the most valuable asset of a Corporation. Proper branding can result in higher sales of not only one product, but on other products associated with that brand. The brand name is quite often used interchangeably with "brand", although it is more correctly used to specifically denote written or spoken linguistic elements of any product. The brand name is distinguished by one seller's goods or services from those of another sellers'. To a certain extent, a brand name is a representative image of the enterprise, containing the enterprise's culture, technology, and credit.

Cultural Factors

To some degree, language reflects speakers' national cultures. As cultures are diverse, so languages are diverse. In China, when someone gets a compliment, he would claim that he has not done well. Chinese like to show their modesty, so accepting a compliment is lack of manners. In English-speaking countries, contrarily, people would say "Thank you" as a reply to praise. The different reactions are attributed to the different thinking modes.

As it is all known, China is an ancient country with a splendid culture. Chinese people have been accustomed to the theories of Confucius and Mencius, which affect the whole Chinese cultural system. They always influence Chinese ways of thinking, to be modest and conservative, in an inconspicuous way. Therefore, the Chinese thinking mode is to track "hermeneutic circulation," while the Western thinking mode is direct and linear.

The English for 知识分子 (Zhi Shi Fen Zi) is intellectual in the Chinese-English dictionary. There are important differences in what 知识分子 (Zhi Shi Fen Zi) and intellectual mean in their own cultures. In China, the word 知识分子 (Zhi Shi Fen Zi) means college students, college teachers, doctors, or someone who gets a college education. Even a middle school student is regarded as 知识分子 (Zhi Shi Fen Zi) in many Chinese rural areas. In the U.S. and Europe, intellectuals only include people of high academic status like college professors. So the range of intellectuals is much smaller than Chinese 知识分子 (Zhi Shi Fen Zi).

Enterprises naming their brands will take their local culture into consideration first. In China, 龙 (Long) in Chinese symbolizes auspiciousness. Therefore, 龙 is often taken in Chinese brand names, such as 太子龙(Tai Zi Long) (business men's wear). This brand name gives a dignity image to costumers and also implies its products aim at males in that the dragon is represented for males. However, the word "dragon" in English represents evilness. Consequently, when translating 龙 (Long) into English, a dynamic equivalent translation is "Chinese dragon."

Brand Name Translation

Nida's Translation Theory

Eugene A. Nida's translation theory was not introduced into China until the 1980s when the Chinese central government began to implement its reform and open policy to the outside world. Nida's translation theory has been rendered as Nida's "equivalence theory," "equivalent effect theory," or "functional equivalence" in China. "Equivalence" in Nida's theory does not mean absolute sameness. Nida elucidated the term "equivalence" in 1967: "The translator must strive for equivalence rather than

identity. In a sense this is just another way of emphasizing the reproducing of the message rather than conservation of the form of the utterance." In his opinion, translating was not to get something completely identical but to reproduce "the closest natural equivalent to the source-language message" in the receptor language (1969). Obviously, the term "equivalence" in Nida's theory is used in a relative sense, i.e. the closest possible approximation to the source-language message. It is advisable to understand the term "equivalence" at two levels: a theoretical level, which denotes an ideal relationship between the target language and the source text and a realistic level in terms of approximation.

"Dynamic equivalent" is a key concept in Nida's translation theory, which was put forward in 1964. A dynamic equivalent translation demands "complete naturalness of expression" and it does not require the reader to understand the cultural patterns of the source-language context in order to comprehend the message. By the mid-1980s, "dynamic equivalence" was replaced with "functional equivalent." Adopting the expression "functional equivalence," Nida hopes to emphasize "the communicative functions of translating." Nevertheless, from the point of view of the features of "dynamic equivalence," "functional equivalence" highlights the concept of "function" in Nida's theory. For example, when the translator renders the expression "white as snow" into a Middle East language, which has no word for snow, he can use some ways to deal with this problem. He may put it literally into receptor language with a footnote or use a phrase such as "white as kapok down" in the receptor language, which is functionally equivalent to "white as snow."

Function of Brand Name Translation
A brand, as a bridge linking producers and consumers, plays a role to strengthen consumers' perception and acceptance of the corresponding products, expands the market and eventually promotes sales. In order to achieve this ultimate goal, a brand name should be able to fully provide related information to help consumers to identify products and arouse their desire to buy. Sometimes, it should highlight its enterprise image and value. In short, the general function of brand name can be classified as advertising function, linguistic function, and social economic function.

In linguistic function, brand name translation is a special kind of language with its own characteristics. First of all, the language contains lots of information; for example, the Golden Throat 金嗓子(Jin Sang Zi) (medicine) tells customers this medicine is effective for sore throats. Tide 汰渍 (Tai Zi) (washing powder) informs customers that it can remove various stains. Second , language is a guide , such as rejoice 飘柔 (Piao Rou) (shampoo). After seeing the brand, the customers understand the function of the goods so that they can reduce the time to look for detail of goods. Third , the language is evocative, for instance, WAHAHA 娃哈哈 (Wa Ha Ha), the v brand name of a food and beverage manufacturer, named after a song from Xinjiang folk. Its pronunciation sounds like smile happy children; parents are willing to choose this products with its instinct meaning. More importantly, its articulate, forceful, and harmonious rhythm is easy to accept for foreign customers. As a result, it is welcomed by both domestic and foreign merchants. Coca-Cola is a very famous brand name in China because it is translated into 可口可乐 (Ke Kou Ke Le), the perfect combination of pronunciation and meaning and prominent characteristics of drink, giving drinkers a kind of pure and fresh feeling, which caters to Chinese customers' taste.

In present economic society, the meaning and function of the brand name has been far more than a logo or symbol of goods. Brand name has become the representative image of the company and those connotations are important components and strong forward momentum of social civilization. In addition

to promoting sales, distinguishing brand names helps manage sales and solve problems associated with consumers. It also can play an advocacy role and create a good reputation. The information a brand name gives to consumers helps them recognize and build up the trust in the quality, prestige, and value of a company and product. More importantly, registered brand names protected by law can prevent forgery, which will give consumers confidence in the products. A qualified brand name translation makes a great difference in consumers' trust and interest in the product. All in all, brand names are intangible assets.

Strategies to C/E Translation of Brand Names

Transliteration

Transliteration is a translating method that bases on the source language's pronunciation, which needs to find out the similar pronunciation in a target language replacing the source language's pronunciation. Transliteration does not pass any actual meaning. The most important point in transliteration of a brand name is to preserve the beauty in pronunciation of source language's brand name.

Transliteration is usually used for people's name translation. As we know, French brands are often named after the founders or designers. Louis Vuitton is translated into 路易威登 (Lu Yi Wei Deng); Hermes 爱马仕 (Ai Ma Shi), and Coco Channel 香奈儿 (Xiang Nai Er) are good examples as well. Besides people's names, there are lots of other kinds of brand names using transliteration, such as, Kia 起亚 (Qi Ya), Lipton 立顿 (Li Dun), Casio 卡西欧(Ka Xi Ou), Estee Lander 雅诗兰黛 (Ya Si Lan Dai) and so on. Transliteration is of great importance for the translation of brand names from English into Chinese. It can hardly cause any bad association between the source language and target language. What's more, it may attract the consumers who worship foreign things. In addition, some common words also choose transliteration. Pizza Hut is 披萨小屋 (Pi Sa Xiao Wu), literally, in Chinese, but it adopts 必胜客 (Bi Sheng Ke), instead.

BYD, Chinese independent automobile brand, is the abbreviation of build your dream, but its Chinese version is 比亚迪 (Bi Ya Di), which is transliteration for BYD. As a native brand, its name sounds like a foreign brand. Some other names, like 李宁 LiNing, 安踏 Anta, 青岛 Tsingtao, are transliteration from Chinese to English. "狗不理" (Gou Bu Li) is a famous steamed stuffed-bun in Tianjin. First it uses Pinyin "Gou Bu Li" as its translation, but it confuses the foreigners. Later, "go believe" has taken its place.

Literal Translation

Literal translation is a translation that translates each word exactly instead of giving the general meaning in a more natural way. In literal translation, the target language should keep the original form and content of the source language, such as structures and rhetorical devices of sentences.

When literal translation is used in brand name translation, it is easy to understand. For example, Crown (a vehicle from Toyota) is translated into 皇冠 (Huang Guan). This is a classical example. 皇冠 (Huang Guan) totally conveys the idea of royal position and luxury to Chinese customers. The famous automobile brand Beetle, under the German Volkswagen, is literally translated as 甲壳虫 (Jia Ke Chong), which shows a vivid, fashionable, and lovely image. The British automobile brand Lotus is, also, literally translated into 莲花 (Lian Hua), which represents a fresh, beautiful, and holy sign in China. Playboy (a brand of men's collection from the US) is literally translated into 花花公子 (Hua Hua Gong Zi).

Literal translation is usually used in the brands, which are named after flowers, plants, and animals. For instance, from English to Chinese, Apple (computer) 苹果 (Ping Guo), Camel 骆驼 (Luo Tuo); from Chinese to English, 葵花 (Kui Hua) (medicine) sunflower.

Free Translation

Free translation refers to translating a word from one language to another language according to its meaning instead of its pronunciation, which is opposed to literal translation. In order to make the target language more acceptable, free translation is the method for the special products. "Rejoice" in Chinese is 快乐 (Kuai Le). When it becomes the name of shampoo, it is translated into 飘柔 (Piao Rou), meaning softness and glossiness. It is important that the target language brand name bring the same or similar effect on the receptors as does for the original text to its readers.

Head and Shoulders shampoo, as well, is transliterated into 海伦仙度丝 (Hai Lun Xian Du Si) in Hong Kong, while it is free-translated into 海飞丝 (Hai Fei Si) on China mainland. That sounds more suitable for a shampoo product. Comparison between these two translations shows that 海飞丝 (Hai Fei Si) is superior to 海伦仙度丝 (Hai Lun Xian Du Si), for it delivers the information about its effect – elegant.

"Hummer" in English has two meanings: a singer who produces a tune without opening the lip or forming words and baseball, a pitch thrown with maximum velocity. When Hummer becomes an automobile brand name, its translation should show its quality and speed. 悍马 (Han Ma), the doughty swift horse, is fit for the characteristic of off-road vehicles. To some extent, the off-road vehicle and the image of 悍马 (Han Ma) is consistent.

More successful free translation of brand name examples are as follows:

> *Ascend, P&G company's shampoo brand, is free translated into 润妍 (Run Yan). 7-Up, a beverage under Pepsi, is translated into 七喜 (Qi Xi); Fit, a brand under Honda, is translated into 飞度 (Fei Du); Belle, fashionable shoe, is translated into 百丽 (Bai Li).*

To some degree, free translation is more informative than a literal translation.

Coined Translation

The Sony Company was originally called the Tokyo Telecommunications Engineering Company (Japanese transliterated in Tokyo Tsushin Kogyo Co., Ltd). After entering the internationalization, the founder, Akio Morita, found that full name is too long, not conducive to international development, so he hoped to come up with a name as easy to remember as ABC, RCA, and GE. Akio Morita and Masaru Ibuka did a search of the English dictionary and finally made a decision of the combination of the Latin "Sonus" (means voice) and the English "Sonny" or "Sonny-boy" (cute kids), "Sonny", which means a cute naughty kid started his way by sound. However, "Sonny" is pronounced "sohe-nee" in Japanese, the same with the word which means "lose money." Consequently, they decided to get rid of the letter "n." "Sonny" became "Sony," a Japanese-style word. The Sony brand first appeared in 1955 listed as the TR55 transistor radio. Akio Morita and Masaru Ibuka changed its name afterwards to SONY (all uppercase) in January 1958. Sony successfully broke into the U.S. and overseas markets.

"Transformers," the brand name of children's toys, is quite popular in the Chinese market when it was introduced to China. Its Chinese translation 变形金刚 (Bian Xing Jin Gang) presents a positive and brave image, which arouses customers' curiosity. The image conforms to the characteristics of the commodity and meets the psychology of the potential customers. As a result, it is welcomed by the

children consumers and has experienced great success. The PC brand "Lenovo" (联想) (Lian Xiang) is combining the word "legend" with the Latin etyma "novo" that means innovation.

Aesthetic Equivalence

Aesthetic is a matter about the nature of art and beauty. Moreover, scholars in the field define aesthetics as "critical reflection on art, culture and nature." According to Liu Miqing (1995), aesthetic translation should develop to be a necessary part in Chinese translation theory. Aesthetic translation means that translation is an aesthetic event by transferring an aesthetic object (source text) into another aesthetics object (target text) through the medium of aesthetics. To develop aesthetic translation, text-orientation should discarded the useless part and recipients' subjective would be top concern in the process of translating. A brand name is usually made up of one or two words, which seems to be very easy to be translated. However, aesthetic using in brand name translation is a skillful job.

Beauty in Sound

Beauty in sound means that the brand names should be sonorous and smooth to read, have clear rhythm, and provide consumers enjoyment in the sense of hearing. Forms of trademark phonetic symbolism include onomatopoeia, homophones, and rhyme (Zhu, 2003). 海尔 (Hai Er), the brand name for electrical appliance, is transliterated into "Haier," which has been popular with foreigners and proved to be a successful brand name translation. "Haier" is a coined word, and its success lies in homophones: "Haier" sounds like "higher." Higher conveys to consumers the higher quality product, better service and credit. Furthermore, 海尔 (Hai Er) and Haier share the same pronunciation.

OMO, a brand of Unilever's home care products, is translated into 奥妙 (Ao Miao) when it first entered in China in 1993. For almost two decades, OMO has occupied the Chinese middle and high-end laundry market. In Chinese there is a saying "不知其中的奥妙" (Bu Zhi Qi Zhong De Ao Miao). It describes there must be something called 奥妙 (Ao Miao) to explain why something achievesan amazing effect. So 奥妙 (Ao Miao) is a way to make something wonderful happen. Choosing 奥妙 (Ao Miao) may wash your clothes as clean as when it is newly bought. 奥妙 (Ao Miao) in Pinyin is "aomiao." ending with the same rhyme.

Beauty in Form

The form of a brand name is the first impression left in consumers' mind, and the beautiful form strikes consumers deeply and drives them to purchase a product. As far as brand name translation is concerned, easy for reading, comprehension, memory and conveying aesthetic sense are required. The brand name has many forms of beauty, among which is its symmetric beauty. Symmetric beauty is conveyed through the repetition of words or letter and symmetry of letters. Some brands adopt funny forms in Chinese, such as 大大 (泡泡糖) (Da Da Pao Pao Tang), 维维 (豆奶) (Wei Wei Dou Nai), 旺旺 (Wang Wang), 盖中盖 (Gai Zhong Gai), 木林森 (Mu Lin Sen), MAXAM (English translation of 美加净 (Mei Jia Jing)), etc.. It can be concluded as AA pattern and symmetric form. 旺旺 (Wang Wang) is translated into Want Want, which is transliterated from the original language and keeps the original form.

Conclusion

Translation is an activity full of challenge and skill. Through the analysis of brand name and brand name translation above, we can see that a brand name is an economic factor, which can turn to economic benefits. Under the background of economic globalization, brand name translation is necessary for the

long-term development. With the analysis above, brand name translation should discuss a concrete analysis of concrete conditions. This paper lists some strategies of brand name translation, which has certain limitation. Knowing what and where the knot is would greatly improve our efficiency and thus enhance our translation in brand names. Therefore, more works on brand name translation still needs to be done in the future.

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Studies on Translation of Trademarks in China

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[Abstract] *With the development of the global economy, more and more commodities are trading in and out of the country, and Chinese enterprise has to take the great challenge in the future. If the domestic goods producers want to enter into the world market and compete with other countries' brands, they have to build a favorable image of their product based not only on the excellent quality but also the beautiful packaging and creative trademarks. The trademarks which have the features of natural, elegant, and creative are impressive and encourage people to buy the products. Therefore, it is important to do a good job in trademark translation. This paper tries to offer a rational analysis of trademark translation from the definition and features of trademarks, make a thorough inquiry in the influential factors of trademarks translation, find out the methods and principles of trademark translation, and, finally, come to a conclusion.*

[Keywords] *trademarks; influential factors; methods and principles*

Introduction

An excellent trademark is an important counterweight for the enterprise to enter the international market. A successful trademark can bring great profit to an enterprise and help the enterprise enter foreign market smoothly; it can get twice the result with half the effort, and bring the great profit to the manufacturer. Or else, the frustrated trademarks translation could bring great economical damage to the manufacturer. However, it is not that easy to translate trademarks from on language to another. The translator has to jump out the traditional concept of inflexible and over equivalence to be creative and work out the excellent translated trademarks with great marketing effects and attract foreigners' attention to the product. Trademark translation is the process of language transform; it is definitely affected by different countries and nations. With the rapid development of China's entry to the WTO and global economy, the business communication between China and other countries has been more and more frequent.

More and more outside products are entering the Chinese market, as the Chinese products enter into the international market, and the trademark translation has been valued by people for its importance in commodity transactions. Therefore, the key to trade- mark translation is the specific character of the trademark. A successful trademark is helpful for selling the product, but successful trademark translation is helpful for the product's entering the international market. If the translation is suitable for the consumers' psychological aesthetics, it can encourage them to buy the product. Trademark translation is different from the general words translation, not only from the aspect of the language, but also the marketing, psychological, aesthetic, customs, and the social culture, and, even, the religious faith.

The Methods of Trade Marks Translation

A trademark is the combination of language and culture. Before we do the translation of trademark, we have to fully be concerned with all the factors that may affect the translation and the differences between the two countries on the language, culture, and aesthetic, then use all kinds of translation skills to make sure the translation is the best one that can leave a deep impression to the customers, and, furthermore, encourage people to buy the product. This makes the trademark have the same sales function as the source

trademarks. When we translate trademarks based on the functional patterns of English and Chinese translation, we can use the transliteration, semantic transliteration, sound attenuation, and adding words.

Transliteration

Transliteration is the main method of trademark translation. It means using the pronunciation as the translation of the trademarks; another way is to use the word with similar pronunciation as the source trademarks. Actually, some of them are variations or the Chinese phonetic of the source trademarks. Whether the transliteration is from English to Chinese or Chinese to English, it should be concerned about the pronunciation, words, and meaning in order to attract customers' attention and encourage them to buy the products. Transliteration is widely used in the trademark translation, including from Chinese to English and English to Chinese. The following English trademarks are used the transliteration to translate from English to Chinese:

> *1. "Gillette"(vehicle) was translated to "吉利 (Jili)";*
>
> *2. "Benz" (vehicle) was translated to "奔驰 (Benchi)";*
>
> *3. "Kodak" (film) was translated to "柯达 (keda)";*
>
> *4. "Sony" (camera) was translated to "索尼 (Suoni)";*
>
> *5. "Coca-cola" (soft drink) was translated to "可口可乐 (Kekoukele)".*
>
> *6. "Carrefour" (supermarket) was translated to "家乐福 (Jialefu)", "Carrefour" is French, meaning "Cross roads." As a supermarket running in China, we cannot translate it to "十字路口(Shizilukou)" because it would make Chinese consumers confused. "家乐福 (Jialefu)" as a Chinese trademark means being lucky and full of happiness, and the Chinese meaning is "here is the best shopping place for you and your families," which can attract the attention of Chinese consumers and leave them with a great impression.*

All of these trademark translations play an important role in the product promotion. Furthermore, transliteration not only simply combines with the source trademarks' pronunciation, but also has to be concerned with the imagination; it should be easily associated with something meaningful or significant. In order to memorize the plane company founder William Edward Boeing, people used his first name "Boeing" as the trademark of the plane. Using the *Handbook of English Last Name Translation*, it should be translated to "博音 (Boyin)" in Chinese, but as trademark, the translator chose "波音 (Boyin)," which left people a lot of imagination about the supersonic plane (FAN Yan-bo, 1992).

Free Translation

There is another trademark translation method named free translation, used in some meaningful and magnificent trademarks; it is basic to the original meaning of the source trademarks, which are translated to some words with the same or similar meaning. Free translation can be more specific about the trademark designer's original thoughts and desires and achieves the perfect unification of the content. It is more acceptable to consumers from the target language country. One of the best sellers of shampoo, "Rejoice," was translated to "飘柔 (Piaorou)" in Chinese instead of the original meaning, "happy." "飘柔 (Piaorou)" in Chinese means the hair would be elegant and soft after using the shampoo, and that encourages people to buy the product.

> *1. "Diamond" 一"钻石 (Zuanshi)";*
>
> *2. "Peony"一"牡丹 (Mudan)";*
>
> *3. "Twin Star"一"双星 (Shuangxing)";*

4. "Snow Lotus"—"雪莲 (Xuelian)";

5. "Boss"—"老板 (Laoban)".

All of these translated trademarks are not only familiar by Chinese people in their daily life, but also match the psychology and aesthetics of the Chinese people.

Semantic Transliteration

Semantic transliteration is to translate part of the trademark in free translation and the other part in transliteration. That is basic on the original trademark pronunciation, translated to the target language with the same or similar pronunciation which can also be related to the specific feature of the product. "Simmons" (bedding) was translated to "席梦思 (Ximengsi)" in Chinese; it is not only similar to the source language pronunciation but also makes people associate the bedding with a sweet dream.

The trademark designer's purpose is more specific in front of people through Semantic transliteration and makes the trademarks more vivid and impressionistic. "Pentium" was translated to "奔腾三代 (Bentengsandai)" in Chinese, which is the best example of semantic transliteration. The word "Pentium" is from "Pente," which in Greek means "five." Therefore, people usually call it "586" or "P5," which is the name of the "80586" CPU from Intel Company in 1993. The trademark translation "奔腾 (Benteng)" has the meaning of galloping horse, fast and graceful, which are exactly the functions and feature of the CPU. Furthermore, "奔腾 (Benteng)" is also easy to read and remember. There are some other examples of semantic translation:

> *1. "Ocean" (sanitary ware) from Italy was translated to "欧胜 (Ousheng)" in Chinese with the Chinese meaning of a good quality product in Europe.*
>
> *2. "Subway" (food) was translated to "赛百味 (Saibaiwei)" which, in Chinese, means it is the most delicious food in the world. However, if the translation of "Subway" is "地铁 (Ditie)" in Chinese, what would come into people's mind?*
>
> *3. "Keynice" (tire) was translated to "奇耐 (Qinai)" in Chinese, which means the tire is very durable and also attractive to drivers.*
>
> *4. "Raid" (pesticide) was translated to "雷达 (Leida)" in Chinese, which means it is as powerful as radar.*
>
> *5. "Budwiser" (beer) was translated to "百威 (Baiwei)" in Chinese, which means to be powerful in every aspect, and it successfully attracted people's attention to the product.*

Sound Absorbing and Adding Words

Sound absorbing is intended to reduce the over-long pronunciation of the English trade-marks. When the English trademark is translated into Chinese, it would be on three words. Two words are more like the aesthetic habit of Chinese people, and it is also the tendency of the day. Three words are more likely to date back to the long established brand, like Tong Ren Tang Chinese Medicine and Quan Ju De Roast Duck. Therefore, it is necessary to detele the over-long pronunciation in English trademarks. For example, "McDonald's" (fast food), which has been translated to "麦克当劳 (Maikedanglao)" through transliteration, later became "麦当劳(Maidanglao)," which is catchier .

After the translation on the main syllable of the trademarks, we can add some words with the meaning of product's feature or special meaning in order to attract more consumers. The important principle is that the adding words should be matched with the source trademarks on the meaning and pronunciation or else it would be worse. For example, "Colgate" (tooth paste) has been translated to "高露洁 (Gaolujie)" in Chinese; the word "洁 (Jie)" has the meaning of cleaning. "Pepsi" (soft drink) has

been translated to "百事可乐 (Baishikele)," which also used adding words to translate it well. Western language focuses on the pronunciation, so most of the English trademarks are catchy. Most of them are made up; some of them are just the combination of letters and pronunciation without any meaning:

1. "Kodak" (camera) simulates the sound of camera shutter. Some of them are derivations;

2. "Rolex" (watch) is from the word "excellent." Chinese focuses on the semantic; people tend to use some auspicious words which stand for people's best wishes;

3. "Konka" (electrical equipment) was translated to "康佳 (Kangjia)" in Chinese, which means the product is healthy and safe and has great performance.

4. "Jetta" (car) was translated to "捷达 (Jieda)" in Chinese, which means convenience and smoothness.

According to the difference between the two language cultures, it is necessary to add some specific meanings to strengthen the the image of the product to consumers. The trademark of a German Car company "BMW" was translated to "宝马 (Baoma)" in Chinese; there is no significant meaning of "BMW" in Germany; it is just a trademark. It is based on the pronunciation of the two letters "B" and "M" and combined with the Chinese meaning. The translator translated "BMW" to "宝马 (Baoma)" in Chinese, which made people feel like the car is as fast and energetic as a gallant horse. As a trademark, "宝马 (Baoma)" is very successful; it not only encourages people to buy the car but also creates great sales in China.

The Principle of Trademarks Translation

Concise Principle

A trademark is an identity that makes itself different from other products. It simplifies and focuses on the most important things for trademark translation or else it is not acceptable to people. "Meijiajing," Shanghai's famous cosmetic brand means beautiful and clean. But it is not proper to translate it into beautiful and clean directly. This is long and not easy to remember. "Maxam," instead of "Meijiajing," is short and easy to remember. The word is similar to "Maximum" and leaves consumers a good impression and feeling good about one's face being cleaned well.

The linguistic features of trademarks should match the characteristics of business--they should be catchy and memorable (WEI Cai-xia, 1997). Only the popular translation can strike a sympathetic chord among the consumers and have the due effect. The translator has to pay attention to the following steps: First, avoid using some words with different meanings. In order to highlight the features of trademarks, we should translate the trade marks flexibly and avoid being misunderstood by using some ambiguous words. "Elizabeth" (cosmetic) is translated into "爱丽碧斯 (Ailibisi)"; someone joked that the translation in Chinese is "爱你必死 (Ainibisi)," which should arouse the translator's attention. However, its translation to "伊丽莎白 (Yilishabai)" in Chinese is a really good choice because it is the same word of Western noble ladies. Second , we should not use strange or rare words as the translation words; "Vumon" is a kind of anti-carcinogen; its chemical name is "鬼臼噻吩甙 (Guijiusaifendai)." Although it is a technical term, some of the words among the translation are not familiar to general consumers. One of the words, "鬼 (Gui)," is familiar to Chinese people, but it has the meaning if death and being unlucky. So, the translator used the concise word "威猛" (Weimeng), which has the meaning of being strong and

helpful (Ni Chuan-bin, LIU Zhi, 1997). Third , it is easier for people to remember a short phrase instead of a   long one. The following two examples use a short phrase in the translation:

> *1. Christian Dior – C.D.*
>
> *2. Proctor & Gamble – P&G*
>
> *3. Channel – CC*
>
> *4. Volkswagen － VW*
>
> *5. Build Your Dream － BYD*

Aesthetical Principle

People's common aesthetic principle is very important to trademark translation. The background of the culture, political views, religious consciousness, lifestyle, and customs lead to different aesthetic principles. A trademark is an important way to drumbeating, which is also an important culture style. It must follow a human being's aesthetic principle. Also, it is a good way to make lifestyle. So, the translator must know more about the culture diversity and learn more about common aesthetic principles or else it will fail in trademark translation. For example, "白翎 (Bailing)" has been translated into "White Feather." In English, it means surrendering and being weak. The purebred one is a good fighter in cock fighting. A non-purebred cock is a weak one. While it failed, it escapes with the white feather being lost . If you figure out a person and give him a white feather, it will make him very embarrassed. Actually, "white feather" is not good for selling!

"Fan chuan" is a famous exporting carpet in China. It had been translated to "Junk" in English, and its sales are low in the American market. "Junk" means waste or any undesired thing or substance. It is very terrible to ask people to buy "Junk" carpet. When it was translated to "Junco" sales   increased, obviously. It shows that the right translation is good for selling and marketing .

"联想" (Lianxiang) is one of China's famous computer brands; its original meaning is "association." If it had been translated into "association," it would not be so attractive and charming today. Finally, "Lengend" is the trademark in English. It has good meanings, miracle more creative name.

Cultural Principle

Special meaning is contained in trademarks. These words obey laws and ethics, or they would not be registered. Also, it is important that it respect local cultures and religion. Creating it does not mean it can break all the local associations. It is limited to lots of things. Animals are used as trademarks, such as "seagull," "swordfish," "magpie," and so on. But there is special meaning for people of other countries. "Seagull" means brave, but not for Western people where it is noisy and unhappy. Culture's mixing with a trademark is very important. Multi-national companies focus on this when they enter the Chinese market. Localization is a big policy for these companies. They want to be Chinese and make more money. Joining the Chinese culture is important. "Coca-cola," "Electrolux," "Intel," "MCDonalds," are all trying to be a Chinese company now. It's more acceptable to be localized. Trademark translation is based on the local culture, respects it, and does not try to cover it. History, culture, and economic ways are discussed in this article.

National psychology is developing with lifestyle and culture. That is, cultural diversity. The differences among nations in political concepts, history, experiences, and economic styles make different national psychologies. So, there are different imaginations and differentconsumer habits for the same words. "蝙蝠 (Bianfu)" has the Chinese meaning of "lucky." But for Western people, "Bat" does not

mean good but evil. Another example, "白象 (Baixiang)" is a big brand for noodles and batteries . "White elephant" means big but is not used as a good thing in English. It is not good to translate this trademark to "White Elephant." Different cultures have different thoughts.

Principle of Equivalence

Trademark translation is different from general scientific translation, especially different from literary translation. Trademark translation aims at promotion and delivers all the information of the commodity to the customer.

"P&G" is a very good example of trademark translation. "P&G" (Procter Gamble) was translated to "宝洁 (Baojie)" in Chinese. "宝 (Bao)" in Chinese means the quality of product is very good; "洁 (Jie)" means cleaning in Chinese and is related to the main product. For more than ten years, the P&G Company has created almost 20 brands of nine different kinds of products:

    1. "Rejoice" (shampoo) – "飘柔 (Piaorou)";

    2. "Pantene" (shampoo) – "潘婷 (Panting)";

    3. "Head and shoulders" (shampoo) – "海飞丝 (Haifeisi)";

    4. "Whisper" (health supplies) – "护舒宝 (Hushubao)";

    5. "Crest" (tooth paste) – "佳洁士 (Jiajieshi)";

    6. "Tide" (detergent) – "汰渍 (Taizi)".

    7. "Safeguard"(body wash) – "舒肤佳 (Shufujia)"

    8. "Ariel"(detergent) – "碧浪 (Bilang)"

    9. "VS Sassoon"(shampoo) – "沙宣 (Shaxuan)"

All of them are very popular among Chinese people.

Conclusion

From the above points of view, we can know that trade mark is the concentrated embodiment of product quality and corporate reputation; it is not only the mark of the product, but, also, with the intention of propaganda, market expansion, guiding consumption, and enriching life. Although trademarks are sometimes formed from simple words, they are very hard to translate. The ultimate goal of trademark translation is to overcome the cultural barriers of the target language; the translator has to know well the consumers' psychology, be respectful of national customs, and use the translation methods flexibly to make the translation outstanding and encourage consumption. Finally,the translator must aim to achieve the desired effect of product propaganda and marketing in order to leave the an impression on consumers that encourages them to buy the products. With the development of the global economy, more and more commodities are flowing in and out of the country, which creates a great challenge for Chinese enterprises in the future.

In order to be outstanding in the international market, enterprises have to build an impressive image in the world that is international. Trademark translation is the process of language transformation; it is definitely affected by different countries and nations. When we are doing the translation of trademarks, we have to consider the differences among different cultures, account for the specific features of cultural backgrounds, and try our best to deliver correct information, leave a wonderful imager with consumers, and encourage them to buy the products. A trademark is the combination of words and national culture. Only if the translator crosses cultural communication, understands the surface culture and the in-depth

culture, and transfers the psychological values   from the substantial to the abstract can the marketing of products be successful..

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The Translation of the Names of Cantonese Snacks

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[Abstract] This thesis centers on analysis of the present situation of translating the names of Cantonese Snacks and reveals the difficulties and common mistakes in the translating procedure. In addition, it also attempts to explore the purposes and principles in translating the names of Cantonese Snacks from the Skopos theory. This thesis falls into 5 parts. Part one is the brief introduction to Cantonese Snacks and the present situation of translating their names. Part two involves difficulties and common mistakes in the Cantonese Snacks' translation. Part three reveals the purposes and principles of the translation. Part four is personal translation of the names of Cantonese Snacks. Part five comes to a conclusion.

[Keywords] Cantonese Snacks; translation; common mistakes

Introduction

Snack refers to a small meal or amount of food, usually eaten in a hurry according to the Oxford Advanced Learner's English-Chinese Dictionary. In China, snack is a kind of food which reflects not only the characteristics of Chinese dietetic culture, for example, regional and ethnic uniqueness, popularity, tradition and prevalence; but also the wisdom and best wishes of Chinese people. For instance, moon cake implies the meaning of "family reunion", while Spring Festival cake indicates the meaning of "making progress".

In China, every region and people has its traditional snacks. Cantonese Snacks belong to a kind of special flavor of southern Area of the Five Ridges, most of which pass from generation to generation and become traditional and famous. At present-day, Cantonese Snack is different from Dim Sum. In Guangdong, snack refers to that mini food which is made of rice as well as flour and usually sells in self-employed shops. Compare with Dim Sum, the process of making snacks is very simple. Dim Sum usually refers to a variety of breakfast which sells in restaurants or teahouses .It has a lot of varieties with beautiful appearance and complicated making process.

The cooking methods of Cantonese Snacks can be divided into four categories. They are – steamed, boiled, fired and deep-fired. Rice and flour are the two main materials of Cantonese Snacks. Even though cooking methods and raw materials are very limited, the productions – snacks have various tastes and shapes with low price, which make them popular.

Difficulties in Translating the Names of Cantonese Snacks

The Lack of Vocabularies

Every nation around the world has its own cooking methods as well as dietetic culture and customs because of regional and environmental distinctions. Language is the carrier of culture. That means the uniqueness of dietetic culture presents that of Language. There are many kinds of snacks in English-speaking countries. Take Britain as an example. Snacks are abound in Britain, for instance, crumpets, muffins, pies and buns. These names of snacks have been internalized and widely used by British people, even the people in English-speaking countries. Meanwhile, Guangdong has its own snacks such as Ji Zai Biscuits (Biscuits with Pork) (鸡仔饼) and Lunjiao Rice Cake (伦教糕). Obviously, snacks

in Guangdong are totally different from those in Britain and just a few foreigners know something about them because of different dietetic culture and customs. Consequently, the vocabularies which are used in the names of snacks in foreign countries may not be available in the translation of the names of Cantonese Snacks. Though some of them, such as Jiaozi (饺子), Chow Mein (炒面) and Wonton (馄饨), have been translated according to the utterance of Cantonese dialect and accepted by people in English-speaking countries, apparently, such kind of vocabularies are far from adequacy. We need much more corresponding vocabularies to translate the names of Cantonese Snacks. The lack of certain vocabularies is one of the reasons that makes it difficult to translate the names of Cantonese Snacks.

Various Naming Ways

To some extent, Cantonese Snacks reflect the special culture of Guangdong: paying much more attention to the color, smell as well as taste. People in Guangdong attempt to name the snacks in various ways. They want to remind the people who taste the snacks of Cantonese traditional culture. Before translating the names of Cantonese Snacks, we should know something about the construction of them first.

The naming ways of Cantonese Snacks can be divided into four kinds. The first one is naming snacks according to their materials. That means we can get to know what kind of snacks they are and their materials through their names. For example, Sesame Paste (芝麻糊) and Barbecued Pork Puff (叉烧酥). The second one is naming snacks according to their birthplaces, which express the feeling of homesickness. Lunjiao Rice Cake (伦教糕) and Xiqiao Style Cake (西樵大饼) are typical examples. What's more, some snacks are named according to their appearance. In other words, it is very hard to recognize their materials or tastes just through their names. For instance, Daliang Butterfly-shape Cookies (大良崩砂), Crystal Cake (水晶饼). The last one is naming snacks according to their historical origins. Usually, neither the materials nor cooking methods will be displayed in this kind of naming way. Instead, the snacks which are named after their history or legend usually express happy or lucky significance. These two snacks – Ji Zai Biscuits (Biscuits with Pork) (鸡仔饼) and Blind-man Cake (Cake with Pork) (盲公饼) embody this kind of naming way. All in all, different kind of naming ways, especially the last one, make it difficult to translate because we should take every aspect into account when we translate the names of Cantonese Snacks.

Cultural Differences

There is an old saying in China – food is the first necessity of the people. In other words, people in China take their daily diet seriously, which is the pith of Chinese traditional philosophy. Such kind of philosophic thinking is also advocated by Cantonese people. In the western world, people also think highly of their daily diet. So no matter in the eastern or western world, diet is the basic need of people as well as the premise of civilization.

However, with the affection of many factors such as natural environment, social conditions and religious brief, different peoples have formed their special and traditional dietetic customs. This kind of difference also embodies in the snacks, including raw materials, cooking methods, flavors, categories as well as the cultural connotations implied in the snacks. People in Guangdong regard eating as a way of relaxing and enjoyment. At the same time, they also connect Cantonese Snacks as well as materials with cultural significance or best wishes. Take Lily (百合) as an example. People in Guangdong believe that lily is the abbreviation of a harmonious union lasting a hundred years (百年好合), which indicates the best wishes of a good marriage. This concept is different from people in the western world. They just regard the food as the way of acquiring energy and rarely think about the meaning or the legend that is

implied in the names of snacks. Consequently, there are cultural differences between people in Guangdong and those in western world, which make it hard to translate the names of Cantonese Snacks into English.

Common Mistakes in Translating the Names of Cantonese Snacks

Using Pinyin Blindly Without any Explanatory Note

As we all know, the utterance of Chinese is marked by Pinyin. Although Guangdong has its own special language--Cantonese, whose utterance is different from standard Chinese--Putonghua, the written language of Chinese is widely applied in China, including Guangdong Province. Since the letters of Pinyin and that of English are the same, in order to save time, money and energy, some people use Pinyin blindly to translate the names of Cantonese Snacks instead of English regardless of the confusion people in English-speaking countries may confront. Inevitably, we use pinyin to translate some names of Cantonese Snacks when it is needed. However, people in foreign countries know little about Chinese and local cultures. That means even though the names of Cantonese Snacks have been translated, it is very hard for foreigners to catch the information about them. Take Longjiang Deep-fired Sesame Ball (煎堆) as an example. It is a kind of popular snack in Guangdong which is usually made in Spring Festival. It is made of sesame on its surface. The legend about it is very moving. In China,"煎堆"is marked as "Jiandui" in Pinyin. However, almost all the menu of restaurants and websites just use it to introduce. If we just use "Jiandui" as the translation of this snack without any explanatory note, the foreigners won't catch the information of it, such as raw material and what kind of snack it is. In conclusion, although Pinyin is one of the ways to translate the names of Cantonese Snacks, we must use it in a cautious way. We must add the explanatory note when it is needed.

Taking the Words Literally

As we all know, literal translation is one frequently-used translation skill. Similarly, it is also available in translating the names of Cantonese Snacks. For example, those Cantonese Snacks which are named after their raw materials can adopt literal translation such as Barbecued Pork Puff (叉烧酥), Turnip cake (萝卜糕) and Almond paste (杏仁糊).

Even so, not all the names of Cantonese Snacks can be translated literally, such as those which are named according to their historical origin. In other words, we must think three times that whether literal translation is suitable or not when we translate the names, because people in Guangdong pay attention to not only the appearance and flavor of the snacks, but also the significance and best wishes implied in the names of snacks. Therefore, they apply various naming ways, for example, allusion, to make the names attractive and lively, which appeals the people who taste the snacks to imagination

However, this peculiarity also brings some difficulties to the translators. Some of them haven't caught the exact meaning of the snacks' names and translate them too literally, which will cause foreigners to misunderstand. Take Shunde Double-layer Milk Custard (双皮奶) as an example. In Chinese, "双"means "Double" or similar two things or parts that are equal, while "皮" means "skin". When the milk is boiled and then become cool, there will be a layer of skin on the surface of it. Shunde Double-layer Milk Custard (双皮奶) is named after it because there are two layers of skin on the top. So local people call it "双皮奶", which seems very easy to be translated into English. Therefore, some translators just translate it literally – "Double-skin milk". This translation reveals no essential information and cultural significance of the snack. What's more, it may make foreigners confused. All in all, we must

take basic information of the snack into account when we translate the names of snacks. Don't just take it literally.

Ignorance of Cultural Conflicts

Culture is defined succinctly as "the totality of beliefs and practices of a society (Nide, 2005, p. 105). When it comes to culture, no one can deny the basic fact that different countries and regions have formed their specific culture during the long history of human. Dietetic distinction is just one aspect of the cultural differences. As we all know, cultural differences will lead to cultural conflicts because the beliefs, customs, religions of people in different regions are not the same.

Similarly, cultural conflicts also embody in translation, such as translating the poems, the names of cuisines or snacks. Since translation is a kind of transition of two different languages. Inevitably, we must think about cultural conflicts when we translate. However, some translators ignore this important point when they translate the names of Cantonese Snacks. They just translate them based on Cantonese or Chinese culture.

Apparently, snacks in Guangdong and those in English-speaking countries are quite different due to the dietetic distinction. Take meat as an example. In Guangdong, the animals' meat is a kind of common raw material in Cantonese Snacks; even the viscera of animals are used to make snacks. This kind of raw material will not make Cantonese people disgusting due to the abundant dietetic culture of Guangdong. However, because of the distinction of dietetic culture, people in the western world are very strict about the raw materials of the snacks. Usually, they just make the snacks with meat and throw the viscera of animals away. They even believe that the viscera are very disgusting. Therefore, we must think three times that whether we should take explanatory note about raw material or not when we translate the names of Cantonese Snacks which are made of the viscera of animals. There is a kind of congee called "No.1 Scholar Congee" (Congee with the pig's liver) (状元及第粥) which is made of the viscera of pig. Some translators translate it as "Congee with pig's viscera" which reveals the raw material of the snack. Obviously, it may not appeal foreigners because of the cultural conflicts.

Conclusion

Guangdong Province, located in the south of China, has its special language, culture and customs .With the development of Guangdong, more and more people, including foreign friends, travel to Guangdong. Many of them want to buy some Cantonese Snacks, especially well-packed specialty food, as gifts. Consequently, it's very important to translate the names of Cantonese Snacks correctly.

However, much importance has been attached to translating the names of Cantonese cuisine, while translating the names of Cantonese Snacks is being neglected. Therefore, Cantonese Snacks haven't got their Standard English names. In addition, although some of them are translated into English and spread on the Internet, not all of them are normative .what's worse, this kind of not normative English names are adopted by a few travel guides and websites, even the propaganda of products. In some traveling websites, "双皮奶", one of the specialty foods in Shunde, Foshan, is wrongly translated as "Double-Skin Milk", which will make foreign friends confused. They may never understand the meaning of "Double-Skin" and what kind of skin it is. Obviously, such kind of wrong translation has bad affection on the dissemination of traditional culture of Guangdong.

In order to translate the names of Cantonese Snacks correctly and make them easier for foreign friends to understand, much more attention should be paid on them, which will make contribution to the development of tourism as well as Cantonese culture.

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Between Tradition and Modern Strategies: A Corpus-based Analysis of Chinese-English Tourism Translation

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[Abstract] *Tourism discourse is a type of discourse in its own right with its own conventional practices, norms, and values. To achieve functional equivalence, some sort of "Cultural Filter" (House, 1977, 1997) should be applied to the translation. In order to identify cultural differences between two cultures, we contrast two kinds of English tourism texts: translated ones from Chinese and non-translated ones originally written in English. An 11,000-word Chinese-English translated corpus will be compared against a 77,000-word original, non-translated, English one at word level to identify the language features of the translated tourism language. It turns out that translated texts deviate from the English language original texts significantly in word and sentence lengths, lexical density, tense, interpersonal function, and strategies in light of modern tourism perspectives. The deviation comes not only from the translation process itself, but it is also influenced by the differences between the language systems and cultural traditions, as well as by whether modern strategies are currently adopted. To achieve functional equivalence, the translators must have a deep understanding of both the rhetorical skills and the prevalent writing strategies of the target culture.*

[Keywords] *tourism, corpus, translation, feature*

Introduction

In the fast-developing tourism industry, the tourist brochure plays an important role in exchanging information and turning readers into tourists. Because of its multi-genres and subgenres, functional-orientation, pedagogical value, and cross-cultural nature, translated tourist brochures have received attentions by many scholars (Newmark, 1988; Hatim, 2004; Mason, 2004; Manca, 2010). House (1977, 1997) claims that in translating tourist brochures, one should adopt "cover translation," in which a cultural filter must be employed in order to achieve equivalence in primary level function, and in which four elements are individual textual function, register, genre, and language/text, with the individual textual function on top. There are also a number of scholars interested in Chinese-English tourism translation, such as Ding (2008), Chen (2004) and Lv and Zhou (2008). From a theoretical point of view, most Chinese research focuses on language error analysis or are led by the "equivalent transferring" from the source text (ST) to the target text (Corpus A) or "text typology decides translation method." In methodology, except for Li (2009), most of the research uses qualitative analysis, with some use of quantitative or systematic description of the translated texts.

This study, based on corpus and using English language original tourist brochures as a norm, attempts to dig out common features of English tourism texts translated from Chinese. Translated language, here, is regarded as a language variant, as "the nature of translated text is a mediated communicative event" (Baker, 1993). Baker is interested in "features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems," which she calls the "universal features of translated texts." For example, "explicitness" is one of the translation universals: translations have built extensive background information into the target text

(Baker, 1992). In this article, however, we start from Baker but set out to find the features of the Chinese-English tourism translation in terms of tourism language as a language for special purpose (LSP), in which two dimensions of meaning are implied: 1) the translation universal occurring in the translation process, i.e., transferring and transformation, which is the same as Baker's first part of definition of translation universal; 2) translation universal caused by a specific source language and source culture against the parameters in tourism discourse, i.e., the difference between two language systems from the linguistic, psycho-social, or cultural perspectives, which has been excluded from Baker and will be looked at within LSP's framework. The purpose of looking at these features is to seek the difference between tourism texts' original languages and indentify the "cultural filter" that could be applied in real translation practice.

The description of the features of tourism texts in this study employs the following two presuppositions:

1. The English of tourism is a highly autonomous, constitutional, and controlling discourse. (Dann, 1996; Cappelli, 2007; Jorgensen, 2004; Morgan, 1998). According to Dann's (1996) analysis on English tourism texts, successful "control" in English tourism discourse exhibits several features: a) texts create "magic" through the shift of time markers or tense; b) texts target subjects (ego-targeting) through imperative, rhetorical questions, and naming; c) writers of the texts resort to authenticity, strangerhood, and play perspectives to cater to the psycho-social needs of the tourists through lexical technique. According to the author's observation, however, most modern Chinese language tourism texts written for domestic tourists, by contrast, are developed from traditional travel writings and, at present, are mandated by industry authorities. Chinese tourist brochures translated word-by-word, would not be considered as "natural" text by the English speakers. Only if the translator has an understanding of the texture, the writing skills and the commercial purpose of English of tourism texts, and actively acts as a "cultural mediator" can he/she improve the quality of tourism translation, achieving functional equivalence.

2. The general translation universal is represented as word length, sentence length, and lexical density. In terms of the linguistics of language for a specific purpose like tourism English, the shift of tense is observed as morphological and syntactic change; ego-targeting is observed in the interpersonal functions of pronouns; perspectives are observed in the evaluative functions of the semantics of lexicons in the texts. A corpus-based investigation with these few parameters makes the observations feasible.

Research Method

Two tourism corpora are compared. One is translated corpus (Corpus A) and the other is non-translated corpus (Corpus B). The former (Corpus A) is collected from publications and web-pages with bilingual tourist site descriptions. While the Chinese texts are set aside as reference, the English ones are stored in a computer and used to build the corpus as a research target. The size of the translated texts is 11,000 words shared among 9 texts. The attractions include Suzhou city, Confucius Temple, Mount Taishan, and Wuyi Moutain, etc. The latter (Corpus B) is a 77,000-word corpus built by Lancaster University from the brochures of major UK tourist attractions like the Lake District, Stratford-upon-Avon, and the White Cliffs of Dover, etc. The two corpora have roughly the same proportion in historic/cultural/natural scenic spot description. We first use CLAWS5, a 63 POS grammatical system to tag the corpora, then use

WordSmith to search key words and to produce a wordlist. This process builds a strategic dictionary to conduct content analysis. As this study only seeks to find out the difference in the linguistic or discourse layer and is not interested in the object inferences, such as the specific attraction names and their apparent looks, which is the scope of inferential functions, I will not compare keywords by keyness, which is often the case in traditional corpus analysis.

Results and Discussion

General Physical Features
The Wordlist tool in WordSmith enables the calculation of the two corpora's physical features as laid out in Table 1. These will be discussed below.

Table 1. *General Features of the Two Corpora*

	Corpus A	Corpus B
Bytes	69,204	486,703
Tokens	11,956	77,384
Types	2,502	8,558
Type/Token Ratio	20.93	11.06
Standardised Type/Token	41.13	47.15
Average Word Length	4.61	4.96
Sentences	251	2,372
Sentence Length	46.91	29.79
sd. Sentence Length sd	39.09	22.18

Simplification of Lexis
In the above table, *Byte* shows the corpus size. *Token* is the number of the actual words in corpus. *Type* is the number of lexical items. The ratio between Type and Token (*TTR*) shows the variety of vocabulary. As TTR is easily influenced by length of text, Scott (2004, 2009) proposes a *Standardized Type and Token Ratio* (STTR), an improved version of TTR, to cut the text into equal lengths (usually 1000 words), and then the average TTR is calculated.

The STTR of is 41.13, much lower than 47.15 of the Corpus B, which indicates the vocabulary used in Corpus A is less rich than the Corpus B. Corpus A also uses shorter, easier, and more common words than the Corpus B, which could be further verified by its comparison to FLOB, the famous Freibur-LOB Corpus of British English of the 1990s. The top 50, 100, 200, and 300 most frequent words in FLOB, are found to cover 38.66%, 43.83%, 48.29%, 50.84% in the whole words of Corpus A but only 34.73%, 39.73%, 44.17% and 47.01% of Corpus B. The ratios in Corpus A are, significantly, 4% higher than Corpus B. There are two reasons for the higher ratio: one is the influence of the source texts. Chinese tourism texts have a considerable number of descriptions of facts and names, position, size, and components of an attraction. In order to maintain the level of information, the translated texts need tokens of the definite article *the* (10.66%), possessive preposition *of* (5.05%), and positional preposition *in* (3.03%) and *on* (10.66/%). These four words in Corpus B only have ratios 7.18%, 4.1%, 1.91% and 7.18%. Second, a higher repetitive vocabulary means "simplification," one of the common features of translated texts (Baker, 1996). When the text is transferred from one culture to another, on one hand, cultural words of target culture are seldom mentioned, e.g., London, England; Wales and castle will not appear in text. On the other hand, a large number of the cultural words from the source culture are neutralized, e.g., "各式亭轩楼阁"(geshi ting xuan lou ge) is translated as "pavilions of various styles"

instead of "all kinds of pavilions, rooms, towers, and attics." Simplification involves decrease of lexical variation and loss of cultural uniqueness in order to stick to the original textual functions.

More Complex Sentences

In Corpus A, sentences are longer than Corpus B. The translator has added words to make the target sentences more logical, more grammatically coherent and more informational. Therefore, the syntax of the sentences become more complex. Laviosa (1998) and Xiao & Yue (2008) have found that compared to the originally produced language, the translated language has longer sentences on average, which indicates that translated language is less efficient than the original one. A closer look at the Corpus B would find sentences such as *The magic and mystery of Scotland is here.* **Majestic, mysterious mountains. Ancient haunted castles. Fragrant, colorful gardens.** *Clean golden sand washed by clear, grey-blue sea.* This simple and powerful null-subject structure could not be found in Corpus A.

Weaker Lexical Density

Lexical density has something to do with text style. For example, written English has a higher lexical density than spoken English. In Halliday's (2004) definition, lexical density is "a measure of the density of information in any passage of text, according to how tightly the lexical items (content words) have been packed into the grammatical structure. It can be measured, in English, as the number of lexical words per clause." Stubbs (1986:33) defines lexical density as the ratio between lexical words and the total number of words. A search of the corpus by word tags yielded the following results in Table 2:

Table 2. *Lexical Densities of the Two Corpora*

POS	Corpus A（11, 956 words）		Corpus B（77, 384 words）	
	RF	NF	RF	NF
noun	3754	31.40%	27715	35.81%
pronoun	215	1.80%	1165	1.51%
lexical verb	869	7.27%	5551	7.17%
adj. and general adv.	1511	12.64%	10736	13.87%
lexical words total	**6349**	**53.10%**	**45167**	**58.37%**

(RF=Raw Frequency, NF=Normalized Frequency)

The lexical density of Corpus A (53.10%) is clearly lower than the Corpus B (58.37). This is in conformity with Xiao & Yue's (2008) study on English-Chinese translated novels against native Chinese novels. Usually, it is considered that the more formal the style, the higher its density. Therefore, the lower density in the translated texts give readers a more relaxed and casual feeling.

Temporal Contrast

Cohen (1996) argued that although tourism involves changes in space; in some sense, tourism also involves changes of time: shifts from everyday present tense to past tense or even to future tense. For tourism language, the everyday present is dull and materialistic (here and now), but the past or future is mysterious and utopian (there and then). The language of tourism is intended to provoke the tourist into thinking of the things and people in the past or in future, and through contrasting the past/future with the present objects (what he called temporal contrast), the text creates a magical and humorous effect. Presented with a static, fantastic, and "authentic" utopian scene, the readers are willing to visit the attraction. In syntax, temporal contrast is reflected in the shift in the uses of present tense and past tense. As seen in Table 3, a far larger proportion of the verbs in Corpus A than Corpus B is in past tense. It seems that Corpus A is more likely to "bring the readers back in time."

Table 3. *Past Tense of the Two Corpora*

tense	types of verbs	Corpus A		Corpus B		LL	P value
		RF	NF	RF	NF		
past	past tense of *be*, e.g., *was, were*	136	0.53%	222	0.13%	140.2	0.000000*
	past tense of *have*, e.g., *had, 'd*	9	0.04%	19	0.01%	6.8	0.009313*
	past tense of *do*, e.g., *did, 'd*	3	-	2	-	-	-
	past tense of lexical verbs, e.g., *took, lived*	104	0.41%	354	0.21%	31.6	0.000000*

(- means there are some frequencies too small to reach statistical significance)

Baker (1996, p. 183) has defined "normalization" as "tendency to exaggerate features of the target language and to conform to its typical patterns." However, the massive use of past tense cannot be considered as "normalization" of translation universal, a false phenomena result from corpus wordlist. As we search the context and collocation of the node words *was/were*, 69% of the sentences are found to contain   a past participle verb following *was/were*. That means in Corpus A, most of the past *be* present as auxiliary verbs, as is the requirement of the passive voice structure.   Meanwhile, in Corpus B, only 55% of the past of *tobe* are used to signify passive voice of transitive verbs (a); the rest fall between presentational "there was" (b) or copular predicative structure "subject+was/were+n./n. phrase" (c). Even when similar propositional content is expressed in both Corpus A and Corpus B, Corpus A tends to use the more dynamic, active, "material" process of "doing" (Halliday, 1994, p. 109), as, for example, in Table 4:

Table 4. *Examples of the Past Be Usages of the Two Corpora*

Propositional Content	Corpus A	Corpus B
Function	Wenjin pavilion *was built* to house the "Complete Works of the Four Treasures" compiled in the Qing Dynasty.	Whithorn, whose early Christian heritage is portrayed at a visitor centre, *was a place* of pilgrimage for generations of Scottish monarchs.
shape	As in ancient China the heaven *was deemed* round and to symbolize it, the major buildings in the Temple of Heaven *were built into* round ones.	In Shakespeare's time the "cottage" *was* in fact a 12-roomed house occupied by the Hathaways, a substantial yeoman family.
people / time	The Hall of Prayer for Good Harvests has undergone several changes of times since it *was* first *built* in 1420, the 18th year of the reign of Emperor Yongle in the Ming Dynasty.	The castle *was the creation* of the fabulously wealthy Lord Bute and his architect, the "eccentric genius" William Burges.
material	Most of the walls we see today are Ming walls, which *were* mainly *made of* stone or bricks.	Caerphilly Castle is the largest in Europe after Windsor, Chepstow Castle *was the first stone* built castle in Britain and at the other end of the spectrum there are cathedrals.

Evidence from lexical verbs also shows that Corpus A uses a larger variety of verbs than Corpus B, most of which are transitive verbs with specific action supposed to go with several arguments: actor, object of action (e.g., *autograph, perpetuate, link,* and *push*). This is obviously a direct transference of Chinese action words, as verbs are pervasive in Chinese language (Chen, 1998, p. 9). Type (b) and Type (c), which are preferred in Corpus B, are referred to as an "existing process" and a "relational process" of "being," an opposition to Type (a) in Halliday's grammar of experience (p. 108). Undoubtedly, two corpora give readers different reading experiences. The interesting thing is that with agents missing, the past tense of transitive verbs in passive voice have neglected the agency and removed the readers from here and now, making the historical events less immediate. They give readers the impression that in past

history something happened **because of** the efforts of some people (yet we don't know who they are) who deliberately imposed their power onto the objects or patients. This action seems to be separate from the readers, since they happened in the past, completed by someone else who quickly disappeared, thus having nothing to do with the tourists' experience. Corpus B, to the contrary, uses past tense to create a static, eternal picture of "past" in reader's memory, through blurring out the time and space, constructing the reader's experience. An example is as follows:

Built in the **18th century** *to entertain BARRY and CAROLYN when they* **came** *over from New York last week*. (Ireland tourism ads, from Cappelli, 2007, p. 53). English tourism text uses temporal contrast to bond the readers with past, present, and future. It takes the readers to shuttle across time, thus satisfying an aesthetic function. The translated one from Chinese, however, is fragmented and isolated, bearing heavily in "history" and "material" instead of "magic" or "relation," having more function in giving information than expressing aesthetic values.

Modern Strategies

In this section, Dann's (1996) three ontological perspectives and Williamson's (1985) ego-targeting tactic on tourism will be discussed to make up parameters for modern strategies on tourism brochure translation. Dann (1996) mentions three ontological perspectives in tourism texts. First, the authenticity perspective seeks a pre-modernist "authentic" experience from the "Other" (MacCannell, 1999). Tourism language tries to authenticate the attractions by emphasizing the attraction is "must", "typical" or "genuine," and to convince the tourists that what they are seeing is genuine and authentic. Second, the "strangerhood" perspective refers to the tendency that tourists always expect new, innovative or strange experiences (Cohen, 1972). Tourism language tries to describe the attractions as "primitive," "unsophisticated," "natural," and "remote." Third, the "play" perspective refers to the tendency that tourists enjoy games, playing in the virtual world and even reversing roles. Cultures in tourism are blurred out. Tourism texts tell tourists that the attractions are "entertaining," a performance "worth viewing," and carnivals "exciting." These three perspectives correspond to stages of development of the tourist industry itself.

Based on Dann's vocabularies of three categories, we have constructed a dictionary by adding synonyms, hyponyms, and hypernyms. The results of content analysis, Table 5, show that, in Corpus A, words of all three perspectives are low in frequency compared to Corpus B. The more recent the perspective, the bigger the gap:

Table 5. *Three Perspectives of the Two Corpora*

Perspectives	Words (underlined words are Corpus A preferred, wavy line word are Corpus B preferred)	Corpus A		Corpus B		P Value
		RF	*NF 10 thousand*	*RF*	*NF 10 thousand*	
authenticity	*known, famous, origin(al,ly), very (adj.), typify, typical(ly), major, real(ly), actual(ly), classic(al), essence(tial), notable, popular, authentic(ally), true(ly), indeed, genuine*	55	46.00	428	55.31	>0.05
strangerhood	*ancient, nature(al), different, colour(ful,ly), unique, picture, picturesque, peace(ful), spectacular(ly), remote, discover(y), simple(ly), exotic, tradition, unspoilt, quaint, fascinate(ed,ing), almost unknown, primitive, barbaric, archaeology(ical,ist), unusual, strange(er,ness), (un)sophisticated, timeless, unchanging, adventure(ous), un(der)cover*	77	64.40	725	93.69	<0.01
play	*interest(ed, ing), play(list,er,ful,ground), imagine(ative, able), perform(er,ing,ed,ance), delight(ful), recreate(ion,al), fun(ny), festival, carnival, drama(tic), theme park*	11	9.20	343	44.32	<0.0001
Total		**143**	**119.61**	**1496**	**193.32**	<0.0001

The differences can be only explained as the lack of awareness of the three perspectives from the Chinese part. Chinese tourism texts are developed from traditional travel writing, and those writers were not aware of modern strategies in tourism.

Authenticity Perspective

In the Western perspective, authenticity means the attraction is the symbol or a typical representative of a culture. The tourists expect to find the eternal "Other" in the attraction. However, in Corpus A, although a large number of *known*, *origin*, *original*, *originally* are found; instead of referring to typicality, they are the result of the transference of Chinese "称为/称之为/被称为/又称为"(chengwei/ cheng zhi wei/ bei chengwei/ you chengwei) , i.e., all kinds of reputation (e.g. "匡庐奇秀甲天下山", "kuanglu qixiu jia tianxia shan"-*Known as "the most beautiful mountain under heaven"*) and the emphasis of the attraction's history (仁寿殿, 原名勤政殿, renshou dian, yuanming qinzhengdian-*Originally named Qinzheng Hall*). A Chinese tourism text seldom highlights authenticity; even if it sometimes shows some syndromes, it is not direct like the English one. It is vague and based on the ancestor or community culture worship, existing only in historical facts or imaginary Chinese cultural allusion. When this "ancestor's authenticity" is transplanted into English, it cannot cater to the social-psycho needs of the Western readers because they might find it hard to identify the value behind it.

Strangerhood Perspective

Even bigger differences are to be found in the strangerhood and the play perspectives. The Chinese believe the integration between heaven and man and the uniformity of the universe and are never accepting of the Western modernity, nor do they believe it necessary to find the true self in the "Other." Among the few words about strangerhood perspective, *ancient* has appeared many times, which again supports the ancestor worship hypothesis. *Nature* is not considered as the binary opposition of human, but somebody has the craft to create miracle ("鬼斧神工", guifushengong). *Difference* is used to emphasize a

wide range of diversity ("无数的奇峰有多达 6000 种不同的形状", wushu de qifeng you duoda liuqian zhong butongde xingzhuang – *countless tone peaks seem to have sprung from the ground, assuming six thousand different shapes*), instead of distinction against "Other."

Play Perspective

Likewise, the play strategy is never used by Chinese, as we could see from Corpus A *funny*, *festival*, *dramatic*, which are often used by Corpus B, are close to null. It is clear that the Chinese tourism perspective is still very traditional; the texts try to tell people to look at, to worship the attraction, and to be educated through travel. There is a lack of comprehension to the meaning of modernity, the reversing of roles. Given to Western readers, it is hard to imagine that a literally translated tourism text might arouse the desire to travel in potential tourists.

Insufficient Ego-Targeting

According to Williamson (1983), advertisements turn individuals into subjects they recruit by what she calls "appellation" (pp. 50-51). Vastergaard and Schroder (1993) listed several ways of singling out individuals from mass. Dann (1996) stated more directly that direct naming, imperative, rhetorical questions, and use of personal pronouns are effective ways of "ego-targeting" (p. 187) to make the individuals become subject of the product. The singling-out process make the readers feel the importance of individual self and decide that through purchase of the product of the group, one could fulfill individual happiness. This tactful use of rhetorical strategy enables the language of tourism to "control" the reader, and this is why Dann (1996) claims that the language of tourism is a "language of control" (pp. 68-100). In texts, ego-targeting is about the interpersonal function. Yang and Ji (2003) made the explicit announcement that the cover titling *it* sounds distanced, while the over personal *you* and *I* could bring the reader into a closer relationship with the attractions described in the texts. Chinese texts, lacking rich personal appellation, sound rather cold and unfriendly.

Looking now at how pronouns are used to appeal to readers, the ratio of pronouns in Corpus A and Corpus B is 1.44% and 1.29% respectively. However, although the ratios are almost the same, the types of pronouns that each corpus is likely to use are different. In Corpus A, the most frequent is *it* (56.98%), the second *they* (12.21%), the third *you* (8.14%). In Corpus B, on the other hand, the most frequent is *you* (44.69%), the second is *it* (29.86%), and the third is *they* (7.92%). The frequencies of *you* are significantly different. As we can see from the examples below, when talking about similar topics, Corpus A prefers *it* while Corpus B prefers *you*, as shown in Table 6:

Table 6. *Examples of Pronoun Usages in the Two Corpora*

Propositional Content	Corpus A	Corpus B
Famousness	*It goes without saying*, however, that a trek up of the wall is most exhilarating and challenging experience.	Once *you* reach Newcastle *you* know *you*'ve arrived.
Lavishing the attraction	*It is* most magnificent and overpowering view of over a hundred groups of fantastic stone pillars.	Some places *you may* like to visit are Bodnant Garden, near Conwy, which are amongst the most spectacular gardens in Britain.
Features of buildings	So *it can* be deemed as a building of a unique style and a typical wooden structure in the architectural history in China.	On the way to Devil's Bridge *you will see* some derelict buildings that were originally used for lead mining.

With the pronoun *you* to directly name the audience, Corpus B espouses a stronger vocative function. Searching the "pronoun (subject) + modal verb" string in the corpora these structures are found in 8.81% of the sentences in Corpus B (209 sentences), with most of them expressing possibilities, imperative, order, or suggestion, like *you will*, *you can*. In equivalent chunks of Corpus A, these structures have only have 11 instances, 4.38% of the total sentences. One could conclude here that Corpus B is ego-targeting consciousness to a greater extent and, thus, it is exercising a greater social control function.

Conclusion

This empirical study shows that under the framework of tourism English as a language for special purpose, Chinese-English translated tourism texts, to some extent, deviate from the mainstream, original tourism English. This is reflected in lexical simplification, more complex sentences, low lexical density, and the overuse of past tense, transitive verbs, lack of subject consciousness and awareness in, at least, the three modern tourism perspectives. Translated texts tend to emphasize the objects and historical description and are weaker in aesthetic values and vocative function than the English original texts. Translated texts appear to have no intention of applying authenticity, strangerhood, and play perspectives in their writing strategy, since not enough attention is paid to the tourists needs.

Of all these problems, some derive from the translation process itself other than from the linguistic, cultural, and value differences between Chinese and English. If a text is translated too literally, i.e., with domination of verbs and the traditional ideology, then that lack a modern perspective is directly transplanted to the English text, resulting in the translated texts remaining far from achieving the functional equivalence objective. To begin to solve the problem, the translator should act as a cultural mediator to play an active role in getting to know Western tourism discourse and the needs of Western tourists. He should make an effort to "walk into" the original English tourism discourse to learn Western rhetoric, writing skills, and strategies. Also, he should apply the cultural filter to "recreate, reproduce or represent in the translation text the function the original has in its liguacultural framework and discourse world" (House, 1997, p. 114). Those responsible for tourism translation, should strengthen the awareness of functional equivalence, paying greater attention to cultural factors of the target language.

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Application and English Translation of Hedges in Scientific Research Articles

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[Abstract] *Two corpora were established with each comprising twenty research articles written by either native English writers or Chinese writers. A careful comparison was made between the two corpora concerning the usage and frequencies of lexical hedges. The results show that Chinese specialists used fewer hedges than their counterparts in both quantity and specific items. These differences may be partly attributed to translating Chinese into English by many Chinese writers. Therefore, the findings can shed some light on both application and English translation of hedges in academic communication.*

[Keywords] *hedge; English translation; research article*

Introduction

As English has already become the authoritative publishing language, in order to introduce their research products to the scientific community and get recognized, many Chinese specialists need to translate their papers from Chinese into English. Since hedging is a salient feature of scientific research articles, how to properly translate the Chinese hedges into English is something Chinese specialists have to pay attention to. Although hedging plays an important part in academic communication, the use of hedges is seemingly contrary to the widely held belief that "scientific writing is purely objective, impersonal and informational" (Hyland, 1998), which is especially popular among Chinese English learners. Seen from many previous studies (Jiang & Tao, 2007; Fang & Li, 2010), hedging has not received adequate attention from Chinese academic writers, which consequently influences their translation of hedges from Chinese to English. What's more, the literature review also shows that how to translate hedges has been rarely addressed. Therefore, this study aims to examine the application of hedges and provide some suggestions on the English translation of hedges.

Theoretical Framework and Methodology

"Hedge" (hedge) has been a linguistic term for almost 40 years. Just because there is still no agreed definition or unified description of it in literature does not mean there is little hope of studying and translating this linguistic phenomenon. Just as Salager-Myer (1998) puts forward, various approaches to hedge reflect the various developments of this linguistic concept. Since the first published study on hedge (Lakoff, 1972), linguists have continued to approach it in a certain way from a certain angle. "As a result, we now have richer and more complete understanding of the linguistic manoeuver called hedge" (Salager-Myer, 1998).

It is Myers (1989) that first places hedging under the pragmatic fabric in written discourse. He associates it with personal constructions and impersonal constructions as the main forms of a negative politeness strategy. From his point of view, hedging "is a politeness strategy when it marks a claim, or any other statement, as being provisional, pending acceptance in the literature, acceptance by the community, in other words, acceptance by the readers" and can be realized by modal verbs (e.g. would or could), modifier (e.g. probably) or other linguistic devices suggesting alternatives.

Myers' approach to hedge is quite suggestive. It provides us a different perspective to look at hedge, i.e. the interpersonal function of hedge. On one hand, the writers need to make some new and significant knowledge claims in order to publish their papers. On the other hand, their strong claims may challenge the existing assumptions or others' claims. Therefore, the writers must be aware of such a unified controversy and demonstrate "the appropriate attitudes for offering a claim to the community" (Meyers, 1989). Hedge is considered to be one of the devices to achieve that.

Definitions of hedge are various, but the essence of hedge lies in the speaker's or writer's judgment about the truth of statements and their possible effects. Therefore, this study followed Hyland's (1998) to place epistemic modality at the center of analysis. Hyland's definition on hedge was also adopted: hedge refers to any linguistic means used to indicate either a) a lack of complete commitment to the truth of value of an accompanying proposition or b) a desire not to express that commitment categorically.

Although there appears a multitude of linguistic phenomenon that can function as hedging devices, lexical choices represent the most frequently used means of expressing doubt, tentativeness, and affect in native speaker usage and are the simplest devices for L2 learners to acquire (Hyland, 1994). Therefore, the present study focused on a selection of typical lexical items that most readers are likely to interpret as hedge, which represent the five central word-classes, namely modal auxiliaries, lexical verbs, adverbs, adjectives, and nouns.

Two self-compiled corpora were involved in the present study with each comprising 20 original RAs in English. Corpus CE was composed of the articles written by Chinese specialists, and Corpus NE was composed of the articles written by native English specialists. All the articles were published in leading international or national English scientific journals. Similarities and differences on the lexical hedges between the two corpora can shed some light on how to translate lexical hedges from Chinese to English properly.

Results and Discussion

Modal Auxiliaries

The total frequencies of modal auxiliaries in the two corpora are 5.92 (n=259) and 4.17 (n=143) respectively. Through analyzing by a paired-samples T test, the two frequencies are not statistically significant (p>0.1). That means the hedging modal auxiliaries in the two corpora, generally speaking, do not show significant difference. Chinese specialists have demonstrated relatively good ability in using modal auxiliaries. But some differences on some specific words still are still worthy of attention.

Chinese authors mainly used *may*, *might,* and *could*, but the modal auxiliaries employed by native English authors were scattered comparatively evenly among the eight identified items. What the three words have in common is that they all can be translated as "keneng" in Chinese, which might be one motivation for their frequent use by Chinese authors. *Would* and *will* were the least-favored modal auxiliaries by Chinese authors, excluding *should* and *must*, and their frequencies in Corpus CE were significantly different from those in Corpus NE. These two modal auxiliaries can also function as future tense makers, which might hinder their use in expressing uncertainty and doubt by Chinese authors. Besides, "modal auxiliary + have + p.p." seldom occurred in Corpus CE. This form of subjunctive mood, not easy even for native speakers, is really difficult for Chinese EFL learners. *Would*, *might,* and *could* are the past form of *will*, *may,* and *can*, and distinct modal auxiliaries, as well. In Corpus CE, they mainly occurred in the subordinate clauses. Although there is not enough evidence to say that they appear mainly due to tense conformation, this still can give us some information about the use of modal auxiliaries as

hedges by Chinese authors. In some sense, Chinese authors were not as brave as native English authors to hedge. While translating Chinese "keneng" into English, Chinese specialists can expand their choices in terms of modal auxiliaries.

Lexical Verbs

Lexical verbs constitute another important part of a lexical hedge. Although modal auxiliaries appear to be more readily associated with epistemic modality, lexical verbs also play an important role in expressing epistemic meanings. In some sense, lexical verbs are more forceful than other word classes due to their importance in the sentence structure and meaning. The present study mainly analyzed the lexical verbs under the rubric of hedge.

Teppo's (1999) three subcategories of lexical verbs as hedge were examined respectively between the two corpora: "nonfactive reporting verbs (e.g. propose, imply)," "tentative cognition verbs (e.g. assume, speculate)," and "tentatative linking verbs (e.g. appear, tend)." Non-factive reporting verbs refer to the verbs that are useful in either tentatively reporting the research by others or tentatively describing the authors' own work. Tentative cognition verbs refer to the mental activities that the researcher goes through and ignore the fact that such mental acts have to be expressed as discourse activities in order to be available to a reader. The third category of full lexical verbs comprises such items as *appea*r and *seem* that are usually called copular verbs in English grammar.

Both Chinese and native-English authors showed great preference for non-factive reporting verbs, taking up the majority of all the identified lexical verbs concerning their hedging use. Chinese authors (76%) even preferred this category more than native-English authors (68%). This category also had the largest number of identified items in both corpora. Native-English authors employed the tentative cognition verbs much more than the Chinese authors did, 20% against 9%. As regards the tentative linking verbs, the percentages were 12% and 15% in Corpus NE and Corpus CE, respectively. It was clear that Chinese authors prefer the tentative cognition verbs least. The frequencies of cognition verbs were significantly different between the two corpora (p<0.05), but the other two categories of lexical verbs did not show that difference. Cognition verbs usually co-occur with personal pronouns, which might be one of the reasons that Chinese authors do not prefer this category. In China, students are taught that personal pronouns should be used very carefully in academic writing because the personal pronouns, especially the first personal pronoun, will influence the objectivity of the writing. Besides, the word *hypothesize* was even used sort of incorrectly by Chinese authors, and translating might get involved for them to make a sentence with *hypothesize*.

Adverbs

As a matter of fact, at the beginning of studying hedge, adverbs most often caught the attention of the linguists, for they could influence the truth value of a proposition or indicate the speaker or author's commitment to the truth of the proposition, such as *sort of, technically speaking, nearly*, etc. Based on the studies of Prince et al.'s (1982), Hyland (1998), and Teppo (1999), three groups including probability adverbs, adverbs of indefinite frequency and adverbs of indefinite degree were examined concerning the hedging use.

Although the two corpora did not show significant difference in the frequency and distribution of adverbs, the items identified in the category of indefinite degree are different between the two corpora. Some phrases familiar to Chinese EFL learners, like *to some extent*, *more or less*, and *to some degre*e, occurred in Corpus CE but not in Corpus NE. These phrases are used frequently in oral English, which

might explain why they did not occur in Corpus NE at all. Different adverb items of indefinite degree employed between native English and Chinese authors suggest that Chinese authors should have more freedom in choosing certain adverbs in this category for their purposes and try to avoid using some oral expressions in written discourse.

Adjectives

Because most adverbs have their corresponding adjectives, the adjectives can be grouped according to the principle having been applied to the adverbs, i.e. probability adjectives, adjectives of indefinite frequency and adjectives of indefinite degree. In fact, only two categories of adjectives were found in the present corpora: probability adjectives and adjectives of indefinite degree. Probability adjectives mainly refer to those epistemic adjectives that indicate the various degrees of commitment to the proposition on the part of the authors. The typical items in this category are *(un)likely* and *possible*. Adjectives of indefinite degree are used mainly to modify the accompanying nouns so that the force of the modified is reduced to some extent. Such adjectives include *relative, moderate,* and so on.

The adjectives identified as hedge between Corpus NE and Corpus CE were significantly different not only in quantity, but also in item. A total of 11 adjective items were identified in Corpus NE with 57 occurrences, but only 3 adjective items with 16 occurrences in Corpus CE. Adjectives in Corpus NE covered 3 categories. By contrast, all the 16 cases in Corpus CE belonged to only one category. Such comparison told us that to employ adjectives in hedging use was quite neglected by Chinese authors. Not only the adjective items but also their occurrences showed big difference between Corpus NE and Corpus CE. Low occurrences, limited adjective items and lack of variety in grammatical forms may contribute in part to the "unnativeness" of the writing of Chinese authors, which should get attention from Chinese specialists.

Nouns

Corpus NE and Corpus CE showed great difference in the hedging nouns. In Corpus NE, 7 items were identified with a total of 22 occurrences. By contrast, only 2 items were identified in Corpus CE with 6 occurrences. What's more, all the items in Corpus NE covered 3 categories, but non-factive assertive nouns were missing from Corpus CE. Although the hedging nouns did not occur quite frequently in both corpora, within such a limited number, we still could see the great difference between them. It clearly shows that to hedge with nouns is neglected by Chinese authors or they are not good at it. However, to transform verb, adverb or adjective into noun is an important skill in English writing, especially in academic writing. In English, there is an opinion that nouns are more powerful than adjectives. If a person really wants to emphasize something, he will sometimes use a noun over the adjective form of the same word. As regards hedging, to use some of these nouns is also an effective way to convey various degrees of commitment to what is being said and marking the relationship between the authors and propositions to some extent.

Implications and Conclusion

From the findings of this study, we can see the discrepancies in the application of hedges to the scientific research articles between Chinese specialists and native-English specialists. These differences can provide some implications and suggestions for the Chinese specialists when translating their Chinese research articles into English.

First of all, Chinese specialists should be aware of the hedging phenomenon and recognize its importance in research articles. As demonstrated in this study, hedges have a very close relationship with the authors' judgments, attitudes, or even identity. However , in the teaching of ESP in China, much focus has been put on the meanings of terms, structures, or content, but the authors' attitudes behind are usually ignored. Lack of knowledge in this aspect may cause the specialists or specialists-to-be to miss some deep or implied meaning of the text, thus mistranslating some important propositions. From this study, we see that the use of modal auxiliaries as hedge by Chinese authors is comparatively better than other hedging categories. This may partly be due to the rich teaching of modal auxiliaries for Chinese EFL learners from elementary school to college. Speaking of epistemic modality, modal auxiliaries are emphasized, but the other linguistic realizations may not get enough attention.

Second, the Chinese specialists should better understand the different degrees of epistemic modality embodied in the same kind of lexical hedges. Take the modal auxiliaries as an example. Almost all of them could be the English equivalents of Chinese "keneng" when expressing sort of tentativeness or uncertainty, but the degree of tentativeness or uncertainty is different from one word to another. Then, while translating Chinese "keneng," such different degrees should be taken into consideration. According to the present study, Chinese specialists tended to use *may*, *might,* and *could*, but actually they have more choices.

Third, Chinese specialists should employ nominalization more in translating. As we know, nominalization serves as one of the differences between English and Chinese, especially in academic context. Chinese specialists tend to use more forceful verbs, while native-English writers prefer the corresponding nouns of the verbs when emphasizing something, especially in formal writing. When adopting nominalization, the sentence structure should also be changed in order to accommodate such a change.

Hedge is a quite open-ended category and welcomes all possible means. No list of hedging devices can be regarded as exhaustive. This study tried to focus on the hedges on lexical level, and developed a hedging taxonomy based on previous researches. Its findings may possibly provide some significant implications for translating because, in spite of the widespread use of hedges in academic writing, this phenomenon is largely ignored in pedagogical materials designated for non-native speakers of English. Work about hedges should be treated carefully and seriously, rather than carelessly or randomly. Sometimes, discussion about the deep meaning with the authors is necessary; otherwise, the translation or revision will affect the standpoint that the authors want to take, and influence the acceptability of the article by journal or conference.

Acknowledgement

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Appendix: List of Identified Hedges in Each Corpus

Corpus NE

would	may
could	can
might	will
should	must
suggest	indicate
reflect	illustrate
imply	implicate
argue	expect
estimate	assume
hypothesize	postulate
predict	tend
seem	probably
seemingly	possibly
potentially	presumably
generally	usually
often	sometimes
relatively	mainly
slightly	in part
somewhat	mostly
essentially	largely
moderately	not entirely
in principle	(un)likely
possible	consistent with
relative	moderate
conservative	suggestive
predicative	predictable
potential	implication
hypothesis	possibility
assumption	suggestion
indication	estimation
about	more than
approximately	over
less than	around
some	few
several	little
many	

Corpus CE

would	may
could	can
might	should
must	suggest
indicate	reflect
imply	implicate
assume	hypothesize
postulate	predict
tend	seem
appear	probably
possibly	potentially
generally	commonly
usually	often
mainly	somewhat
nearly	partly
relatively	slightly
more or less	to some extent
to some degree	quite
primarily	not completely
(un)likely	possible
hypothesis	possibility
about	more than
approximately	over
less than	above
beyond	some
few	several
little	many
a number of	a variety of

A Sociosemiotic Approach to the Translation of Tourism Texts: A Case Study of Zhuhai Cultural Sites

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[Abstract] *This paper applies a sociosemiotic approach to the translation of tourism texts in Zhuhai cultural sites by revealing how to transfer the referential meaning, intralingual meaning, and pragmatic meaning of the source text to the target text successfully through sample analysis. This study aims to shed some light on the relative weight of the three groups of sociosemiotic meanings in the translation of tourism texts.*

[Keywords] *sociosemiotics; tourism texts; referential meaning; intralingual meaning; pragmatic meaning*

Introduction

With economic and cultural globalization, a new era has emerged for the Chinese tourism industry. For foreign visitors, tourism texts tend to be a very important window through which they can know China. Consequently, the translation of tourism texts has become increasingly important. In recent years, more and more studies of the translation of tourism texts have been conducted, and most of them have been from the perspective of functionalism (Chen, 2004; Jia, 2004; Zhang, 2005; Li 2011, etc.). By adopting the functional approach, researchers have put much emphasis on the functions of tourism texts, and the translation strategies are usually oriented towards target texts and target readers. However, in functional translation theory, the relationship between the target text and the source text is often ignored, and, thus, the significance of cultural transmission in translation is downplayed. Moreover，the abuse of the functionalist translation theory often leads to the absence of professional ethics in the translation of tourism texts (Chen, 2012). That is, some translators would like to randomly add to, delete from, or edit the source text. Thus, the meanings of the source text are either ignored or altered. However, in translation, transferring the various meanings of the source text successfully to the target text is of great significance and is the primary concern of the translator. Meaning is both the point of departure and the end product of translation operations and constitutes the central problem of translation. From the sociosemiotic perspective, this study takes the three groups of sociosemiotic meanings into consideration in the translation of tourism texts. The paper first gives a brief introduction to the theory of semiotics and sociosemiotics and then focuses its attention on sociosemiotic approach to translation. Second, it applies the sociosemiotic approach to the translation of tourism texts in Zhuhai cultural sites through sample analysis. Finally, it points out the advantages of the sociosemiotic approach in the translation of tourism texts.

Semiotics and Sociosemiotic Approach to Translation

Headed by Saussure, the 20th century experienced rapid development in semiotics. Saussure designated verbal language as one sign system. He categorized it into two parts: langue and parole. Signs can be determined by the relation between "concept" and "sound-image." In other words, a sign is composed of a signified (concept or meaning) and signifier (carrier of meaning).

Peirce further developed semiotic theory. He divided signs into three types: icon, index, and symbol. Language is also a system of signs, and the relationship of signs to their referents (objects) is of three

types: iconic, indexical, and conventional. Iconic relations are based on similarity or likeness. Indexical relations are based on their contiguity or causality, while conventional relations are based on arbitrariness.

Morris expanded the theory of semiotics. In his view, a sign consists of the sign vehicle, referent of the sign and interpretant. The relation between the three parts produces three kinds of meanings of signs: semantic, syntactic, and pragmatic. Semantic dimension refers to the relation of the signs with its referent; syntactic dimension refers to the relation of the sign with other signs within the same sign system; pragmatic dimension refers to the relation of the sign with the interpretant. Corresponding to these three dimensions are three kinds of meanings of linguistic signs: referential meaning, based on the relation of signs to their referents; intralingual meaning, based on the relation of a sign to other signs; pragmatic meaning, based on the relation of signs to the interpretants who use them. The complete meaning of a sign is the total of these three dimensions of meaning. Some signs may have only one type of meaning, others may have two, and still others may simultaneously have three.

Sociosemiotics is a development of semiotics. Halliday (1988) quotes Saussure's famous saying, "Language is social reality." He points out that social reality (or culture) itself is a large building of meaning; language is one of the sign systems that make up culture; language differs from other sign systems in that it is an encoding system itself and can be used to interpret many (if not all) other sign systems. This indicates the sociosemiotic feature of language and, thus, the interpretation of language must be done in sociocultural context.

Halliday's view was developed by Hodge & Kress (1988). They further emphasized that the relationship between the meaning of signs and society is inseparable. As sign system, language has outstanding social features. If a sociosemiotic perspective is taken in linguistic study, information and its meaning will be able to be connected with social structure and social process.

The views of sociosemiotics formed the basis of sociosemiotic approach to translation. The representative Nida (1986) explained his theory of sociosemiotic approach to translation as follows: semiotics is an almost all-embracing system for the analysis of signs; a sociosemiotic approach to the meaning of verbal signs always involves the total communication of an event within the social context; a sociosemiotic view of signs involves the interpretation of signs in terms of the structure of which the signs themselves are a part. Later, Nida (1993) further explicates his translation theories: "The great advantage of sociosemiotic approach over other approaches to interlingual communication is that it deals with all types of signs and codes, and especially with language as the most comprehensive and complex of all the systems of signs which humans employ." To combine the viewpoints of Halliday, Kress, and Nida, we can get a comparatively overall view of sociosemiotic approach to translation:

- The text is a semantic unit with meaning and function. Meaning and function should be considered as essential for translation criteria.
- The context and the social structure are of vital importance in translation. The context is the environment in which meanings are exchanged, referring to linguistic context or non-linguistic context. The social structure determines all social situations and their meanings.
- Translation is translating meaning. Meaning is represented by signs, for we are in a world of signs.
- Translation involves transferring the three groups of sociosemiotic meanings (referential, intralingual, and pragmatic）of the source text to the target text.
- Translation is exchanging cultures.

Sociosemiotic Approach to the Translation of Tourism Texts

As mentioned above, the translation of Chinese tourism texts enables foreign visitors to know about China, to transmit information, and to enhance international communication, as well. Tourism texts cover various aspects of Chinese culture. As a result, a lot of words are culture-loaded. Gandin (2013) points out the two main priorities aimed at rendering the target text adequate and effective: the cultural load implied in the language of tourism and the promotional goals of tourist texts. Thus, in the translation of tourism texts, it is very important to have a thorough understanding of their cultural connotations from the sociosemiotic perspective. The culture-loaded words in the language of tourism possibly contain one of the three groups of sociosemiotic meanings (referential, intralingual, and pragmatic, or two of them, or sometimes three of them). The task of translation is to transfer the various meanings of the source text to the target text appropriately.

In this section, the translations of Zhuhai cultural sites are used for sample analysis of how to apply a sociosemiotic approach to the translation of tourism texts. Zhuhai, a well-known coastal city with beautiful natural scenery and historical sites, has become one of the most attractive tourist cities for foreign visitors. However, the current status of the translation of tourism texts from Chinese into English is far from satisfactory. Through sample analysis, we will illustrate how the revelation of the three groups of sociosemiotic meanings is rendered adequate and effective in the translation of tourism texts.

Referential meaning is built on the relation of signs to their referents. It is the abstraction of the basic features represented by linguistic signs. In many cases, referential meaning is the basic meaning and the main information carried by linguistic signs. To translate the referential meaning, a translator associates the relatively independent communicative units (word groups or phrases) in the source language with their referents, then finds the equivalents in the target language. Words that can find complete correspondence in referential meaning in another language constitute only a small portion. This small portion of words presents no difficulty in translating, but a large portion of words can find only partial correspondence or no correspondence in another language. This phenomenon sometimes results from diversity in culture, since cultural factors exert great influence on the comprehension and transfer of referential meaning. The following three examples are taken from Zhuhai cultural sites, the first two from Bailian Caves Park and the third one from Seashore Park.

1. 白莲洞洗心石 (Bai lian dong xi xin shi)
   The Xixin Stone of Bailian Caves
2. 白莲洞玩月桥 (Bai lian dong wan yue qiao)
   The Wanyue Bridge of Bailian Caves
3. 松青水长 (Song qing shui chang)

These examples are the names of tourist attractions. In tourism texts, the first thing to catch tourists' attention is the names of tourist attractions. They are usually short and charming and reflect the typical features of the attractions. However, all the three translations have failed to convey the referential meaning of the source texts. As a result, it will be very difficult for visitors to know the features of the attractions and to imagine their fascination.

To be more specific, in Example (1), "xi xin" means cleaning our hearts and mind," which is from Buddhism culture. However, by using the literal translation, the version "Xixin" doesn't give any idea of what it really means, and the Buddhism cultural element is missing here. Therefore, to reveal the referential meaning of the source text, it can be put into "Mind-cleaning Stone of Bailian Caves," showing the Buddhist cultural concepts of self-reflection and rebirth.

In Example (2), transliteration is applied in the version "The Wanyue Bridge of Bailian Caves." In the same way, the translator has ignored the cultural elements in the source text. In Chinese culture, the moon has many symbolic meanings, such as homesickness, family get-togethers, peace, eternity, and so on. However, transliteration employed in this version does not present any symbolic meaning of "moon" in Chinese culture. If it is put into "Moon Appreciating Bridge," foreign visitors may have some ideas about the cultural connotation of the moon. In this way, the referential meaning of the source text is revealed in the target text.

In Example (3), the same transliteration is applied in the version "SONGQING SHUICHANG." In Chinese culture, "song" (pine) symbolizes "eternity," "ever-green," and "shui" (water) symbolizes "life and growth in nature." Obviously, the information that the culturally loaded words "song qing" and "shui chang" have conveyed in the source text is lost in the version.

Intralingual meaning is built on the relationship of the signs with each other in the same system, in which elements are arranged according to certain rules. Since each language is a unique system and has characteristic features of its own, the English and Chinese languages may not correspond on sound level, grammatical level, lexical level, and so on. The transfer of linguistic meaning is quite difficult and usually put in the least important place. In some cases, however, linguistic meaning is the essential element in the source text message, and we can hardly transfer the message effectively without rendering the linguistic meaning. In the transfer of intralingual meaning, some strategies can be employed, such as omission, addition or amplification, transliteration plus a note, etc. Let's check the following examples from Zhuhai cultural sites: Example (4) from The Ocean Spring Resort and Example (5) from The New Yuanming Palace.

Example (1)
中式按摩是以医学中"推而行气血，摩而顺其筋，按而调其经，点而理其络，揉而活其血"的中医理论为基础的保健按摩…… (Zhong shi an mo shi yi yi xue zhong "tui er xing qi xie, mo er shun qi jin, an er tiao qi jing, dian er li qi luo, rou er huo qi xie" de zhong yi li lun wei ji chu de biao jian an mo...)
The Chinese massage is a kind of health protection massage, which is based on the traditional Chinese medical science idea that the naprapathy can make your blood smooth, the rub can make your energy unhindered, the massage can make your muscles extendable, the rubdown can recuperate your channels, the pressing can nurse your venation and the knead can make your blood circulate round the body quickly…

In the source text, parallel structures (as shown in the italicized part) are employed to emphasize the functions and effects of Chinese massage, which enables foreign visitors to have a better idea about Chinese medical culture. Meanwhile, the use of parallelism can impress the visitors more deeply and help to fulfill one of the important functions of tourism texts, which is promotion. In the target text, the translator has adopted the same parallelism so as to achieve the same effect as the source text. In this way, the intralingual meaning of the source text is transferred successfully to the target text. Besides, the translator has added the personal pronoun "your" in the target text so as to make the introduction more intimate and thus stimulate the visitors' participation in the massage.

Example (2)
今天，我们在此展示的是"八旗"的形制以及兵器的种类。(Jin tian, wo men zai ci zhan shi de shi "ba qi" de xing zhi yi ji bing qi de zhong lei.)
Today, we show you the "Eight banner" figures and different kinds of Weapons of Qing

Dynasty.

Generally speaking, language economy is preferred in Chinese tourism texts. People tend to use concise and comprehensive words in order to convey information more conveniently, as shown in Example (5), "八旗" (ba qi). When it is put into "Eight Banners," the foreign visitors obviously have no idea what it is referring to. Thus, the amplification of the source text becomes quite necessary. Further explanation should be made and relevant cultural information should be added to the target text. That is, in the Qing dynasty, different colors are used to distinguish different armies and "Eight Banners" represent eight different armies. Therefore, the original translation can be changed into "Today, we show you *the Eight Banners which represent eight different armies* and different kinds of weapons in Qing Dynasty."

Pragmatic meaning is built on the relationship of the sign and its interpretant. It reflects the sign users' attitudes or emotions towards the sign they use and is more culture-bound. To translate words bearing pragmatic meaning, a translator should try every means possible to find in the target text the equivalents both in pragmatic meaning and referential meaning. In this way, the distance between foreign visitors and the Chinese culture will be shortened, and their interest in the tourist attraction will be stimulated. In some cases, however, pragmatic meaning and referential meaning cannot be transferred at the same time. More often than not, translators have to give up the referential meaning in order to ensure the transfer of pragmatic meaning. The following examples are taken from the Zhuhai City Museum.

1. 神像画 (Shen xiang hua)
   God drawing
2. 兔子不吃窝边草 (Tu zi bu chi wo bian cao)
   A villain doesn't harm his neighbors.

In Chinese culture, Avalokitesvara Bodhisattva (Guanyin) and Tathagata (Rulai) is the "God," which is unknown to most foreign visitors. Although there is a difference in cultural beliefs between China and other countries, the word "God" can be easily understood. Therefore, when "神相画" (Shen xiang hua) is put into "God drawing," foreign tourists may know that it means a Chinese god. In Example (7), the Chinese saying "兔子不吃窝边草"(（Tu zi bu chi wo bian cao）is taken from the exhibition of Rabbit-connected articles in the Zhuhai City museum. In Chinese culture, the rabbit is one of the twelve animals symbolizing the twelve branches used to designate years. Undoubtedly, it would be hard to understand if we apply the literal translation here. However, we can find an equivalent saying in Western culture that can present the original idea, that is, "A villain doesn't harm his neighbors."

In the above two examples, the pragmatic meaning of the source text has been transferred successfully to the target text, and foreign visitors are offered the opportunity to understand the meaning of Chinese words by comprehending their cultural ideas.

Conclusion

Through the case study of sociosemiotic approach to the translation of tourism texts in the Zhuhai cultural sites, we can see that sociosemiotic approach has several advantages. First, equal treatment is given to meaning and function in the sociosemiotic approach to translation. On one hand, tourism texts may include the three groups of sociosemiotic meanings (referential, intralingual, and pragmatic). On the other hand, tourism texts have the special functions of introducing and promoting Chinese civilization and its unique culture so as to arouse foreign visitors' interest and strengthen their motivation to travel to China. Therefore, the translation should help them understand not only the various meanings in the source text,

but also the cultural elements. In a sense, the translation of tourism texts is a kind of culture decoding. A translator should develop a strong sensitivity to the cultural elements in tourism texts.

Second, equal attention is paid to referential and pragmatic meanings. Referential meanings refer to the basic features represented by linguistic signs in the practical or linguistic world. Pragmatic meanings reflect sign users' attitudes or emotions towards the sign they use. Pragmatic meanings are derived primarily from the contexts in which signs habitually occur. Since pragmatic meanings are more culture-bound, cultural words are more likely to have pragmatic meanings. In cases where pragmatic meanings are more important, translators must put them in the first place. Meanwhile, translators should never sacrifice the referential meaning for the pragmatic meaning.

Third, the sociosemiotic approach to translation goes beyond pure linguistic research and pays attention to other factors that also convey meaning. Culture, register, context, and many other factors, such as foreign visitors' backgrounds, psychology, and so on, are taken into consideration in the process of translation.

Finally, we would like to conclude that the sociosemiotic approach to translation is all-inclusive and more applicable in the translation of tourism texts. As mentioned above, tourism texts are characterized by its rich meanings and language economy. Besides, tourism texts reveal quite a lot about Chinese culture. Therefore, the successful transmission of various meanings (referential, intralingual, and pragmatic) in tourism texts will undoubtedly promote cultural communication, facilitate cultural interaction, and accelerate the development of China's tourism industry.

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On the Chinese-English Translation of Public Signs
at China's Tourist Attractions

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[Abstract] The translation of public signs, which are designed to display information to the public either for instructions or for caution, is becoming increasingly essential as more and more foreign visitors are traveling to China nowadays either for business or for pleasure. Nonetheless, noticeable errors in the translations of the signs can be observed in many public places, especially at tourist attractions, which could lead to undesirable consequences. A systematic study of the signs and their translations has, therefore, become urgent and significant. This thesis first identifies some typical errors found in the translations of public signs from the linguistic and cultural perspectives and then explores some basic guidelines translators could refer to in their translation in a hope to contribute to the standardization of the translation in this area and arouse more of translator's awareness of this issue.

[Keywords] translation; China; public signs; tourist attractions; errors; guidelines

Introduction

China's soaring economic growth over the past few decades, together with its rapid pace of opening up to the world, has not only brought tremendous business opportunities for foreign investment, but also attracted millions of tourists from all over the world. With its rich cultural heritage and diverse natural landscapes, China is becoming increasingly popular with international visitors who swarm in to see this mysterious country. A series of intercultural communication problems inevitably ensue as a result of this tourism boom, and one of the most significant is with the popular use of bilingual (Chinese and English) public signs, which can be found in almost every corner of China's tourist attractions.

Public signs, as their names indicate, are meant to show messages to the public. Their functions include providing information, instruction, reference, and warning (Luo & Li, 2006). For tourists, public signs are one of the most important means by which they acquire instant information about the area they visit, whether it is for directions or for accommodation or catering, etc. For visitors who have virtually no knowledge about the local language, the significance of properly presented public signs is quite evident.

Though the study of the translation of public signs in China started as early as the 1980s, it did not receive its due attention until in recent years, when several influential international events were hosted in China, such as the 2008 Olympic Games in Beijing, the 2010 World Exposition in Shanghai, and the 2010 Asian Games in Guangzhou, etc. Research centers of public sign translation were established in the three major Chinese cities and regulations have been implemented in a number of places. Despite the efforts made by these institutions, the research and administration on the bilingual signs at many tourist attractions are hardly adequate. The fact with most of China's tourist cities is that as much as the quantity of bilingual signs seems to be sufficient, the quality of the English translations is far from satisfying. Translation errors at various levels occur in numerous places, the effect of which can be detrimental to both the visitors' interests and their perception of the Chinese culture.

With regard to this issue, this paper first identifies some typical translation errors which can be found in the bilingual signs at China's tourist attractions from the linguistic and cultural perspectives, including

misspellings, grammatical mistakes, mechanical word-for-word translations, inconsistency in translations for the same terms, and inappropriate uses of words, etc. It then proposes some general guidelines for the translation of public signs, such as placing accuracy as the top priority, directly employing equivalents from the target language, flexible use of literal translation, and free translation depending on the context, application of the principles of conciseness and politeness, etc. We hope that the discussion conducted in this paper will contribute to the improvement of public sign translation and help to direct more attention to this issue.

Typical Errors in Chinese-English Translations of Public Signs at China's Tourist Attractions

Like in any other forms of the written text, errors in public signs can first be detected in their linguistic forms. Misspellings, which are the most easily recognizable, can always be attributed to the carelessness of translators who render the translated versions or people who print the signs. Simple as these mistakes can be, the consequences can be disastrous for a tourist. For instance, the names "shanxi" (山西) and "shaanxi" (陕西), representing two Chinese provinces, may easily be confused and misprinted. However, an inadvertent omission of a seemingly insignificant letter "a" on the part of the sign maker may send the traveler to a completely wrong destination.

Grammatical errors at the lexical and syntactic levels are also common in the translations. In an amusement park in South China, a sign says "如有问题，请与工作人员联系." If you have any problem, please contact with us" while the correct translation is "If you have any problem, please contact us." This error results from the translator's limited understanding of the usage of the word "contact." Mistakes of this kind could be avoided if the translator would double-check the use of every word before he decides on the final draft.

Redundancy, the unnecessary repetition of information in a single sign, is another case that happens at the grammatical level. The superfluous part not only makes the message longer, which is not favored given the limited space on a sign and the brief passing time the visitor may spend reading it, but also goes against the basic rules of language. We noticed the signs at the entrances to several parks that are translated in the same fashion – "入园售票处" being translated as "Entrance Ticket Office." While the translation is not technically wrong, it is not accepted as a good one, since it is common sense to most people that a ticket to a park is for "entrance." In this case, the word "ticket" already includes the meaning of "ticket for entrance" and, therefore, "entrance" becomes a redundant word here.

Another common problem is the mechanical word-for-word translation. That is, the translator simply piles up the English versions of each word without thinking about the meaning or the grammatical structure as a whole. For example, a sign on the door to a room in a museum prints "非工作人员请勿入内" which is translated as "Not staff, please not enter" and the accepted translation is "Staff Only." While the translation of this one is still comprehensible, there are some translations that could be really confusing and even ridiculous. Some notorious examples are "Fall Carefully" for "小心摔倒", suggesting "Wet Floor," "Watch out, knock head" and "Be careful of your head " for "小心碰头," giving warning of a low ceiling, and "Restroom" for "休息室, "which actually intends to mean a room where people can take a rest, or a lounge. These incorrect translations not only convey the meanings in the wrong way, but they often do not conform to the linguistic rules of the English language. Strictly speaking, some translations of this kind are not real translations but some words pieced together. The people rendering the translation may not really know the meaning of the translated versions.

Some public signs are not consistent in their translations for the same meaning. Cases of this kind often involve names of places. For example, in translating road names, sometimes the word "Road" is used to indicate "路," which actually means "road," while at other times, the Chinese *pinyin* "Lu" is used for the same road name, leaving a foreign visitor completely puzzled. Another example is found in the translation of the name of a park in Liuzhou City in South China. Four translated versions of the same Chinese name of the park "鱼峰公园" are used on different sign boards in the same park, namely, Yufeng Park ("Yufeng" being the Chinese *pinyin* of "鱼峰"and park means "公园"), Yufeng Scenery District, Standing Fish Park ("Fish" referring to "鱼" and "Standing" suggesting a connotative meaning of "峰"), and Standing-fish Hill Park ("Hill" being close to the literal meaning of "峰").

Apart from the mistakes that occur in linguistic forms, the cultural contents of inappropriately translated signs also pose a serious problem. Though grammatically correct, some signs may make readers feel uncomfortable, even offended. Generally speaking, signs at tourist attractions are supposed to be presented in a friendly and easy tone unless they are for warning of danger. For instance, a sign requesting visitors not to enter a place "宾客止步" is translated as "Guests go no further," which sounds abrupt and mandatory, while "Staff only" better conveys the intended meaning. Some signs embarrass or disturb readers because of the indelicate or impolite connotations of the words used, of which Chinese translators in their own culture may not be aware. For example, "W.C.," a term really popular in China for referring to the toilet because of its simplicity in spelling and uttering, is actually regarded as being coarse in the Western culture. Similarly, the translation of "老年人" (referring to the senior citizen) as "old people" also appears rude in Westerners' eyes.

For foreign visitors in China who recognize no other words than the English messages printed on sign boards, the signs can be an important medium through which they perceive China. Poorly translated signs can not only be misleading but also cause unnecessary misunderstandings. Besides, they may leave a negative impression of being perfunctory and irresponsible on the foreign visitors and are not helpful in promoting their understanding of the Chinese culture.

Guidelines for the Translation of Public Signs at China's Tourist Attractions

Given the significance of the bilingual public signs at tourist attractions and the unfavorable current situation, measures should be taken to tackle the problems. Through an analysis of the typical mistakes and a research on the practice of public sign translation, we would like to suggest the following as some general guidelines for the translation in this area.

First, considering the primary function of public signs at tourist attractions, which is to give information or warning to tourists, translations should be most importantly accurate and the language comprehensible and unambiguous, which means that, when translating the signs, accuracy is more important than form. Observations show that English public signs are quite straightforward in expressing intentions while, in comparison, Chinese public signs, especially those at tourist attractions, tend to use figurative and poetic expressions, with an attempt to create empathy and care in the readers (Ko, 2010). The preference for this composition style has something to do with the Chinese culture. Problems arise, however, when signs of this kind are translated, since the equivalent English poetic styles do not always exist, and if the signs are translated in the same style as that in Chinese, they would sound strange or not make sense to foreigners and, thus, lead to confusion. For instance, "碧水清清，却亦无情，" a sign attempting to convey the idea of "Danger: Deep water!" is expressed in couplets in Chinese with "清" (pronounced as *"qing"* in the level tone) rhyming with "情" (pronounced as *"qing"* in the rising tone). A

literal translation may be presented as "the blue water is crystal clear but it is also ruthless," which is vague in meaning. In this case, the poetic beauty of the Chinese expression has to be discarded and a more direct style should be adopted so that the meaning can be presented more clearly.

Another approach translators could follow to attain accuracy is to directly employ the English equivalents (Ding, 2006). Since the English versions of the public signs are intended for foreign visitors, some translation versions may as well be directly borrowed from the already existing English signs, which not only saves the trouble of the translation work, but would make it much easier for foreign visitors to understand. Besides, some undesirable translations could be avoided. For example, on trash cans at a scenic spot, print "可回收" and "不可回收"，which are translated as "May Recycle" and "Can't Recycle," while the correct versions should be "Recyclable" and "Non-recyclable." These wrong translations would never have appeared if the translators had some understanding of the English signs and directly borrowed them. This "borrow approach" is feasible thanks to the resemblance of public facilities around the world and the similarities in human behavioral modes and conceptions. There are a large number of signs indicating locations and giving reminders and warnings which can be borrowed. Examples are "Ticket Office\Tickets" for "售票处," "Lost and Found" for "失物招领," "No photos" for "请勿拍照," and "No visitors" for "游人止步," etc. To better locate equivalents, a corpus of public signs needs to be established and constantly updated, and translators need to be acquainted with both Chinese and English signs in this area.

Second, as for translation strategies, studies show that literal translation is more often employed in this area, since a considerable proportion of Chinese signs at tourist attractions are descriptive in expression and translators always endeavor to not only convey the intended meaning but also retain the figurative language style of the original texts. However, literal translation has its limitations. As mentioned earlier, translating word for word by retaining the original styles – which are often associated with Chinese culture – may cause confusion for foreign visitors who are from a completely different cultural background. For instance, "大地之绿与您同在," meaning to "Keep the earth green for you to live in" (Ko, 2010), intends to advocate the idea of keeping the environment green, and the Chinese text pictures a beautiful image of nature to the audience. However, its literal translation "Green of earth with you" does not seem to make much sense to foreigners, nor does it convey the beauty contained in the style. When a message is literally untranslatable or the literal translation does not convey the intended meaning, the free adaptation strategy should be employed in the translation. Free adaptation should also be considered in those cases where literal translations fail to give concise texts even though they do express the intended meaning. For instance, "青青小草, 不踩多好," meaning "The grass is green. It would be good if you don't step on it" (Ko, 2010), can simply be stated as "Keep off the grass." In a word, translators should always strike a balance between the appropriate expression of the meaning and the choice of the language style and structure. In doing so, they need to decide which translation strategy to use depending on the situation.

Third, the cultural connotation of the expressions is one aspect that translators have to take into consideration. As noted earlier, inappropriate uses of words may upset foreign visitors and have a negative effect on their understanding of the Chinese culture. Words with offensive connotations in the Western culture should be avoided. For example, when expressing "老弱病残孕专座," which literally suggests "seats reserved for the old, the weak, the sick, the handicapped and the pregnant," the English equivalent "courtesy seats" properly conveys the meaning while avoiding the use of the words "old" and "handicapped," which are considered impolite in Western culture when addressing people. Besides, to

create a friendly and easy atmosphere, when giving reminders or instructions, words with mandatory tones should also be avoided. One strategy to achieve this is to try expressing the meaning from a different angle. For example, when expressing "未经允许，不准停车," "Assigned parking only" sounds more polite than its literal translation "No parking without permission." For another example, "Please do not consume food that is not served in this restaurant" – the literal translation for "请勿在本餐厅内进食非本餐厅食品"– can be worded in a more pleasant way as"Seating reserved for consumption of our food only".

Fourth, in terms of the language forms used in public signs, they should be concise. Succinct messages not only save the space on a sign board – which is limited – but convey the intended meaning more quickly, which is important particularly for tourists. For instance, "如需要帮助,请按按钮\请按铃," literally meaning "If you need any assistance, please press the button or ring the bell," is translated as "Press\Ring for assistance." For another example, "游客必须每人持票入内，废票，伪造票不得入内," which suggests "Every tourist should hold a ticket to get admitted. Invalidated and counterfeited tickets are not accepted," is translated as "Admission by valid tickets only." Concise signs catch attention more easily, and they are also easier to understand.

Last but not least, a strong sense of responsibility and professionalism is strongly demanded in the translation job. The translation of public signs should not be treated as a task that needs to be fulfilled as a routine, but one with special significance. Most spelling mistakes and grammatical errors could have been avoided if translators were more concerned about the consequences that a perfunctory attitude might bring to the tourists.

Conclusion

The translation of public signs at China's tourist attractions has its significance, yet it is an area still under-researched and calling for more attention from translators. In this thesis, we analyzed some typical problems that exist in the sign translation, including mistakes that happen in spellings and grammatical structures, distorted meanings, lack in consistency, and failure in conveying the right cultural connotations.

To address these problems, there are certain principles translators should keep in mind when doing translation. First, given the practical purpose of public signs at tourist attractions, being accurate in translation is a quality of prime importance. Ambiguous language should be avoided. Sometimes, the poetic beauty of the Chinese expressions that the signs attempt to display has to be sacrificed in order to achieve a more accurate interpretation of the meaning. For those signs for which English equivalents exist, the translation versions should be directly borrowed so that they are more acceptable for foreign visitors. Second, literal translation and free adaptation as two major translation strategies that need to be applied flexibly depending on the situation. Third, public sign translations should be appropriate in cultural connotations. Fourth, they should be concise. Besides, regulation and supervision should be strengthened and professionalism needs to be enhanced in this area.

Properly translated signs at tourist attractions can not only serve their practical functions well, but they would be conducive to creating a harmonious and hospitable atmosphere and leaving a nice first impression on foreign tourists, which, in turn, would benefit the promotion of Chinese culture and China's tourism.

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English Translation of Chinese Network Buzzwords

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[Abstract] Network buzzwords are a special language variant with cultural connotations beyond its semantic features. This article introduces English translation of Chinese network buzzwords from the perspective of the Skopos theory, analyzes the translation strategies, semantic and cultural characteristics of effective transmission network buzzwords to foreigners who are eager to learn about the contemporary Chinese language and culture. The "Skopos theory" is the most important theory in the functionalist translation theory, simplified as"the end justifies the means,"and was first put forward by the German translation theorist Hans J. Vermeer in the 1980s. It tries to liberate the translation from the confinement of the source text. The aim is to explain the translation activity from the point of view of the target language.

[Keywords] network buzzwords; translation; culture; language

Introduction

Internet network buzzwords, as the name suggests, form the popular language on the Internet: netizens' conventional expression. It has two main characteristics: young and literate. Yan Fu, who is an influential bourgeois Enlightenment thinker, translator, and educator of the Late Qing Dynasty, is one of the "advanced Chinese" who searches for truth in the modern history of China; he said that translation principles are "faithfulness, expressiveness and elegance."

Because development of Internet in China is fairly recent, relying on the network to spread network buzzwords is also relatively new. The academic definition is inconclusive and only makes a preliminary definition from linguistics classification. The modern Chinese vocabulary system is divided into two main parts. One part is the basic vocabulary, and the main feature is the stability and high-frequency use; this is the main part of the vocabulary. The other part is the general vocabulary, and the main feature is flexibility with a dynamic evolution process. According to the linguistic classification, Huang Borong and Liao Xudong proposed in 1991 that network buzzwords should be the general vocabulary. Huang Tao (2004, p. 37) has described the network of buzzwords as " a special form of the spoken language, is that people use in online communication chic, lively and fresh words." As for the formation of network buzzwords, some are started with social events, some are born with cultural exchanges, and some are formed with the progress of science and technology. The network buzzwords reflect the living and thinking state of the network in the current era of humanity. I try to analyze the network buzzwords in Chinese-English translation from the perspective of the Skopos theory of translation and make foreigners understand the buzzwords' meanings and culture connotations.

The "Skopos theory" is the most important theory in the functionalist translation theory, simplified as"the end justifies the means"; it was first put forward by the German translation theorist Hans J. Vermeer in the 1980s. It tries to liberate the translation from the confinement of the source text. The aim is to explain the translation activity from the point of view of the target language (Vermeer, 2001, p. 124).

Any form of transnational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. The word"Skopos,"then, is a technical term for the aim or purpose of translation. Further, an action leads to a result, a new situation or event,

and, possibly, to a new object. The Skopos theory has three basic rules: Skopos rule, Coherence rule and Fidelity rule.

Skopos rule: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function (Vermeer, 2001, p. 124).

Coherence rule: the target texts must be comprehensible to receivers in the target language's culture and the communicative situation in which the target texts are to be used (Vermeer, 2001, p. 124).

Fidelity rule: there must be an inter-textual coherence between the source texts and target texts, which is similar to the fidelity to the source texts. However, the degree and form of the fidelity depend on the aim of the target texts and the translator's comprehension of the source texts (Vermeer, 2001, p. 124).

According to the characteristics of the network buzzwords and the Skopos theory rules, in the Chinese-English translation of the network buzzwords we should consider the following factors: First, we should clear the primary purpose of network buzzwords' Chinese-English translation. It is not seen by Chinese people themselves, but Chinese network buzzwords have significant connotations to be passed out in English, so foreigners who are eager to understand the language must be be able to understand and realize this particular communicative purpose. Second, we must to predict the audience's reaction caused by cultural differences. The translation should be goal-oriented , considering the audience's cultural background and habits of expression, in order to ensure the realization of information transmission. Third, we shall be familiar with the source language and the target language styles and specifications. Thus, in the Chinese-English translation of network buzzwords, do not follow the same pattern; otherwise, it will create the wrong translation. Translators should use the translation strategies flexibly and use the connotations of the original core meaning to achieve conversion.

Methods of English Translation

Literal Translation

Without breaching the English idioms, some network buzzwords can be alleged as translated meaning with the method of literal translation, which not only retain the cultural characteristics of Chinese, but are, also, unlikely to be misunderstood.

For example: 胶囊公寓(Jiāo náng gōng yù)

We can translate it into"Capsule Apartment"(*The Wall Street Journal*, 2010). Capsule apartment originated from the capsule hotel in Japan, a plurality of "capsule" – a neat pile, divided into two layers; each"capsule"is no longer than 2 meters, has width and height less than 1.5 meters, allows only a single bed, a bedside stool, and surfing the Internet in a small partition. There are room lights, plugs, a TV socket, and broadband, a furnace, and a stove; each"capsule"is also equipped with an anti-theft door. The words used retain the image of the literal description; foreigners can understand and the purpose of information transfer is achieved.

团购(Tuángòu)

We can translate it into "group purchase/team buying." Group purchase/team buying refers to consumers who know or do not know how to get together to increase the ability of the negotiations with businessmen in order to achieve the optimal price as a way to shop. Foreigners also have the concept of group purchase, so it can be literally translated.

哥吃的不是面，是寂寞. (Gē chī de bù shì miàn, shì jì mò.)

We can translate it into "What I'm eating is not noodles, but solitude." The original sentence is from a picture of text of a man eating noodles, which creates the sentence "What I'm… …is not…, but solitude", as if everything can be turned into the word "solitude," which reflects the modern people's need to soothe the soul. This sentence can be taken to retain as literal translation, for the English sentence "not... but ..." is applied. It should be noted that the "Gē" refers to the speaker himself, so it cannot be translated as "brother."

The literal translation has its own limitations; of course, excessive emphasis on the literal translation will cause misunderstanding. So, in many cases, literal translation should be used together with other translation methods in order to achieve more satisfactory results.

Literal Filling

Many network buzzwords have backgrounds composed of the times and certain social factors. If you do not add a comment, simply take away literal translation, but it may be incomprehensible to foreigners and may amount to less-than-effective purposes of transmitting information.

For example: 富二代(Fù èr dài)

We can translate it into "affluent second generation (最新汉英特色词汇词典(第五版), 2010, p. 85) the rich second generation/the second-generation rich." "Affluent second generation/the rich second generation/the second-generation rich" simply says they are children of a rich generation. "Rich generation" is a group of private entrepreneurs who are the first to prosper after the reform and opening-up; most of their children, born in the 1980s, have superior living conditions and rich social resources, and receive a good education. However, the foreigners may not be aware of the social background, so we need additional background information based on the literal translation: Since China's reform and opening-up in 1978, there have appeared many private entrepreneurs who are rich through their hard work. The children of those entrepreneurs, who are mostly born in the 1980s and live a wealthy life, are called the rich second generation.

偷菜(Tōu cài)

We can translate it into "vegeteal/steal crops from neighbors." "Vegeteal/steal crops from neighbors" is not to steal in real life, but refers to a network game. In the virtual network, people can run their own virtual farm, like in reality, such as growing vegetables, fertilizing, harvesting and so on, and, different than in reality, stealing crops from neighbors is allowed here. For a time, "steal crops from neighbors" trended and the game quickly swept the network. But foreigners do not necessarily know that, so I think it is better to say "a network game in virtual farm."

做人要做懒羊羊，嫁人就嫁灰太狼.(Zuò rén yào zuò lǎn yáng yáng, jià rén jiù jià huī tài láng.)

We can translate this into "the Lazy Sheep is what we want to be. Big Grey Wolf is the perfect husband." The original sentence is what netizens thought of the hot cartoon "Pleasant Goat and Grey Wolf." The Lazy Sheep's personality and the way of doing things have been highly respected by netizens, and the Grey Wolf's advantage has become the standard of white-collar females to choose their mates. The two characters are not familiar to foreigners, so we need to add background on the basis of the literal translation: Lazy Sheep and Big Grey Wolf are both characters in the nationwide hot cartoon TV series "Pleasant Goat and Big Grey Wolf." The former became a role model for many audiences with his virtue and decency, while the latter won the audience's affection by the demonstration of his love for his wife.

Paraphrase

Paraphrase will be applied mainly when there are the huge cultural differences in the original language and the target language. Paraphrase emphasizes the relative independence of the target cultural system and the primitive cultural system from the point of view of the cross-cultural language communication and cultural exchanges. Some network buzzwords are vivid, accented and full of national characteristics, and some reflect new things and new concepts of reality in Chinese society. Due to cultural differences, it may produce the semantic vacancies that mean they lack"equivalence"between the cultural connotation of Chinese and English languages. In this case, we can not rigidly adhere to the language symbols. The paraphrase should take in the premise of accurate understanding, consider the language characteristics and cultural backgrounds of foreigners, and process into the language that they can accept. It is a kind of cross-cultural communication, so we should pay attention to the cultural diversity when translating, and focus on the acceptance of the target receivers.

For example: 蜗婚(Wō hūn)

We can translate it into "living together apart." "living together apart" generally refers to the couples who divorce but do not leave home. The group of "living together apart" face housing price pressures after a divorce. The young generation of the 80s would prefer dwelling together rather than parting ways. This kind of"80s"refers to the living together apart family. This is a phenomenon unique to China, and the literal translation certainly cannot be understood, so use the paraphrase way: "Living together apart"is source from the life way of living apart together (LAT), which is very popular abroad in recent years, but"Living together apart"is to live in a house but being separated, and nothing more.

Paraphrase Filling

For example: 给力(gěi lì)

We can translate it into "gelivable" (*The New York Times*, 2010). The most popular network buzzword in 2010 is perhaps"gelivable." It means awesome, brilliant, cool in China northern dialect. The original source of the word "gelivable" is a complaint of Wukong in the dubbed version of a funny Japanese cartoon *Journey to the West: The End of the Journey*. This is the Western Paradise, it is ungelivable. The so-called "ungelivable" is something far from the expected target; otherwise, "gelivable" generally stands for helpful, useful, or giving face. During the 2010 World Cup, because users of a website named Geili widely used "gelivable," it began to become a popular network word, widely used by users during the World Cup. We do not know when the word jumped into real life from the Network World, or when it quickly found favor in the north and south. On November 10, 2010, the network hot word"gelivable"was written in the headlines of *People's Daily* – "gelivable cultural province of Jiangsu." On November 18, 2010, *The New York Times* published an article talking about"gelivable." The article said that the word "gelivable" – a symbol of "cool." "True," now gained official recognition. Now the "gelivable" is at its peak and people will blurt it out inadvertently when chatting.

Some talented users invented the "ngelivable" as the antonym. "Ngelivable" looks like an English word, but embodies the combination of both Chinese and Western coinage logic. The prefix "un-" in English is negative and can be translated as"no"; the suffix "-able" said the word was an adjective in English, while the middle "geli" was transliterated directly from Chinese "给力 (gěi lì)." Compared with other English words, a "Chinglish" word is basically in line with the rules of English words, while the only difference is that foreigners absolutely do not understand. Real English words, such as forceful,

fantasy, cool, awesome, or strong, etc. and the verb phrase "beef up" were wrong choices. The foreign media even have used it as the expression of the giving power with a literal translation.

伪娘(*Wěi niáng*)

We can translate it into "cross-dresser/newhalf." "Cross-dresser/newhalf" usually refers to the feminine beauty of normal male, often with strong adorable properties, and some may be more than the general female has. The difference between "cross-dresser" and "freak" lies in the psychological identification: the freak admits that he is a woman psychologically, and the adorable properties of a cross-dresser is natural without affectation. There is saying that the word "cross-dresser"comes from Japan and it can be translated as newhalf according to Japanese original intention, which refers to a male of female beauty. Foreign media reports are often used "cross - dresser."

Transliteration

Transliteration is a traditional way of translation. For some phrases with special characteristics of modern Chinese buzzwords, it is difficult to use other translation methods to resolve perfectly in the translation process, and transliteration can be applied properly.

For example: 山寨(shān zhài)

The new network buzzwords "shān zhài" comes from Cantonese, which means some small factories and workshops without license have difficulty entering the formal channels, and it was synonymous with piracy, plagiarism, and imitation. In short, the core meaning is fake brand-name products. According to its original intent, "shān zhài" can be expressed as "rip-off world class brands," "something is kind of a poorly done," or "low-class approximation of another thing." However, I think that using "Shanzhai" directly is more appropriate. Because this is the network buzzwords of foreign language for foreigners, it is better to be translated into the original with transliteration. Don't you see that the expression of Shanzhai products and Shanzhai culture have emerged on a lot of sites? In the English website of China Radio International, there is a detailed explanation of "Shanzhai Culture"; some key sentences which include "Shanzhai" products are low-cost products which unfairly challenge the original companies. They are of poor quality. But "shanzhai" culture such as "shanzhai" MTV, most of which are significantly different from the originals, are just good entertainment and useful supplements for mainstream culture, and "Shanzhai" products are manufactured without approval from the authorities, saving hundreds of thousands of yuan in license fees. They are packaged similarly to genuine products to flood the market with low prices. The birth of "Shanzhai" as an English word, revealed the determination of the rise of Chinese culture, let people care about China, and at the same time realized the rich cultural connotation of the Chinese.

Loan Translation and Back Translation

In recent years, people have been inadvertently hanging on"XX fěn"; verbally, the word has been closely linked with our lives and brings us into a "fěn"era, such as 粉丝(fěn sī) fans. And then it sprouts like bamboo shoots after a spring rain. For example, 粉飞客 (fěn fēi kè) fanfic, an abbreviation for "fan fiction," the term refers to fans who are interested in writing sequels or changing plots of TV series to express their ideas, passions, or dissatisfactions; 宽粉 (kuān fěn) super fans: this Chinese term means literally "thick glass noodle." Since glass noodle, which sounds like the English word "fans" in Chinese, has been widely used as a moniker of fans, the "thick" ones naturally become "super" fans.

Similarly, there is an endless variety of "客(kè)". 博客 (Blog) and 蹭客 (cèng kè) Rub off have become commonplace. The new buzzwords are: 桥博客(Qiáo bó kè) Bridge blog: it is the name of online

blogs that are playing the role of bridging different cultures. For instance, Yee Yan, which provides information from the English world for Chinese speakers, is one such blog; 晒客 (shài kè) self-disclosing clan: the expression refers to the cluster of netizens who are ready to expose anything private, from salary details to personal property to their children's academic achievements on the Internet; 丫客 (Yā kè) You clan: You are the hero making use of the internet and self-display; 淘客(táo kè) E-shopping clan: people who shop on the internet; 绿客 (lǜ kè) Green clan: environment-friendly people; 闪客(Shǎn kè) Flasher: those who engage in flash making; and so on.

The above translation is embodied in what Eugene A. Nida (2004: 62) mentioned in his book *Toward A Science of Translating*: "A better way is to simplify the original to its kerne1, transform the core meaning from the source language into the target language, and finally find the same 'equivalence' expression in style and semantics of the source language in the target language, it not only take care of the core meaning of the Chinese, but also fit the English culture in the target language."

Conclusion

Network buzzwords that emerge from netizens spread on the network and are popular in the society. As a flexible and dynamic evolution of a particular language variant, they are humorous, ironic, emotional, or helpless. They vividly reflect the different styles of modern people in this pluralistic society, which has the cultural connotations beyond the semantic feature. Foreigners are eager to understand the Chinese language, and more eager to learn about the Chinese culture. Therefore, the Skopos Theory is introduced into Chinese-English translation of network buzzwords. First, it should be considered to achieve the purpose of guidelines. That is, to achieve the special communication purpose that is based on the transmission of information and dissemination of the culture. Second, for many network buzzwords, it is difficult to find a direct replacement in version of the translation in the target language; thus, the network buzzwords translation should be geared to the needs of the target audience's language, predict the reaction of the audience caused by cultural differences, and translate in accordance with their expression habits in order to ensure coherent guidelines implementation; Finally, under the premise of loyal guidelines, it may be appropriate to use the translation strategies to convey the essence of the original.

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A Probe into the English Translation of the Chinese Word "Sheng Nu" – Based on the Official English Version Rendered by the ACWF and Some Other Widely-Used Versions

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[Abstract] *The word "sheng nu" (剩女) has been prevalent among Chinese for years since its first appearance in 2006. However, the translation of this word is diversified , among which "leftover women" seems to be the official version; although it has gained much more popularity, it may fail to render the word faithfully. By referring to some theories from Eugene A. Nida, Norman Jakobson, André Lefevere, Lawrence Venuti, etc., this article mainly focuses on looking into the semantic meanings and non-linguistic contexts that the word "sheng nu" carries, comparing some of the most widely-accepted renderings, and finally finding the most equivalent and suitable rendering of this word.*

[Keywords] *sheng nu; leftover women; semantic meaning; non-linguistic context*

Introduction

"Sheng nu" (剩女) is a word which is applied to describe a specific group of women in China who are well-educated, well-paid, and above 27 years old but still single. Though without a clear etymology, it is believed that the word "sheng nu," is derived according to a report in the *China Daily* in 2011. From then on, the word quickly gained popularity among Chinese. The year 2007 witnessed a turning point for the word "sheng nu," since the All-China Women's Federation (ACWF) gave a relatively clear definition of "sheng nu" and its English counterpart "leftover women." ACWF's definition of "sheng nu" at that time was "unmarried women over the age of 27." Clearly, the initial definition of the word does not contain any extra connotative meaning, neither pejorative nor commendatory. But the translation "leftover women" may indicate something that is not pleasing with the word "leftover," which is supposed to be a counterpart of the word "sheng" (剩) in Chinese. The Chinese character "sheng" is a verb, and it is used as an adjective in this word, meaning something that is being left; "leftover" refers to "an amount of something that are remained after the rest of it has been used or eaten" (Collins, 2008), which may easily bring some misunderstanding to the TL receivers who might wonder if those women are "inferior" to the other girls.

Gaining much popularity, the meaning of the original word and its translation gradually captured attention. This article puts forward the question of whether or not the translation "leftover women" succeeds in being equivalent in both meaning and effect of the original word. Besides, there exist many synonyms of the word "sheng nu"; a few are as follows: "bachelorette," "spinster," "single women," "3S women (namely single, seventies, stuck)," etc.. But all of them are slightly different than the Chinese version "sheng nu" because "sheng nu" bears more than just a linguistic meaning and is related to the non-linguistic contexts like politics, tradition culture, society, particular speakers, and so on, which means it is rather hard to substitute it with words that bear a similar meaning. Thus, the translation of "sheng nu" must take these non-linguistic factors into consideration in order to avoid its creating misunderstanding and offenses. Translations can be potentially threatening precisely because they confront the receiving culture with a different way of looking at life and society, a way that can be seen as potentially subversive (Lefevere, 2003, p. 14).

A proper translation of "sheng nu" has been argued by some scholars, most of whom find "leftover women" barely satisfactory and replace it with "women on the shelf,"and "3S women" to avoid sending any message of discrimination against women above 27 years old or the idea of China's disrespect to women, which may be lopsided since China has made some progress in advocating sexual equality in recent decades. However, are "leftover women" or the other substitute translations the satisfactory renderings of "sheng nu"? It is pivotal to first look into the semantic meaning and non-linguistic contextual elements attached to the word "sheng nu" before making any judgment or rendering it.

The Semantic Meanings "Sheng Nu" Carries

G. Leech categorizes the meaning of a word into 7 types in his work *Semantics* as follows: conceptual meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning (Hu, 2011, p. 94). Eugene Nida, also, by borrowing some theories from semantics, breaks the meaning into three categories: linguistic meaning, referential meaning, and emotive (or connotative) meaning (Munday, 2010, pp. 38-39). Though not as detailed as Leech proposes, Nida grasps the two main ideas of semantics in the science of translation: referential and connotative meaning.

Referential Meaning

From the point of referential meaning, "Sheng nu," as discussed previously, was first defined by the ACWF as "unmarried women over the age of 27"; then, later, this word was defined with an additional meaning: "failure to find a husband" due to "overly high expectations for marriage partners." Related columns, usually belittling these women, sprang up in the website of the ACWF, among which was the most controversial one, *"Do Leftover Women Really Deserve Our Sympathy?"* which was published in 2011.

Such unfriendly definitions or aggressive columns inevitably arouse criticisms. Leta Hong Fincher, an American doctoral candidate in sociology at Tsinghua University, has issued an editorial called *China's 'Leftover' Women* in The *New York Times* in 2012. She questions why China's state feminist agency would conduct a scare-mongering campaign against single, educated women (Hong, 2012). Leung Man Tao, a writer and columnist in Hong Kong, views "sheng nu" as a word depreciating women, which seems a bit ridiculous, since he believes women should be entitled whether married or not.

With years of continuous debates, the referential meaning of "sheng nu" goes through subtle changes. Though the ACWF still takes on its opinion of persuading single women to find a husband, the federation appears to reason in a much more moderate way. According to the new report posted in 2013 on its website, "sheng nu" refers to the women who remain unmarried in their late twenties and beyond. Most of them enjoy high-level education and handsome-paid jobs. The words that it uses to describe these women: "enjoy," "high-level," "handsome-paid," are friendlier than previous descriptions like "failure" and "overly expectation." Nowadays, some people even regard "sheng nu" as a group of "successful women" because the "sheng" (剩) shares the same pronunciation and tone with another character "sheng" (胜), which means victorious. These subtle changes, classified in the following table, clearly manifest the complexity of the word.

Table 1. *How the Referential Meaning that the Word "sheng nu" Carries Shifts*

Rough Period of time	Referential meaning of the word "sheng nu"
2006	unmarried women over the age of 27
2006-2011	unmarried women over the age of 27; failure to find a husband; overly high expectations for marriage partners;
2013-present	unmarried in their late twenties; enjoy high-level education; handsome-paid jobs; successful women (as most "sheng nu" likely to call themselves).

Attention should be paid to the fact that it is impossible to literally divide the referential meanings of "sheng nu" as stated in the table, since the understanding or meaning of the word is much more complicated in real life. But a undeniable fact is that its meaning has shifted in these years.

Connotative Meaning

With the various and complicated referential meanings that the word "sheng nu" bears, the word also diversifies in its connotative (emotive) meaning. Dating back to 2006, the word did not carry too much emotive meaning, and was intended to state a fact that these women were unmarried over 27. But the definition was enriched by the ACWF, which interpreted it as derogatory to some extent. In April 2013, Sandy To published an article entitled *China's "Leftovers" are rejects in a man's world* on the website of the University of Cambridge Research, and she began the article with a sentence "Successful Chinese women who have been publically *shamed* as 'leftovers' because of their failure to marry, often remain single because men are uncomfortable with their careers and achievements, a study has found" (To, 2013). When reading other articles about "sheng nu," which is often translated as "sheng nu" or "leftover women," the terms like derogatory and pejorative are often used to describe this word.

Also, in April 2013, another article, *Rejecting the 'Leftover Women' Label,* issued in *The New York Times* takes on a different point; the article points out that "the fact is that 'sheng' has different meanings in Chinese depending on the written character: either 'leftover' or 'victorious'"; and "as China modernizes fast, 'leftover women' may turn into a positive term." The article also quoted an utterance from a Chinese interviewee: "I'm not completely proud of it, but it is at least a neutral word. Not bad at all" (Tatlow, 2013).

Nida points out that no really adequate method has been found of measuring the connotative values of words. He notes that to understand the nature of connotative meaning, three principal sources should be applied: (1) the speakers associated with the word; (2) the practical circumstances in which the word is used; (3) the linguistic setting characteristic of the word (Nida, 1969, p. 91-94). Thus, the connotative meaning of the word "sheng nu" can be diversified not only due to its referential meanings, but is based on the different speakers, circumstances, which determine whether the word is derogatory, positive, or neutral.

Cultural and Political Factors Behind the Changing of Translation Versions

As Susan Bassnett and André Lefevere expressed in their *Translation, History, Culture; A sourcebook* (Routledge), translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate. And the scope of translation studies needs to be broadened to take account of

value-driven nature of the socio-cultural framework (Bassnett & Lefevere, 2003, p. 14). The translation of "sheng nu" also obeys the rule and should take cultural and political elements into consideration.

The Early Stage – Single Women

Essentially, "sheng nu" is a term that refers to Chinese professional women who intentionally or unintentionally delay their marriages. Most of them are well-educated and earn high salaries. In the early stages, they are not an eye-catching group and are sweepingly translated as single women.

Taking On Derogatory Connotations

However, as cultural and political elements develop , things become sophisticated. In Chinese traditional social concepts, the husband is expected to hold more power than the wife. In China today, selective abortion under the one-child policy means far more males are born than females – 118 boys to 100 girls. Census figures show that around one in five women aged 25-29 is unmarried. The proportion of unmarried males of that age is over a third higher. Since men tend to marry one step down the socio-economic ladder, the most successful women and the least successful men are left behind.

The government worries such hordes of unmarried men roaming the country could spark social chaos. Also, the administration has been plagued with the low quality of the general population and aging of population and forecasts plummeting popularity, which makes it hard to meet the requirements of fierce competition for national strength. To shame those single women into marrying young, "since 2007, the state media has aggressively disseminated the left over term in surveys, and news reports, and columns, and cartoons and pictures, basically stigmatizing educated women over the age of 27 or 30 who are still single" according to Leta Hong-Fincher, an American academic studying at Tsinghua University in Beijing. In 2007, the ACWF defined "sheng nu" as unmarried women over the age of 27 and China's Ministry of Education added the term to its official lexicon.

At this time, "sheng nu" is a derogatory term referring to spoiled food and, correspondingly, translation shifts to be "leftover women." Conservative and patriarchal view of marriage and the family structure, including marrying at a young age and hypergamy, are attributed to the new translation version.

A Thriving New Meaning

With the development of China's democracy and gender equality, a patriarchal government doesn't always work. "Chinese women have become quite a force to be reckoned in recent years. According to Forbes magazine 11 of the 20 richest self-made women in the world are Chinese, and now 19 per cent of Chinese women in management positions are CEOs, the second highest percentage worldwide (after Thailand's 30 per cent)" as a report shows. The derogatory name picked up by the state media and stuck causes an outcry among millions of ambitious young and educated females. A riposte to "leftover women" is "victorious women" (as stated previously, "victorious" and "leftover" are puns in Chinese). The effect of spreading the concept of "victorious women" acts as a morale-boosting alternative to "leftover women" and enables unmarried Chinese women to become more self-respecting. Even the official micro-blog site of People's Daily recently displayed a post suggesting that "leftover women" need not despair.

From "leftover women" to "victorious women," we can safely draw a conclusion that "translation includes a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. They are always housed in the social institutions where translations are produced and enlisted in political and cultural agenda " (Venuti, 1998, p. 29). Thus, as we

can see, a medium belief in feminist creed or standing for women's freedom of choice would refer to the word "sheng nu" as "victorious women."

One term with several translated versions is not an unusual or unacceptable phenomenon in the translation field. Most notable is that it does not matter if "victorious women" or "leftover women" marginalizes single, well-educated women who should have the right to arrange their private lives. It's humiliating and insulting for the government and media to impose pressure on those vulnerable women . It's also odd to be proud of being single. This paper strongly holds that with China's turning into a more tolerable and open society, "sheng nu" would resume being a neutral word referring to professional women who intentionally or unintentionally delay their marriages.

An Advisable Translation of "Sheng Nu"

Based on the previous statement, the translation of the Chinese characters "sheng nu" (剩女) varies. It can be a transliteration – "sheng nu" based on its *Pinyin* transcription, or it can be translated as "leftover women," "bachelorette," "single women,", and "3S women-single, seventies, stuck," etc.

Leftover Women

With a relatively clear comprehension of the word's semantic meanings, it is obvious that the rendering of "leftover women" does not strictly conform to the original word. "Leftover" can easily mislead its TL readers or receivers to think that these women are under the average and the reason why they are "left" is that they are no good, which results in over-translation because those "sheng nu," in fact, often enjoy high education and handsomely paid jobs. Besides, "leftover" is a word that can arouse derogatory emotive meaning. From the connotative meaning discussed above, the original word "sheng nu" bears more than just one emotive meaning, while "leftover women" is inclined to being a derogatory meaning, which may cause under-translation.

"Leftover women" can be viewed as a literal translation, which is acceptable in the aspect of achieving the structural equivalence because "leftover" stands for "sheng," and "women" for "nu." But there exist both linguistic and cultural distance between the two versions. The two versions cannot substitute for each other literally, which can easily cause a translation error – "false friend" (Nida, 1964). The word "leftover" seems to be superficially close to the ST but fails to transfer exactly the same meaning and effect for readers or receivers.

Bachelorette & Single Women

Bachelorette is a term in American English for a single, unmarried woman, derived from the word bachelor. It is believed that it is used to replace an old English term "spinster," which has been almost abandoned owing to its negative meaning for women. Bachelorette's replacement of the word spinster may call attention to "leftover women," which might be substituted by some other words in the future, because of its offensive meaning. As for the word "single women," it is almost a neutral word, describing women who are unmarried. However, these two words do not closely transfer the meaning of "sheng nu" and both words lack the exact referential and emotive meaning of the original word.

3S Women-Single, Seventies, Stuck

This translation covers most of the semantic meanings of "sheng nu." Jakobson believes that translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. A word or an idiomatic phrase-word, briefly a code-unit of the highest level, may be fully interpreted only by means of an equivalent combination of code-units

(Jakobson, 2000, pp. 113-118). "3S women-single, seventies, stuck" is a translation which fully grasps the meaning of the original word by combining these three words creatively and fully.

But the translation, compared with "leftover women," "bachelorette," and "single women," more of less loses the structural brevity of the original word. Besides, if the second "S" is reckoned to represent "seventies, namely women born in 1970s," then, a decade later, when those who born in 1970s turn to her forties, is it still workable to use it to define those "sheng nu" in China, some of whom might be supposed to be younger than forties? "3S women-single, seventies, stuck" may be a suitable counterpart of "sheng nu" in the past few years. However, as time goes by, it is likely that this translation will be abandoned.

Sheng Nu

Compared with the above alternatives, we find "sheng nu" transliterated from *Pinyin* to be the most suitable translation for the time being. The word "sheng nu" nowadays is used directly by some Western media, though they will still label or interpret it by adding "leftover women" to make the word "sheng nu" more comprehensible for readers or receivers.

According to Jakobson, all cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan-words or loan-translation, neologisms, or semantic shifts, and, finally, by circumloculions (Jakobson, 2000, P. 115). With the increasing cultural communication between the Western Countries and China, despite of a huge difference between linguistics and culture, nowadays, some Chinese words like *shifu* (师傅), *guanxi* (关系), *gongfu* (功夫), and some modern buzzwords like *Tuhao* (土豪), *Dama* (大妈) literally enter the Western countries. The transliteration or borrowing of these SL words is supposed to compensate the cultural default in the TL, and sometimes a translator may add gloss translation to help TL readers to fully understand the original word.

For the time being, translating "剩女" into "sheng nu" is much more workable than the previous translations listed above. "Sheng nu" preserves the most semantic meaning and non-linguistic meaning (namely cultural, political, social meaning, etc.) of the original word. It will also act as a culture messenger. For foreign readers, transliteration can maintain the foreignness of the ST, and intrigue the readers or receivers to explore the real meaning or story behind the word (Wang, 2011). Obviously, *sheng nu* outperforms the other counterparts.

Western media seems to accept *sheng nu* as an identity that represents a certain group of single women with high education and high payment in China. However, it also seems that it is so hard for them to "get rid of" the impression of "leftover women" that they keep using "leftover women" to emphasize what *sheng nu* means. From our point, there are more synonyms to explain the word "sheng nu"; why there must be "leftover," which will risk giving readers a preoccupation, an unnecessary or even partial preoccupation. We should bear in mind that the meaning of *sheng nu* keeps changing with the passage of time and shifts of cultural, political, and social values. No one can predict how it will turn out to be later. But, at present, *sheng nu* actually appears to be much more advisable than *leftover women*.

Conclusion

As the world globalized, translation is not only a work of transferring message, but a transfer of non-linguistic values of a country. The translation of "sheng nu" is just a tip of the iceberg. Nowadays, diversifying translations of this word can be found on the internet. In addition to the relatively official one, "leftover women," the other ones listed in this article are some of the most widely-used ones. By clearly stating the semantic meanings of the word, and analyzing the non-linguistic contexts the word is

attached to, we intend to put forward our understanding of the rendering of this word with the aim of transferring the meaning and cultural values that the word bears in a more comprehensive and accurate way. After all the discussions, we believe in the future, *sheng nu*, instead of *leftover women*, will enter the Western countries and be accepted, just as *toufu*, *gongfu*, and *guanxi* do.

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Cross-Culture Art: Translation of Frequently-used Figures of Speech in English and Chinese News Headlines

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[Abstract] *Figures of speech are commonly employed in news headlines in English and Chinese for their rhetorical effect and attention value. Through the analysis of the similarities and differences of the rhetorical devices in news headlines of both languages, this paper studies the translation between the two languages, like how to deal with culture factors, aiming to provide some theoretic accounts and effective strategies for their translation.*

[Keywords] *news headlines, figures of speech, culture factors, translating strategies*

Introduction

One feature of globalization is easy-access to world news. In an age of knowledge updating and information explosion, the competition for the media is fierce, and the key to it is to compete for the attention and satisfaction of readers, and practically to compete in language. News is mainly composed by headline, lead, and body, among which the headline is the first part to grab the readers' eyes, and readers will rely on it to decide whether to read the article or not. In other words, a headline is a strong determinant of the value of the news, so special efforts are made to make it fascinating and appealing.

Now the study of news headlines has gradually become a formal academic discipline (Peng & Wang, 2005, pp. 1-5). To obtain readers' attention, editors intend to compose vivid and alluring headlines, and various figures of speech have been employed to achieve this purpose. A figure of speech, which is sometimes termed as a rhetorical figure or device, or elocution, is a word or phrase that departs from straightforward and literal language and is often used and crafted for emphasis, freshness of expression or clarity. A figure of speech can improve the effect of the expressiveness of language. It is a deviation of language norms, and it has its own format. Figures of speech are preferred by editors for their attention value.

Since most of the figures of speech conform to the common aesthetical principles of humans , a comparative study of the figures of speech in the two languages is available. For instance, connotative beauty derives pun, euphemism and shuang'guan, wan'qu or bi'hui; uniform beauty derives repetition, paregmenon, and fan'fu, tong'zi, tong'yi; balanced beauty derives antithesis, parallelism and dui'ou, pai'bi; image beauty derives simile, metaphor, personification, metonymy, and bi'yu, bi'ni, jie'dai; and rhyming beauty derives alliteration, euphony, assonance and onomatopoeia, and tou'yun, xie'yin, ban xie'yin, ni'sheng.

These figures of speech make the headlines interesting and appealing, but they are obstacles for translators. Of course, based on similar psychological backgrounds, figures of speech in both English and

Chinese have much in common, which provides the possibility of their translation between the two languages. Rhetorical figures are the essence of a language and closely linked to the culture behind the language, so translation of figures of speech is practically a cross-culture art. The pairs of figures of speech in both languages do have amazing similarities, but it does not mean that they correspond to each other exactly, so English and Chinese terms are used respectively. Since it is impossible to exhaust all the figures of speeches in both languages, only frequently-used ones in headlines will be discussed. All examples are chosen from main-stream English and Chinese newspapers.

Comparison of the Frequently-used Figures of Speech in News Headlines in English and Chinese

Rhetoric is an unavoidable language phenomenon, which originated in the process of human beings using language (Cheng, 2001, p. 11). To communicate, besides being clear and accurate, people need some language tools to express themselves vividly and emotionally. Language developed while humans were evolving, and rhetoric came out in the process while people polished their invention. So, rhetoric can be regarded as the symbol of human language's maturity, perfection, and accuracy.

People are fundamentally living in the same material world. Therefore, with similar psychological backgrounds, many amazing coincidences in rhetoric in news headlines of both languages can be found, for example: *"家丑"正在外扬* (jiachou zhengzai waiyang) (*Southern Weekend*, Jan. 12th, 2006) and *Eldergartens' soothe China's aging pain"* (*China Daily*, Oct. 27th, 2013). With the help of "fang'ni," a new expression "'家丑'正在外扬" is invented by imitating the familiar Chinese saying "家丑不可外扬" (jiachou buke waiyang) (Every family has a skeleton in the cupboard), vividly illustrating a story of a photographer who turned his camera to common families and unfolds their living details, like abuse of parents, to the audiences. Similarly, by using parody, a new word "eldergarden" is produced by copying the English word "kindergarten," pointing out the importance and urgency of finding ways to deal with China's severe aging problem.

The comparative study of figures of speech between English and Chinese is based on humans' uniform psychological background and aesthetic sense. According to American rhetorician Nesfield (1964, pp.270-271), the three chief faculties of the human intellect originate from humans' three cognitive faculties: comparison or the perception of resemblance, discrimination or the perception of difference, and association or the perception of relativity.

Various figures of speech have been employed in news headlines of both English and Chinese for musical, stylistic effects. With the ability of association of similarity, figures like simile, metaphor, personification, synaesthesia, and bi'yu, ni'ren, ni'wu, tong'gan develops, such as personification in *CITIC eyes Thai investment* (*China Daily,* Jun. 3rd, 2005) and ni'ren in *银监会胎动* (yinjianhui taidong) (*Southern Weekend*, Jan. 16th, 2003). By giving human form, character, or sensibility to animals, plants, objects, ideas etc., the headlines could easily earn readers' attention. By the ability of association of contrast, figures like contrast, antithesis, oxymoron, and dui'zhao, dui'ou, dui'ding originate. Balanced structure would make headlines neat and concise, such as *Schengen: Big name, small village* (*China Daily*, Jun. 14th, 2005) and dui'zhao in *处处为客, 四海为家* (chuchu wei ke, sihai wei jia) (*Southern Weekend*, Oct. 13th, 2005). By the ability of association of contiguity, figures like metonymy, transferred epithet, allusion, and jie'dai, yi'jiu, yin'yong grows, like allusion in *Bloody echoes of Pearl Harbor* (*The Times*, Sep. 12th, 2001) and yin'yong in *愧对"深喉"* (kuidui shenhou) (*Southern Weekend* Mar. 16th, 2006).

Since most of the figures of speech conform to the common aesthetical principles of humans, based on which, the comparative study of the figures of speech in the two languages is available. For instance, connotative beauty derives pun, euphemism, and shuang'guan, wan'qu or bi'hui; uniform beauty derives repetition, paregmenon, and fan'fu, tong'zi, tong'yi; balanced beauty derives antithesis, parallelism, and dui'ou, pai'bi; image beauty derives simile, metaphor, personification, metonymy and bi'yu, bi'ni, jie'dai; and rhyming beauty derives alliteration, euphony, assonance, and onomatopoeia, and tou'yun, xie'yin, ban xie'yin, ni'sheng.

Though the figures of both languages have much in common, due to the cultural factors, English and Chinese are subject to two different language systems: the Indo-European language system and the Sino-Tibetan language system, respectively; they are restrained by their own language features. The purpose of contrastive and comparative study of the figures in both languages is to find the similarities and differences in the two languages and cultures. The couples of figures of the two languages can be generally classified into two categories: nearly equal to each other and partially equal to each other (He, 2002, p. 327). For the couple of figures, derived from people's association of similarity ability, such as simile and ming'yu, metonymy and jie'dai, onomatopoeia and ni'sheng, hyperbole and kua'zhang, and personification and ni'ren, are nearly the same. Those deriving from association of contrast and contiguity, like antithesis and dui'ou, pun and shuang'guan, euphemism and wei'wan, parallelism and pai'bi, transferred epithet and yi'jiu, are partially the same (Hu, 1993, p. 318). Since English is a phonetic language, the figures of sound effect are much more varied than those of Chinese, including: alliteration, euphony, assonance, and onomatopoeia, etc.; and likewise, being a pictographic language, Chinese has many figures playing tricks on the word forms, like duan'qu, xi'shu, tong'zi, tong'kuo, lie'mian, lian'bian, xie'hou, die'zi, xiang'zi and so on.

From analyses of the above examples, we can draw a conclusion that, comparatively, Chinese headlines employ more figures of speech than English headlines do. This is on account of the peculiarities of the two different languages and cultures. Chinese is a paratactic language whose cohesion depends on semantic logic. Therefore, it is easy for Chinese headlines to play tricks in the characters or sentence structures. English is a hypotactic language that needs lexical and sentential devices for the coherence of the whole passage. In order to be clear, English headlines try to use plain words and simple structures. Meanwhile, being a highly condensed language, nearly every character has a meaning and a pictographic form in itself; thus, within the same limited space, Chinese headlines can easily create the stylistic or rhetorical effects. On the other hand, English headlines are restrained by its phonetic features. For simple news, Chinese headline writers may turn to figures of speech to fill in the space or to perfect the headlines so as to make them impressive. Meanwhile, unlike the Chinese characters, the English words are of different length, and each English letter will take up one space unit. Therefore, for the same space, Chinese headlines are more flexible and freer to use figures of speech, since more words in English could only add to the difficulty of word counting and length controlling.

Dealing with Figures of Speech in Headline Translation

Some translation theorists, such as Newmark (2001), Reiss (2005), Hatim (1997), and so on, hold a common view that journalistic writings belong to the division of informative texts. As a component of news, headlines should also be placed into the informative category together with texts like textbooks, scientific writings, and instructions, just to name a few. With the help of figures of speech, news headlines are more charming and appealing, but they also put translators into a kind of dilemma that they

have to not only literally convey the meaning to target language readers but also try hard to reserve its rhetorical features. Facing this challenge, translators need to be equipped with not only excellent mastery of both languages but also rich knowledge of rhetoric. Based on the analysis and comparison of the figures of speech in Chinese and English in the last part, this part intends to generalize the basic rules for their translation.

Being a part of news, headlines' translation principles should conform to journalistic translation. Liu Qizhong (2004, pp. 2-3) defines journalistic translation as follows: to put the news in language A into language B, by which, the readers of the target language will not only get the content of the news but also be educated, enlightened, and entertained in a way similar to the readers of the source language. Compared with literary translation, scientific and technological translation etc., journalistic translation has its own characteristics, like timeliness, accuracy, flexible equivalence, appropriate amendment, and abiding by journalistic rules.

With the help of rhetorical devices, the editing of news headlines becomes an artistic work, for the rhetorical systems of both languages are not completely in accordance with each other. Therefore, to translate them is not an easy job. The rhetorical devices, both in English and Chinese, are expressive language, which basically follows the grammatical rules, and sometimes they are beyond the restriction of grammar and turn to be more expressive than commonly-used language. Though both languages are rich in similar rhetorical devices, with specific cultural and social backgrounds, sometimes it is difficult to translate figures from one language into another. For instance, the headline 香港不再是"李嘉诚" (xianggang buzaishi lijiacheng) (*Southern Weekend*, Nov. 7th, 2013) links the billionaire of Hong Kong" 李嘉诚" (Li Ka-Shing) to "李家城" (a city of Mr. Li's), two homophonic expressions, making use of Chinese's hieroglyphic and ideographical features, and vividly showing the special and close relationship between Hong Kong and the famed billionaire Li Ka-Shing. So, when translating figures of speech, the points discussed below should be taken into account.

Understanding the Original Text Well
Thorough understanding and appreciation of the original text is the foundation of good translation, sometimes the same word, phrase, or sentence means different things in different contexts or in different tones. This is especially true for the translation of figures of speech in artistic news headlines, since ambiguity, uncertainty, and doubtful meaning sometimes are unavoidable in the agglutinative, semantic structures of both languages.

Literally Translating the Figures
There are quite a number of figures in English and Chinese similar to each other or nearly equal to each other for which common devices of translation could be helpful. Just putting the original figures into the target language and making sure the translated language matches with the conventional usage of the target language would be useful.

Translation Is Recreation
Some figures only pertain to one language, but the other language does not have them, based on different sounds and the language system, like euphony, assonance, onomatopoeia in English and duan'qu, xi'shu, tong'zi, tong'kuo, lie'mian in Chinese.   Some other figures, like pun, allusion, parody, and so on, exist in both languages but with different historical backgrounds, conventions, religions, cultures, and customs;

they do not have the same content and connotation. So literal translation does not work with them, and re-creation is needed.

News Headlines' Translating Strategies

Translators should consider the specific features of the figures of speech in headlines of both languages. In the following part, some translating strategies are suggested for the translation of figures of speech used in English and Chinese headlines.

Literal Translation

A literal translation, semantic translation, or foreignization translation is a translation that follows closely to the form of the source language. According to Newmark's definition (2001), literal translation and semantic translation are two different concepts, while without text or context, the distinguishing ability is not clear. For news headlines of a line or lines of a few words, these terms are almost the same. Those figures of speech, which are similar to each other between English and Chinese, should be literally translated to preserve their original rhetorical effect, such as simile, metaphor, personification, hyperbole, euphemism, metonymy, ellipsis, climax, anti-climax, parallelism, rhetorical questioning, and irony, etc. So, in such translation, the translator should treat the sentence as the basic unit and take the restriction of the text and context into consideration and try hard to keep its original sentence structure and rhetorical device(s) (Liu, 1994). For example:

Saudi women peer out from behind a veil of restrictions (Financial Times, July 15, 2003)

In Saudi Arabia, a conservative kingdom, women who used to be required to wear veils are now given more power and chances in fields like business and education, even being able to compete with men. A pun is used in the headline, "veil" referring to both the veil Saudi women wear to hide their faces, as well as the conservative tradition of this kingdom to keep women at the back of men. Since "面纱" (veil) in Chinese could refer to the veiling used to cover one's face and, also, figuratively to hide something; "veil" can be literally translated into "面纱" (miansha). So the Chinese translation could be "走出面纱的阿拉伯妇女" (zouchu miansha de alabo funv).

银监会胎动　(yinjianhui taidong) (*Southern Weekend,* Jan. 16th, 2003)

When rumor of the foundation of the China Banking Regulatory Commission came, heated discussion was made on the credibility of this message and function of this new organization. It is just like the quickening of a pregnant woman before a baby is born. This metaphor or bi'yu is understandable and acceptable in both languages and cultures, so this head could be literally translated into "*Quickening of CBRC.*"

Free Translation

Free translation, also called flexible, dynamic, or functional equivalence, communicative or domestication translation, refers to "a comparison of the way in which the original receptors understood and appreciated the text and the way in which receptors of the translated text understand and appreciate the translated text" (Nida, 1993). Professor Liu Zhongde (1994) defines it as a translating strategy when literal translation can not provide acceptable, understandable translation for the cultural and linguistic differences of the two languages. It especially works for journalistic translation, since it is a kind of edition. For those figures which only pertain to one language, culture, or community, free translation gives up the figures in the source language that may cause difficulty for translation and understanding, but

try to put it in a way natural and acceptable to the target language, for figures like onomatopoeia, antithesis, rhyme, pun, zeugma, paradox, antonomasia, and repetition. For example:

> *Sole Survivor* (*The Times* Nov. 8, 2004)

This news is about how the magnate of shoe making industry, New Balance, survives in the fierce competition. "Sole" here refers to the underside of the foot as well as the winner in the shoe making industry, for the word "sole" has both meanings, so this is the figure of a pun. There is no one word in Chinese that possesses these meanings, so the translation should be flexible, like "*百年鞋商,独占鳌头*" (bainian xieshang, duzhan aotou) or "*足下掘金,唯我独存*" (zuxia juejin weiwo ducun), mainly emphasizing that it is a successful shoe business.

> *处处为客，四海为家* (chuchu wei ke, sihai wei jia) (*Southern Weekend*, Oct. 13, 2005)

This is the headline for an article about Hakkas, people of the ethnic Han background who migrated from the Yellow River basin to South China during the early 4th century, the late 9th century and the early 13th century, whose descendants are found in Guangdong, Fujian, Guangxi, Jiangxi, Hunan and Taiwan. Just as their name "*客家*" (kejia) (the Hakkas) shows, they are a people wandering outside of their hometown, being guests everywhere and taking every place they go to as home. The figure dui'ou is used here, not only to illustrate the peculiarities of these people, but also cleverly to put the name of the people into the headline. Hakka people are fresh for English-speaking people, so to help them understand better, similar terms in their culture could be borrowed, like Gypsy, a people travelling from place to place. So this head could be "*Hakka: Chinese Gypsy.*"

Supplementary Translation

Supplementary translation or over-translation means expanding semantic meanings of the keywords of the source materials to convey the deep meanings to the target readers. For figures of speech, which exclusively pertain to one language, this translating strategy helps the target readers understand the beauty of the original figures, such as alliteration, abbreviation, die'ci, fang'ni, and so on. In simple words, supplementary translation is to add a necessary part, which can help the target readers understand, cut off the part which will mislead the readers, or substitute a new figure to replace the original one.

Addition

> *Operation on 'mermaid' a miracle (China Daily,* Jun. 2, 2005)

A 13-month-old little girl of Peru was born with a rare congenital defect known as sirenomelia, or "mermaid syndrome." Known as Peru's "little mermaid," she was given a successful operation and her fused legs were fully separated. This headline not only shows a miracle to cure a mermaid, it shows both "mermaid" and "miracle" beginning with the same consonant [m], which adds a musical effect to the head. To help Chinese readers understand better, "*分肢*" (separation operation) is added to specify the surgery. So the translation could be "*小'美人鱼'分肢手术成功*" (xiao meirenyu fenzhi shoushu chenggong).

Reduction

> *春晚变变变* (chunwan bian bian bian) (*Southern Weekend,* Jan. 26th, 2006)

The Spring Festival Gala, an indispensable show for China's Spring Festival, exhausts every effort to entertain and satisfy more and more demanding audiences and their diverse tastes. Under great pressure

and facing continuous critics, both producers and performers are working very hard. Here, with three times of repetition of the word "变" (to change), this headline clearly shows how the people in charge of this show strive to make innovation and change and how hard it is to stand out in the tough competition of modern entertainment circle. This is the figure die'ci, repetition of words for sound effect. It is hard to be put into English, and the repetition of "change" may sound different. So it's better to get rid of this figure, and only focus on the key point in the title, *Spring Festival Gala*.

Substitution

Some figures like allusion, and metaphor, etc., citing cultural factor for rhetorical effect, may cause problems for people of another culture to understand if they are literally translated into the target language. When an expression in the target culture has the same connotation, to use this familiar expression as substitution would help the target readers understand better, such as

是是非非 (shishifeifei) (*Southern Weekend,* Dec. 8th, 2005)

Agreements and disagreements arose over the issue of the 5-billion-yuan worth of construction of the China Central Television building. The figure die'ci is used, repetition of "是非" (shifei) (dispute), to express how hot the discussion is on this controversial event. To help target language readers understand better, a famous allusion of Hamlet's "To be, or not to be" could be used in translation to describe the dilemma. So the translation could be "*To build, or not to build*?"

Conclusion

A headline is often considered as the eye or window of news, for readers tend to browse headlines first, then pick up those attractive to read. It's impossible to read all news from beginning to the end, especially in the age of the information explosion. Therefore, editing news headlines is decisive in the competition in the field of media. Rhetorical devices are frequently employed to enhance the readability of news. But these figures of speech are difficult to translate into English or Chinese, since they are the essence of the language, closely linked to the peculiar culture behind the language. Through the comparison of some frequently-used figures in both English and Chinese, a conclusion can be made that for those figures, whose function and connotation are similar in both languages, literal translation is recommended. Readers of the target language could get the meaning of this news and also appreciate the figure(s) used in the source language. For some other figures, with different meanings in the two languages because of different sound and form systems, free translation is recommended. This is also the requirement of journalistic editing. A headline seeks to convey information, express the writer's view, and attract the readers' attention. Necessary addition, reduction, or substitution of the figures in the translation can be made.

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Some Thoughts on Semantics and Chinese-English Translation

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[Abstract] This article explains that different syntactic constructions often have different semantic functions, involve different contexts, and form different usage features in spite of the fact that those syntactic constructions often involve the same word in more or less the same Chinese or English meaning. A context-specific semantic approach to Chinese-English translation will help us to understand syntactic constructions better and translate better. Syntactic studies combined with semantic insights will make Chinese-English translation more rational and convincing than ever.

[Keywords] syntactic construction; semantics; translation

Introduction

To translate well needs more than a good command of syntactic constructions. It also needs a good grasp of semantics, the potential functions and deep meanings of syntactic constructions, as well as a good understanding of context. Though a Chinese sentence may be translated into English in different ways syntactically, only one of them is preferable when one takes into consideration both semantic and contextual implications.

Lexical Meaning and Syntactic Construction

Compare (2a) and (2b):

(1) 他设法讲些笑话，可是没有人笑。*(tā shè fǎ jiǎng xiē xiào huà, kě shì méi yǒu rén xiào.)*

(2) (a) *He tried telling some jokes, but no one laughed.*

(b) * *He tried to tell some jokes, but no one laughed.*

As we know, both TO-infinitive and ING are possible after *try*. Traditional English uses the meaning of *try* to explain the difference in (2), though not convincingly enough. A more linguistic-oriented analysis will explain (2) better. According to Bolinger (1968), "There seems to be an underlying semantic principle: the infinitive very often expresses something 'hypothetical, future, unfulfilled,' whereas the gerund typically expresses something 'real, vivid, fulfilled'." The second half of (1) clearly indicates the fulfilled meaning of telling some jokes in the first half. So (2a) is correct, but (2b) is not.

Quite a few linguists have investigated to verify the Bolinger Principle. Celce-Murcia & Larsen-Freeman (1983) cited a very convincing case: S. Nguyen Van once asked 100 native speakers of English about the following two sentences, which were not presented to them side by side:

(3) I tried _____ the window, but that didn't help. I still felt cold.

a) to close   b) closing

(4) I tried _____ the window, but I could not. It was stuck.

a) to close   b) closing

The result was that b) was preferred in (3) while a) was preferred in (4), which justifies the Bolinger Principle.

When it comes to the translation of FOR TO constructions (*for sb to do sth*), their potential meanings are frequently ignored because of a lack of their deep structures. According to Wierzbicka (1988), "FOR TO pattern refers to events that can be imagined in advance and towards which one can form a lasting attitude."

We believe that FOR TO constructions do convey a sense of the subjunctive mood on certain occasions, but that they are different in themselves from the subjunctive mood. In English the subjunctive mood has many uses of its own, but FOR TO constructions do not have as many uses. Where emotive evaluation is concerned, the subjunctive mood is far more widely used than FOR TO constructions.

To many, FOR TO constructions are no more than a variety of the TO-infinitive, with a logical subject preceding the infinitive verb. This understanding proves to be fragmented and biased. Though FOR TO and TO-infinitive constructions have something in common, they are used in different contexts:

(5) 约翰但愿她吻他。(yuē hàn dàn yuan tā wěn tā.)

(6) (a) John wished for her to kiss him.

(b) John wished her to kiss him.

If John lacks confidence in the result, the acceptability of (6a) and (6b) may vary. Grammatically, *wish sb to do sth* is possible, but with a certain semantic constraint. Wierzbicka (1988) points out in *The Semantics of Grammar* that "In these situations where one expresses one's wishes on the assumption that they will be a result complied with, wish can take TO, too: *He wishes you to be present*."

Now compare:

(7) (a) 他发现她很聪明。(tā fǎ xiàn tā hěn cōng míng.)

(b) 他发现她是墨西哥人。(tā fǎ xiàn tā shì mò xī gē rén.)

To both sentences, a THAT-complement clause will apply:

(8) (a) He found that he was very clever.

(b) He found that she was Mexican.

However, if we use an infinitive construction, only (7a) can use it:

(9) (a) He found her to be very clever.

(b) (?) He found her to be Mexican.

Linguistic research shows that only when the sentence is focused on something personal and subjective is an infinitive construction as in (9a) possible. *Clever* is personal and subjective, but *Mexican* is objective.

To better explain that different constructions have different potential functions, compare:

(10) (a) 他肯定获胜。(tā kěn dìng huò shèng.)

(b) 他可能获胜。(tā kě néng huò shèng.)

(10a) can be translated into (11a) or (11b) (We are not going to discuss the subtle difference between them), and (10b) cannot be translated into (12a), though it can still be translated into (12b):

(11) (a) He is certain to win.

(b) It is certain that he will win.

*(12) (a) * He is possible to win.*

(b) It is possible that he will win.

That is because *certain* is a relative adjective while *possible* is an absolute adjective. In other words, *possible* amounts to something objective, which imposes a semantic constraint on its infinitive use. *That*-clauses are not subject to such semantic constraints.

Dixon (1991) points out in *A New Approach to English Grammar* that "a THAT complement essentially refers to some activity or state as a single unit, without any reference to its inherent constitution or time duration. In contrast, an ING complement refers to an activity or state as extended in time, perhaps noting the way it unfolds." So where both a THAT complement and an ING apply, the context might play a decisive role in choosing which construction to use:

(13) 我听到约翰打他儿子的耳光。(wŏ tīng dào yuē hàn dă tā ér zĭ ér guāng.)

(14) (a) I heard that John had slapped his son.
    (b) I heard John('s) slapping his son.

(14a) states that I heard a piece of news. (14b) suggests that I heard some concrete details such as the noise of John slapping his son and the screams of John's son. If one is focused on hearing a piece of news, then one had better translate (13) into (14a); if one is focused on hearing the concrete details, then one had better translate (13) into (14b).

However, due to their own lexical meanings, some verbs may be restricted to certain types of complements. The THAT clause and ING complements of many verbs overlap to a considerable degree in their meaning and use, but still, there exists a distinct or potential semantic contrast between these two types of complements. Linguistic research shows that one is more inclined to use an ING complement when the subject of a complement is the same as that of the main clause:

(15) 我提议在春天里散散步。(wŏ tí yì zài chūn tiān lĭ sàn sàn bù.)

(16) (a) I propose doing the walking in the spring.
    (b) I propose that I (should) do the walking in the spring.

Our corpus search findings verified the tendency: sentences like (16a) are more frequently used than those like (16b).

Linguistic research also shows that some synonyms show different uses because of the differences in their own potential meanings and functions:

(17) 这部片子开头非常好。(zhè bù piàn zi kāi tóu fēi cháng hǎo.)

(18) (a) The beginning of the film is very good.
    (b) * The starting of the film is very good.

The difference in acceptability between (18a) and (18b) lies in the difference in meaning between *begin* and *start*. Dixon (1991) noticed the fact that "… at races and similar events the initial moment is normally called 'start' rather than 'beginning': the sudden onset of the action means what matters is the initial moment rather than the first part of the activity." (17) is focused on the first part, not the initial moment, of the film. Similarly,

(19) (a) The official started John running.
    (b) * The official *began John running*.

(19a) suggests that the official gave the signal for him to start, thus focusing on the initial moment.

Stop and *cease*, both verbs having the same Chinese meaning, are also different semantically in English:

(20) 那喧闹声如同突然开始那样，忽然停了下来。(nà xuān nào shēng rú tong tū rán

kāi shǐ nà yàng, hū rán tíng le xià lái.)

(21) (a) The noise stopped as suddenly as it had started.

(b) ? The noise ceased as suddenly as it had started.

(22) 不知不觉地，渐渐地雨停了。(bú zhī bú jué de, jiàn jiàn de yǔ tíng le.)

(23) (a) Gradually, imperceptibly, the rain ceased.

(b) ? Gradually, imperceptibly, the rain stopped.

According to Wierzbicka (1988), *stop* refers to a sudden change from action to non-action, whereas *cease* is quite compatible with gradual change.

Ellipsis and Context

Some traditional English grammar books state that *to* is optional in *help sb to do sth*. As a matter of fact, many such elliptical constructions are more complicated than those traditional English grammars books state. Behind the choice between an elliptical and a normal construction there lies a semantic factor:

(24) (a) 约翰帮助玛丽吃布丁。 (把匙导入她的嘴, 因为她仍是病弱者) (yuē hàn bāng zhù mǎ lì chī bù dīng.) (bǎ shì dǎo rù tā de zuǐ, yīn wéi tā réng shì bìng ruò zhě.)

(b) 约翰帮助玛丽吃布丁。 (他吃一半) (yuē hàn bāng zhù mǎ lì chī bù dīng.) (tā chī yī bàn)

(25) (a) John helped Mary to eat the pudding (by guiding the spoon to her mouth, since she was still an invalid).

(b) John helped Mary eat the pudding (He ate half).

(24a) and (24b) have different semantic contexts and, as (25) shows, are translated using different infinitive complements, into (25a) and (25b), respectively. Dixon (1991) explained the difference with (26):

(26) (a) John helped me to write the letter.

(b) John helped me write the letter.

According to Dixon (1991), (26a) might be used to describe John facilitating my writing the letter – suppose that he provided pen and ink, suggested some appropriate phrases and told me how one should address a bishop. But in this scenario, I actually wrote the letter myself. (26b), on the other hand, might be used to describe a cooperative effort where John and I did the letter together, perhaps writing alternate paragraphs. In other words, John might have given indirect help in (26a) and direct help in (26b).

The direct-indirect difference also applies to (27) and (28):

(27) (a) He got Mary to be angry.

(b) He got Mary angry.

(28) (a) He made Mary be angry.

(b) He made Mary angry.

(27b) and (28b) do not use the infinitive complement; (27a) and (28a) do. Dixon explains the difference as follows: (27a) and (28a) sound as if he persuaded Mary to pretend to be angry while (27b) and (28b) suggest that Mary entered the angry state quite spontaneously, as a natural reaction towards whatever he did. Since the usual semantic context does not involve the sense of pretending, (27b) and (28b) are far more common than (27a) and (28a). On the other hand, the complements in such causative

constructions as (27) and (28) are often adjectives indicating personal, subjective qualities. Objective or absolute qualities such as *Mexican* or *dead* are usually not possible here.

Here is another related example:

(29) 约翰阻止玛丽游泳。*(yuē hàn zǔ zhǐ mǎ lì yóu yǒng.)*

(30) (a) *John stopped Mary swimming.*
(b) John stopped Mary from swimming.

Without further context, both (30a) and (30b) are possible translations of (29). In the case that Mary was swimming but was made to stop swimming, (29) had better be translated into (30a). In the case that John did not allow Mary to go swimming, i.e. she did not enter the water at all, (29) had better be translated into (30b).

"One Form, One Meaning"

There might be other semantic factors worth considering:

(31) 他在计划造座假山。*(tā zài jì huá zào zuò jiǎ shān.)*

(32) (a) *He is planning to build a rockery.*
(b) He is planning building a rockery.

Without context, it is possible to translate (31) into either (32a) or (32b). Given a context, only one of them is preferable. If he has the idea of getting involved in putting in a rockery, (32a), with an infinitive construction, is preferable; however, if he is thinking about the details of the activity, for example, *where it will go*, *how to build the stones up*, and so on, (32b) is preferable. That is to say, the Bolinger principle again applies here.

According to traditional grammar, (33) can be translated into either (34a) or (34b):

(33) 他们任命他为该学院院长。*(tā men rèn mìng tā wéi gāi xué yuàn yuàn zhǎng.)*

(34) (a) *They appointed him to be president of the College.*
(b) They appointed him president of the College.

But actually, (34a) tends to convey a sense of intention, whereas (34b) tends to convey a result (Cf. the direct-indirect difference discussed previously in (27) and (28)).

According to traditional grammar, (35) can again be translated into either (36a) or (36b):

(35) 她怕吵醒她的女主人。*(tā pà chǎo xǐng tā de nǚ zhǔ rén.)*

(36) (a) *She was afraid to wake her mistress up.*
(b) She was afraid of waking her mistress up.

Wierzbicka (1988) explains (36a) as follows:

She was afraid to wake her mistress up →
When she thought this: I want this: I will do it
She felt afraid.

She explains (36b) as follows:

She was afraid of waking her mistress up →
When she thought this:
This might happen because of what I am doing
She felt afraid.

In other words, in (36a), the maid thinks that she should wake her mistress up, and a tentative intention to do so is actually formed in her head, and this tentative intention is accompanied by fear. In (36b), however, the idea of deliberately waking her mistress up never enters the maid's head.

Similarly, there being different contexts in (37a) and (37b) suggests that the speaker intends to cross the road in (37a) and that the speaker does not intend to fall down or break a limb in (37b):

(37) (a) *I am afraid to cross the road when it is in this icy condition.*
      (b) I am afraid of falling down and breaking a limb.

Conclusion

Different syntactic constructions often have different semantic functions, involve different contexts and form different usage features in spite of the fact that those syntactic constructions often involve the same word in more or less the same Chinese or English meaning. It's far from enough to call them idioms or idiomatic usage and leave them at that. Though the idiosyncrasy may not be reasonably justified or identified at the syntactic level, we may find adequate support and evidence for it in context-specific semantics. The hidden deep semantic structures may also offer new insights into the subtle differences between different versions in translation. The context-specific semantic approach to Chinese-English translation as adopted in the above discussion will help us to understand syntactic constructions better and translate better. Syntactic studies combined with semantic insights will make Chinese-English translation more rational and convincing than ever.

Acknowledgement

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A Parallel Approach to the Study of Political Translation in China

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[Abstract] This study aims to illustrate the changes of strategies in the domain of political translation in China by examining the evolvement of translated political discourse across time. The focus is on an important political genre known as commemorative speeches. Three parallel commemorative speeches, delivered by the three top Chinese leaders (Deng, Jiang and Hu), have been selected. By "parallel," it means that the speeches share a common theme and were delivered on similar official occasions. This analytic approach is particularly apt in identifying the changes of translation techniques in the translated political discourse informed by socio-political changes.

[Keywords] political translation; changes of strategies; commemorative speeches; parallel analysis

Introduction

The commemorative speech is an important sub-genre of Chinese political speeches and, also, an essential aspect of political discursive construction in China. It is characterized by emotive and inspirational rhetorical styles with two main purposes: celebrating and inspiring. The CPC (Communist Party of China) favors a continuation of its rule and is especially good at consolidating its legitimacy from its past achievements. The commemorative speech rightly falls into the typical Chinese political rhetoric pattern in which the affective mode of relating to the past is interwoven into the discursive construction of the present. In Davies's (2008) elaboration of the relationship between Chinese thoughts and rhetoric, it is deemed as a cognitive-affective vehicle to enable the present speech event under examination to be not only understood cognitively but also felt as an emotional impact. It is also claimed that the hold over the way the audience experiences the present becomes greater as the feelings grow stronger. This parallel approach is particularly informative to the discourse shifts, thus explicating the changes of Chinese politics and how these changes affect the practice of translation. Meanwhile, it is helpful to look into the role translation plays in reproducing regimes of meaning where particular relations of signification have emerged in the new era.

Socio-political Configurations of the Commemorative Speeches

This section aims to explicate the socio-political background in which the data is embedded. The data under examination comprise three Chinese speeches delivered by Deng, Jiang, and Hu and their English translations at the ceremonies celebrating the 35th, 50th, and 60th anniversary of the founding of the PRC (People's Republic of China).

Deng delivered the speech in 1984 after an eye-catching grand troop review ceremony, which was the first since it was brought to a halt in 1959 under his predecessor, Mao, and, also, the first after the introduction of China's reform and opening-up policy in the late 1970s. Delivered on this special occasion, the speech served as a discursive investment in responding to the social-political event. The

year 1999 marked China's 50th founding anniversary and the return of Macau after 443 years of occupation by Portugal. Following a grand National Day parade in Tian'anmen square, Jiang delivered a speech commemorating the founding of the PRC in an effort to inspire patriotism and reinforce the CPC's political legitimacy under his leadership. By recalling at the outset that he was on the very same rostrum on which Mao and Deng had once stood, Jiang sought to impress the audience, both domestically and internationally, that he was among these great leaders as the "third-generation" supreme leader. Parallel with this high-profile discursive endeavor, the CPC has since then stepped up ideological education of party cadres to foster the next-generation leadership.

When it marched into its 60th anniversary founding celebration in 2009, China's international standing had been steadily and conspicuously on the rise thanks to the effective market measures adopted. However, it had to stand up to a series of troubles that had emerged alongside its development, including an economic slowdown, social unrest, and political challenges from dissidents. Against this backdrop, the CPC has redoubled its efforts to maintain political stability, which took the form of firm control over public power.

Textual Analysis: Parallel Examples

Given the remarkable extent of similarity in both wording and context between the three original Chinese speeches, it would be of great interest to discover how the "similarity" is dealt with in the three translated versions. Emphasis is placed on identifying the indicators of discourse change in the English translations, which can be optimally highlighted by examining the parallel examples consisting of identical textual ST (source text) segments and their corresponding TTs (target texts) extracted from the three speeches. Another merit of this analytic approach is that the parallel examples in question are exhaustive in a sense that all the identical expressions across the three original speeches at both lexical and syntactic levels are to be presented along with their translations for scrutiny. In this respect, the methodological formulation of this study would largely avert the typical criticism directed at the qualitative approach for its being conveniently selective in sample presentation as motivated by a specific research purpose. Therefore, the textual evidence serves as a reliable source for a fuller investigation of both the original and translated discourse derived from specific social representations. Three sets of parallel examples are presented below based on the exhaustive search of functionally identical expressions across the three commemorative speeches with an aim to explore the changes of textual representations across the past three decades or so and to provide insights into the relationship between socio-political changes and texts from a translation studies perspective.

Parallel Example One

我们中国人从*此站起来了*(wo men zhong guo ren cong ci zhan qi lai le). (Deng, 1984a)
(Literal Translation: LT) We Chinese since then *stood up*.
(Official Translation: OT) Ever since then the Chinese people have *stood on their feet*. (Deng, 1984b)

中国人民从此站起来了(zhong guo ren min cong ci zhan qi lai le). (Jiang, 1999a)
(LT) The Chinese people *since then* stood up.
(OT) *Hence* the Chinese People stood up. (Jiang, 1999b)

中国人民从此站起来了(zhong guo ren min cong ci zhan qi lai le). (Hu, 2009a)
(LT) The Chinese people *since then* stood up.
(OT) *At that moment*, the Chinese people stood up. (Hu, 2009b)

All of the three speakers have mentioned their predecessor, the first-generation leader Chairman Mao as a departure point from which to trace the history of the PRC and identify the CPC's contribution in building the state. The ST extracts converge in meaning and style; therefore, diachronic changes in the STs and TTs would be of immense interest to this study, which focuses on the transformation of discourse along the socio-political trajectory.

What captures great attention is the divergent versions in translation. All the three TTs have foregrounded the time adverbial 从此 (*cong ci*/since then), which could be functionally viewed as conjunctive adjunct (Halliday & Matthiessen 2004, p. 81). The thematized adjuncts show the translator's intention to relate to the preceding text and set up more explicit cohesion to let in the emotionally-laden and metaphorically-invested sentence that the Chinese people have become independent.

Of more interest is that there are three different renderings of the same ST term 从此 (*cong ci*/since then). In the 1984 speech, it is accentuated by a modal adjunct *ever,* indicating the absolute usability of the latter proposition. This textual emphasis is in line with the thematized operation of this element in an attempt to highlight the cohesive marker. In the 1999 speech, a semantic shift in the rendering of this word into *hence* adds a hint of causal relationship into the temporal lineation. It seems to suggest that there would not have been the national independence without Mao's painstaking effort to found the country. This variation in translation can be seen as a subtle manipulation to accord with the broader theme of the discursive event which is to stress the leading position of the CPC and sustain social stability. In the 2009 version, *at that time* strikes an informal note and invokes a narrative tone, which seems to suggest that the speaker is starting to narrate the history of his country to the people. The message underlying this conversational and sedate style seems to be that despite the challenges and difficulties ahead the country is settled into a relatively steady phase of development and is supposed to carry on in the (politically) right direction.

Another change in the TTs involves the translations of 站起来 (*zhan qi lai*/stand up) at the end of each sentence. It is distinctively couched as *stand on their feet* in the 1984 speech in comparison with the other two speeches. The emphasis on *on their feet* evokes a down-to-earth image of the people who had the *three mountains* on their backs thrown off and could stand in a real sense. With its revolutionary success in 1949, the CPC claimed itself as the leader to have thrown the *three maintains* off the people's back, which has since then through various channels embedded into the public discourse. This image was thus integrated into the collective cognition which has been constantly molded by the pervasive Chinese communist discourse.

On the one hand, it seems that the translators go a step further to activate the image with a view to conveying a unique sense of the Chinese political discourse to target readers. On the other hand, the accentuated tone suggests a sense of pride in the CPC's nation-building, giving slight traces of the emotionally-charged style of the early Chinese political discourse in conformity to the ubiquitous propaganda campaign, which could be seen as an undisguised mode of thought management. As time goes by, the 1999 and 2009 speeches tend to opt for an unmarked phrase *stand up*, reflecting an unobtrusive lifelike experience, which the audience may find easier to empathize with. This resounds with Brady's (2011, p. 1) observation that in recent years China has made efforts in updating its traditional methods of ideological control by borrowing Western patterns of mass persuasion. This change of wording suggests a tendency in the domain of political and diplomatic translation to be more adaptive to target readership and put more emphasis on the acceptability of TTs.

Parallel Example Two

> 全国各族同胞，包括港澳同胞、台湾同胞和海外侨胞 *(quan guo ge zu tong bao, bao kuo gang ao tong bao、tai wan tong bao he hai wai qiao bao (Deng, 1984a)*
>
> (LT) the compatriots of all our *zu*，including the compatriots in Hong Kong, Macao, and Taiwan and those residing abroad
>
> (OT) the people of all our *nationalities*，including our compatriots in Hong Kong, Macao, and Taiwan and those residing abroad (Deng, 1984b)
>
> 全国各族人民和海内外爱国同胞 *(quan guo ge zu ren min he hai nei wai ai guo tong bao) (Jiang, 1999a)*
>
> (LT) the people of all *zu* in the country and all patriotic compatriots at home or overseas
>
> (OT) the people of all *ethnic groups* in China and all patriotic compatriots at home or overseas (Jiang, 1999b)
>
> 全国各族人民和海内外爱国同胞 *(quan guo ge zu ren min he hai nei wai ai guo tong bao) (Hu, 2009a)*
>
> (LT) the people of all *zu* in the country and all patriotic compatriots at home or overseas
>
> (OT) people from all *ethnic groups* in the country and patriotic compatriots from home and abroad (Hu, 2009b)

This set of sentences involves a strategy of naming/labeling, a typical aspect of political discourse. (Wilson, 1990; Beard, 2000; Kang, 2007; Molek-Kozakowska, 2010) It is a crucial linguistic device to identify how the referents are described and from which perspective the speech writer is describing them. In the light of translation, it is also of interest to investigate how these terms are reconstructed in the target language. In the STs, the basic referent, *the Chinese people living at home and abroad,* has been expressed differently in the 1984 speech as compared with the latter two. The 1984 speech refers to the entire people as 台胞 (*tong bao*/compatriots) and further specifies each integral part of it, while both the 1999 and 2009 speeches choose to refer to the Chinese people living in China as 全国各族人民 (*quan guo ge zu ren min*/the people of all *zu*s in the country) and those living abroad as 海内外爱国同胞 (*hai nei wai ai guo tong bao*/all patriotic compatriots at home or overseas).

One obvious reason is that in 1999 Hong Kong has already returned to China, and Macau was about to be handed over in December, so there is no need to specify the two regions in the latter two speeches. In what follows, it would be slightly obtrusive and inappropriate on the ceremonial occasion to single out the thorny Taiwan issue, which might account for the absence of 台湾人民 (*Tai wan ren min*/Taiwan people) in the latter two speeches. Another change in the STs is that the 1999 and 2009 speeches use 人民 (*ren min*/people) other than 台胞 (*tong bao*/ compatriots) to address the internal Chinese people, which appears less emotive and more sober and objective. It can be viewed as a departure from the motivational style of the revolutionary language in the earlier communist discourse.

In the three TTs, the changes in translating the lexis 族 (*zu*) capture most attention. 族 (*zu*) is a familiar notion in the Chinese public discourse as the nation is constantly cast in the idea that China is a big family consisting of 56 族 (*zu*) and that all the peoples in the 56 族 (*zu*) are sons and daughters of the motherland. Cognitively 族 (*zu*) serves as an emotive bond to unify public thoughts and strengthen national unity. Given the rich socio-cognitive values the term is endowed with, it would be no wonder that it has drawn on intensive attention in the domain of translation.

族 (*zu*) was first rendered as *nationality* in the 1984 speech and changed into *ethnic group* in the other two. Nationality is basically a legal concept that refers to one's country of origin; therefore, it would be ideationally confusing to put that a country consists of many nationalities. Moreover, it does no good

to conjure up the image of a unified country, a message that the Chinese authorities constantly seek to get across. In contrast, *ethnicity* is culturally oriented and refers to a group of people with common cultural or religious traits. Despite the semantic compatibility, this word seems to have a negative connotation of racism, which may account for the lexical adaptation into *ethnic group*. Tailored to the Chinese context, this phrase is consistent with the endorsed concept of China as a culturally diverse nation, and helps to project a positive image at the diplomatic front. This instance has expressly illustrated the role translation plays in the discursive reconstruction of political discourse.

Parallel Example Three

三十五年前，我国各族人民的伟大领袖毛泽东主席，在这里庄严宣布了中华人民共和国的成立 *(san shi wu nian qian, wo guo ge zu ren min de wei da ling xiu mao ze dong zhu xi, zai zhe li zhuang yan xuan bu le zhong hua ren min gong he guo de cheng li)*。 *(Deng, 1984a)*

(LT) Thirty-five years ago, the great leader of the people of all our nationalities of our country, Chairman Mao Zedong, here solemnly *announced* the founding of the People's Republic of China.

(OT) Thirty-five years ago Chairman Mao Zedong, the great leader of the people of all our nationalities, solemnly *proclaimed* here the founding of the People's Republic of China. (Deng, 1984b)

五十年前的今天，毛泽东主席在这里向世界宣告了新中国的诞生 *(wu shi nian qian de jin tian, mao ze dong zhu xi zai zhe li xiang shi jie xuan gao le xin zhong guo de dan sheng)*。 *(Jiang, 1999a)*

(LT) Fifty years ago today, Chairman Mao Zedong here *proclaimed* to the world the birth of New China.

(OT) Fifty years ago today, Chairman Mao Zedong *proclaimed* here to the world the birth of New China. (Jiang, 1999b)

毛泽东主席在这里向世界庄严宣告了中华人民共和国的成立 *(mao ze dong zhu xi zai zhe li xiang shi jie zhuang yan xuan gao le zhong hua ren min gong he guo de cheng li)*。 *(Hu, 2009a)*

(LT) Chairman Mao Zedong *here* solemnly *declared* to the world the founding of the People's Republic of China.

(OT) *It was here* that Chairman Mao Zedong solemnly *declared* to the world the founding of the People's Republic of China. (Hu, 2009b)

All three speeches have mentioned Mao's declaration of the PRC as a starting point for the recollection of the CPC's historic achievements. In the STs, the constructions are similar in style and content. The focus is mainly on the shifts between the STs and TTs and changes in the TTs. A translation shift is involved in the 1984 speech where 宣布 (*xuan bu*/announce) was rendered as *proclaim*. Although there is not much significant difference between the two, it would make some sense to suggest that the latter is more officially and formally registered and implies that the message is intended to spread to the world. The shift in translation seems to have a subtle effect on Jiang and Hu's speeches in which a slightly different verb 宣告 (*xuan gao*/declare/proclaim) was opted for. This example is tentatively indicative of the role translation plays in interacting with ST production, where translation is integrated into the discursive reconstruction of the original texts on the ground that the TT production stems from the same culture as that of the ST. Under these circumstances, the traditional view that ST and TT productions are separate and independent comes under challenge given the increasing interdependence

between the two categories of discursive activities in the Chinese political context. The production of the Chinese political discourse is thus in a more responsive position to accommodate the subtle changes in its translations.

In terms of the syntactic structure, the 2009 TT gives more salience in its special organization of the cause as message. The combination of thematic and special informational choice is defined as theme predication in the domain of functional grammar (Halliday & Matthiessen 2004, pp. 95-98). In this structure, the focus of information is explicitly foregrounded before the main proposition. Specifically, the circumstantial adjunct *here* is highlighted in a way to direct the audience's attention to it. In connection to the co-text that Hu declared that he was *here* delivering the speech to commemorate the founding of the 60th anniversary of China, the implication would be that he was literally standing where the Republic's founder Mao had stood. The textual manipulation would be viewed as a tentative attempt to set up additional political legitimacy for Hu in line with the motifs underlining the speech event.

Conclusion

This paper employs a parallel textual approach to exploring the textual changes informed by the macro-level contextual configurations with a view to investigating the role of translation in discursive construction. As China is governed by a more open and settled leadership, translation, as a form of political engagement, is playing a subtle but incrementally active role in accommodating social change and informing on the discursive production in the source culture context. Especially in recent years under Jiang and Hu's governance, the act of translation shows a tentative move to interact with the target readership and engage in the (re)negotiation with the present communist discourse in the era of globalization.

Acknowledgements

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An Empirical Study on Quality Evaluation in Two Settings
of Consecutive Interpreting

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[Abstract] *With the theoretical development of studies in the interpreting field, there has been an ever increasing attention on the studies concerning interpreting quality evaluation. Enlightened by the interactive mode of communication, this paper discusses two settings of interpreting, namely one-way speech interpreting and two-way dialogue interpreting, in order to enhance the integrality of the evaluation framework. Relevant research findings of an empirical study validated the importance of situationality and communicative context.*

[Keywords] *interactive mode of communication; speech interpreting; dialogue interpreting; quality evaluation; empirical study*

Introduction

Since World War II, interpreting studies have attracted great attention in the academic world as interpreting has become a profession. It is evident that any profession would rely on a set of professional quality standards to survive and thrive in a competitive world. However, there has never been any unanimously accepted evaluation standard of interpreting, since various influencing factors hinder the unification of diverse quality criteria. Scholars concerned have devoted themselves to setting up quality scientific standards through various explorations, a majority of which still lack systematic and solid theoretical foundation or convincing support. Previous studies primarily centered on international conferences, which were conceived to be normative and generalizable. However, there's no certainty that study results obtained in this working mode alone yield a true and complete picture of the whole interpreting world. Therefore, guided by a theory of communication, an empirical study on quality evaluation intends to delve into quality-related issues in two interpreting settings, speech and dialogue interpreting. In a literature review of the first part, the author briefly introduces the history of interpreting quality studies. Second, based on Schramm's (1954) interactive mode of communication, an underlying foundation of the empirical study is structured. Third, an empirical study is presented from its hypothesis to its findings. Finally, the research is summed up and relevant suggestions are proposed.

Literature Review on Interpreting Quality Studies

Interpreting exists for the natural needs of communication. However, at the beginning of its existence, quality evaluation was merely a spontaneous, random, or even subjective mission. In the early period, interpreting research focused on evaluating product quality on the basis of a comparison between the source text and the target text during which most of the work was done experimentally. As Carroll (1978) pointed out, before 1978 there was little research in the related field of interpreting quality, for the definition of interpreting quality evaluation was lacking in theoretical foundations. An early attempt was made by Barik (1971), who tried to determine interpreting quality by looking at the various counts of number of correct and incorrect words, omissions, additions, and substitution. From the late 1970s, pertinent researches sprang up. Lederer (2001) gave a definition of an excellent interpretation. "There are no linguistic mistakes or method mistakes in the interpretation" (p. 35). Gile conducted a case study at a

medical conference, during which he inquired about user responses to the interpretation (Kurz, 2001). Moser-Mercer (1996) established a list of criteria in the surveys. First, the interpreting output should be complete and accurate, and there should be no misrepresentation of the original message (p. 44). Marquant proposed a comprehensive evaluation model which dynamically analyzed the interpreting quality. Capabilities demonstrated in certain on-spot acts or performances were examined (as cited in Cai, 2006, p. 4). Angelelli (2000) established evaluation standards in view of Hymes' communicative aspect and proposed that different types of interpreting should have different evaluation standards, since they involved different communicative parties, hence leading to different interpreting effects. Enlightened by this innovative idea, this paper intends to do further research to verify the hypothesis of viewing communicative situation as a key feature affecting interpreting quality and users' expectation.

An initial step towards establishing criteria for interpreting quality was taken by Bühler (1986), who questioned professional interpreters with a list of sixteen criteria to be rated for their relative importance on a four-point scale. Interpreter-related qualities (such as preparation, endurance, poise, and pleasant appearance, etc), as well as output-related qualities (such as fluency of delivery, logical cohesion, sense consistency, completeness, correct grammar, correct terminology, and appropriate style, etc.), were asked. Kurz later administered another questionnaire concerning the output-related criteria to delegates at a medical conference. It demonstrated that "high correlations with Bühler's results were only found for the criteria for sense consistency, logical cohesion and correct terminology, whereas delivery-related aspects received lower ratings." "In addition to establishing expectations and criteria as well as quantifying textural and paralinguistic features, researchers have accordingly relied on user judgments to gauge the effectiveness and quality of the interpreter's performance" (as cited in Pöchhacker, 2004, pp. 153-155). Other studies carried out by Meak, Marrone, Vuorikoski, Kopczynski, Mack and Cattaruzza, ColladosAis, and Andres and Tommola were of similar purpose with diversified intentions and concentrations.

Since China adopted the opening-up policy, global communications have been more and more frequent, bringing about numerous interpreting activities and rapid development of interpreting-related studies. From the late 1980s, scholars of the translation field began to show interests in interpreting studies. In 1992, Hu proposed an interpreting quality evaluation method, called "CREDIT" (credibility, representability, elegance, diversity, immediateness, and technicality). As suggested by Yang (2000), an interpreting quality evaluation system has to include comprehensive assessment in the following three aspects, language proficiency, artistic performance, and interpreting skills (pp. 157-166). Bao (2005) brought forward "comprehensiveness, accuracy and fluency" in his quality evaluation system (p. 267).

In general, quality studies can hardly meet the demands in the process of globalization. One of the problems that remain to be solved is whether or not there's a certain connection between the setting of interpreting and users' expectation.

Theoretical Foundation of the Study

Communication in Schramm's Model
Communication is a process in which information is exchanged between individuals through a common system of language, symbols, or behaviors in order to develop and share meaning. In the field of communication, scholars have proposed various models based on different approaches. This paper only introduces W. Schramm's model, considered to be applicable to interpreting studies.
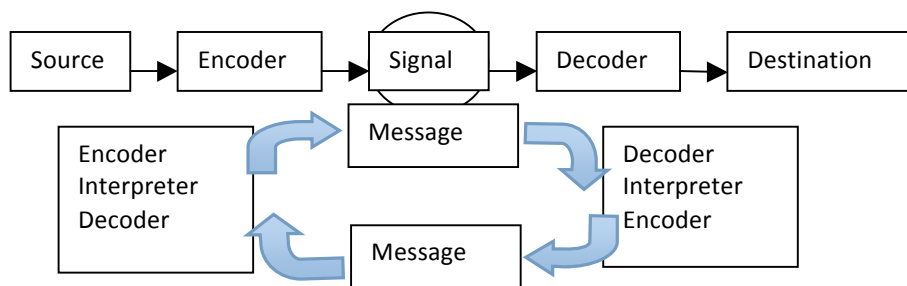
Figure 1. **Interactive Model of Communication (Schramm, 1954, pp. 3-26)**

Wilbur Schramm, a well-known communication theorist, defined communication as "the process of establishing a commonness or oneness of thought between a sender and a receiver." Central to this definition is the concept that, ideally, the source encodes a message and transmits it to its destination via some channel, where the message is received, decoded, and understood. He regarded decoding and encoding as activities maintained simultaneously by sender and receiver and made provisions for a two-way interchange of messages. Here the inclusion of an "interpreter" is comprehended as an abstract representation of the problem of meaning. Schramm helps us better understand the notion of mutual influence whereby participants can be both sender and receiver at the same time. Feedback or other forms of interaction makes a listener a sender and a speaker a receiver (Ross, 1986, p. 11). It is similar when explaining the process of interpreting, since interpreting is characterized as combining the activities of a message sender and a message receiver, to be brief, a language-switching operation.

Classification of Interpreting from the Communicative Aspect

In addition to the broad classification of interpreting types by working modes, there are additional and clear-cut criteria for a more systematic inventory of types of interpreting, among which directionality is the focus of discussion here. Speech interpreters are monologists, designated to make source-language information conveyed by a specific individual accessible to speech audience in one-way direction. Speech interpreters are not able to control communicative scenes. This one-way mode reduces the background, culture, and language register differences and language deviations to the lowest level, given that that the listeners are only able to listen to the speaker and having small opportunities to take part in the speech with their own voices. Speech interpreters have barely one major task to adjust themselves as much as possible to the speaker. Mistakes by interpreters will not interrupt speech delivery and can be complemented and refined in later renditions. Meanwhile, speech interpreters may also miss the chances of making up their own mistakes due to the fact that they may not easily detect the mistakes in time without verbal feedback from the audience. Besides, "the importance of delivery is clear when the interpreter has to stand up in front of the audience and give the speech" (Phelen, 2001, p. 9).

In dialogue interpreting, the interpreter is expected to be a qualified participant in the discourse whose responsibilities lie in fulfilling the purpose of the interpreted speech and the expectations that the primary parties bring with them. Under this circumstance, interpreters have time and chances to control the communicative atmosphere. Major difficulties that dialogue interpreters encounter are that they have to be constantly realizing the communicative purpose of either or all parties involved. Otherwise, if one way of communication is blocked or misunderstood, it will be immediately cut off. Fortunately, once interpreters encounter such crises, they may be able to find remedies to smooth and spur the proceeding of communication if they are able to make proper judgments based on their senses, understanding, background knowledge, communicative strategies, and acute observation of the on-spot situation.

Interpreting is a three-party-interaction, with a bilingual interpreter assuming the crucial mediating role between two monolingual clients. This is commonly referred to as two-way interpreting or dialogue interpreting: "While the former foregrounds the bidirectionality of mediation, the latter highlights the mode of communicative exchange" (Pöchhacker, 2004, p. 16). In conclusion, since speech interpreting and dialogue interpreting differ in so many ways from communicative perspective, the expectation of users could not simply maintain consistency.

An Empirical Study on Interpreting Quality Evaluation

An interpretation is good if it serves its purposes. In Bühler's study, AIIC interpreters were asked to rate the criteria. In Kurz's study, delegates' opinions were also taken into account. Yet, different types of events might arouse different users' expectations. Therefore, this empirical study aims at addressing these problems. Questionnaires were administered among different groups of subjects involved in the interpreting activity. They were asked to rate 11 criteria in terms of their importance for the quality of interpretation on a five-point scale. The first survey was carried out on the occasion of professional lectures during the Amway China All-star product exhibition in December 2007. Forty-two completed questionnaires were obtained. The second survey was performed on the occasion of a group discussion conference during the Global NAB (Doing Business in China), a peer exchange for CEO's and members of corporate boards of directors in April 2008 and yielded thirty completed questionnaires. This study not only applied the research method of conducting surveys, but also observed and opened interviews. This study was intended to address some questions: Can the alleged importance of the commonly-quoted criteria be empirically verified? Do people in different communicative environments share the same expectations with regard to high-quality interpretation? In what aspects do they share the same expectations and in what aspects do they differ?

Three general conclusions can be drawn from the results of the surveys and interviews. First, different groups of people did not share the same standards of expectation for a good interpretation. In the first survey among the four groups of subjects, interpreters gave a higher average rating (X= 4.45) than the other three groups, and the lowest rating came from the standers-by group with the rating (X=3.45). To explain, interpreters demanded much higher quality because of their professional expertise. Message senders, who were eager to convey ideas to listeners, demanded relatively high quality of interpretation. Bystanders were simply in a comparatively distant point from the interpretation activity, leading to a certain indifference to its quality. In the second survey, interpreters also gave higher average ratings than the group of the conference participants, which verified the first conclusion as well. However, the difference between the ratings of the interpreters (X= 3.86) and conference participants (X=3.55) was not as great as demonstrated in the first survey. Interpreters and conference participants were in a similar status of interaction. They might agree that the main task was to connect different parties and smooth communication.

Second, as regarded individual criteria, they all received uniformly high ratings. The difference between the average ratings of different criteria was not as distinguished as expected. This finding might be explained in this way: people involved expected an overall good impression of interpretation from a holistic viewpoint without paying specific attention to a certain aspect. Detailed figures are presented in the following two tables.

Table 1. *Research Result of the Interpreting Quality Criteria in Survey One*

Criterion	Interpreter N=5	M senders N=5	M receivers N=27	Standers-by N=5	Avg.
1. fidelity to the meaning of the source	4.8	4.8	4.03	3.2	4.12
2. completeness of the interpretation	4.4	4.8	3.96	3.8	4.1
3. linguistic accuracy	3.8	3.2	3.44	3.2	3.43
4.pragmatic & communicative accuracy	4.6	3.8	3.44	3.2	3.6
5. clarity and fluency of delivery	4.8	4.2	3.63	3.6	3.83
6. logical cohesion	4.2	4	3.3	3.2	3.48
7. native accent and intonation	4.6	3.4	3.11	3.4	3.36
8. pleasant voice and good manner	4.2	3.8	3.48	3.8	3.64
9. preparation for the specific task	5	4.2	3.56	3.2	3.76
10. use of correct terminology	4.8	4.6	4.07	4.2	4.24
11. knowledge of the field concerned	4.4	4.2	3.44	3.4	3.64

Table 2. *Research Result of the Interpreting Quality Criteria in Survey Two*

Criterion	Interpreter N=7	Conference participants N=23	Avg.
1. fidelity to the meaning of the source	4.43	3.91	4.03
2. completeness of the interpretation	4.29	3.87	3.97
3. linguistic accuracy	3.57	3.13	3.23
4.pragmatic & communicative accuracy	3.43	3.17	3.23
5. clarity and fluency of delivery	3.71	3.48	3.53
6. logical cohesion	3.57	3.3	3.37
7. native accent and intonation	3.71	3.43	3.5
8. pleasant voice and good manner	4	3.3	3.47
9. preparation for the specific task	4.14	3.3	3.5
10. use of correct terminology	4	3.26	3.4
11. knowledge of the field concerned	4	4	4

Third, setting of interpretation is a factor that affects the quality evaluation. As suggested in the results of the two surveys, subjects in the first survey had an average rating (X=3.7), while subjects in the second survey had an average rating (X=3.5). These data proved that subjects in the first type demanded a little higher quality of interpretation than that of the second type. Figure 2 below, entitled Comparative analysis of the average ratings of the 11 criteria, illustrated that subjects in the first survey had higher expectations in nine criteria than subjects in the second one. Only two out of eleven criteria were rated higher in the second survey than in the first, specifically Criterion 7 (native accent and intonation) and Criterion 11(knowledge of the field concerned).
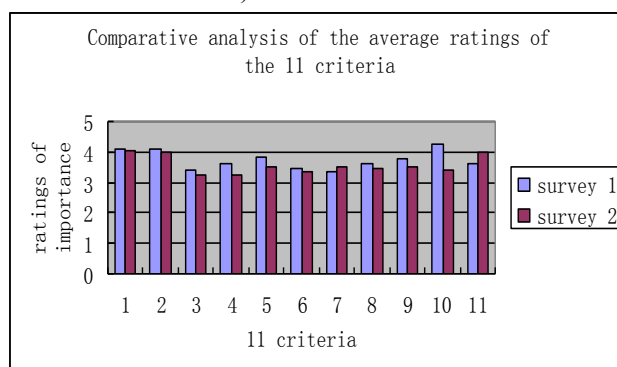
Figure 2. **Comparative Analysis of the Average Ratings of the 11 Criteria**

It could be concluded that people in different communicative situations didn't share exactly the same opinions on some aspects of quality standards, though differences might not be so conspicuous in these two situations. Seen from the figure above, as regards specific criteria, people rated them differently in two situations. The biggest difference lay in Criterion 10 (use of correct terminology). In the first survey, the use of correct terminology ranked first, while in the second, it only ranked 8th among the 11 criteria. An explanation of this dissimilarity might be that the setting of interpretation is a functioning factor. In the speech type in which listeners were all in the same professional field, people might be used to a specific terminology which they expected to hear rather than an equivocal word with a similar meaning. Thus, they couldn't tolerate deviations on this point. However, in the communicative type, in which participants were eager for the information exchange, might not pay extra attention to specific vocabularies. Be it a correct term or just a common word, communicators would satisfy only if communication proceeds well.

Conclusion

As verified in the empirical study, people have different opinions towards individual criteria. The importance attached to the main criteria largely remains constant, including fidelity, completeness, clarity, and fluency of expression. Likewise, respondents in the interviews maintain preference for faithfulness to meaning over literal reproduction. Respectively speaking, the use of correct terminology in speech interpreting should be emphasized. Knowledge of the field concerned ranks the second in dialogue interpreting, and the fifth in speech interpreting. After a glance at the relatively insignificant criteria, it's natural to conclude that interpreters' accents, pronunciations, and linguistic accuracy are least stressed in both situations. The above summary confirms the validity of the theory that views interpreting as an intercultural communication process and lays emphasis on the importance of situationality and communicative context. In consequence, it is appropriate to propose that interpreters adjust their interpretation strategies to suit different settings of interpreting. Considering that it seems difficult to describe exactly what interpreters are supposed to present and how, there is unquestionably a need for more research into different aspects connected with interpreting communication. Hence, there's a call for making the impact of all the internal and external factors transparent and easy to control for the purpose of achieving better performance of interpreters and better understandings of interpreting itself.

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Appendix 1: Questionnaire

What role are you playing in the interpreting activity?

a. interpreter   b. speaker   c. audience   d. organizers and other staff   e. conference participants

What do you think is the most important quality of a good interpretation? (Please rank their significance from 1 to 5, 1 means the least important while 5 means the most important)

1. fidelity to the meaning of the source
2. completeness of the interpretation
3. linguistic accuracy
4. pragmatic and communicative accuracy
5. clarity and fluency of delivery
6. logical cohesion
7. native accent and intonation
8. pleasant voice and good manner
9. preparation for the specific task
10. use of correct terminology
11. knowledge of the field concerned

Alleviating Effects of Prefabricated Chunks in Listening for Interpreting from English of ASEAN Countries into Chinese

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[Abstract] Studies of corpus linguistics reveal that in natural languages, a large number of prefabricated chunks stored in memory as a whole can be withdrawn directly without grammatical analysis and generation．Therefore, the new perspective of prefabricated chunks promotes studies on theories and practice of listening for interpreting from varieties of English into Chinese．This paper seeks to summarize the common linguistic variations of English in ASEAN countries, analyze how interpreters string different chunks together in listening comprehension，and explore how chunks relieve processing capacity consumed by efforts in listening for interpreting．

[Keywords] prefabricated chunk; alleviating effect; English of ASEAN countries; listening for interpreting

Introduction

With the China-ASEAN Expo permanently held in Nanning and the completion of CAFTA, English is widely used as a lingua franca in the communication between China and ASEAN countries. However, influenced by local languages and diversified cultures, English in ASEAN countries has formed unique linguistic variations. Speakers from ASEAN countries normally speak English with a rather strong local accent. The pronunciation, expressions, and sentence structures in their utterance differ much from those in Standard English. These may seriously interfere with interpreters' listening comprehension and instantaneity during the interpreting process, and have a detrimental effect on accuracy and fluency of target language output.

Studies on corpus linguistics reveal that 90% of language communication in English is achieved by a sequence of continuous or discontinuous structural patterns, namely, prefabricated chunks (Yang, 1999). They are stored in memory as a whole and can be withdrawn directly without grammatical analysis and generation. Therefore, the new perspective of prefabricated chunks promotes research on theories and practice of listening for interpreting from the English of ASEAN countries into Chinese. This paper seeks to summarize the common linguistic variations of English in ASEAN countries, analyze how interpreters string different chunks together in listening comprehension, and explore how chunks achieve alleviating effects on reducing processing capacity consumed by efforts in listening for interpreting．

Theory of Prefabricated Chunks

Vocabulary is usually referred to as individual words, but it is evident that much of lexis consists of sequences of words which operate as individual units, with meanings different from separate words. The concept of "prefabricated chunks" was initially proposed by Becker (1975) and Bolinger (1976) to refer to this type of sequence. Wray (2002) defines chunks as "a sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored and retrieved wholly from memory at the time of use, rather than being subject to generation or analysis by the language grammar." Prefabricated chunks conventionally fall into the following categories (Nattinger & DeCarrico, 2000):

- Polywords: short phrases which function similarly as individual items, e.g., *as soon as possible, sustainable development*.

- Phrasal constraints: short or medium sized phrases, which allow variation of lexical and phrasal categories, e.g., *the __er ... the __er (the sooner, the better; the more, the better); a __ ago (a month ago, a long time ago)*.

- Institutionalized expressions: lexical phrases in a sentence length, which usually function as separate utterance, e.g., *How are you? Would you like a cup of coffee?*

- Sentence builders: lexical phrases that provide framework for the whole sentence, e.g., *Some believe that ..., others hold that ...; It is my pleasure to ...*

According to Altenberg's (1998) study, 80% of the discourse components are varieties of lexical chunks, and chunks instead of individual words are the smallest unit to perform the memory, storage, input and output of discourse. Nattinger & DeCarrico (2000) put forward that people's language proficiency largely depends not on the grammatical rules but on the number of prefabricated chunks stored in their brain. In Wang's (2012) experiment to explore the relationship between chunks and quality of interpreting, he finds that students who are trained with chunks tend to achieve higher accuracy than those who are not trained. It is evident that prefabricated chunks, which focus on the integration of words, can help to expand memory capacity and enhance language output. Therefore, it is believed that prefabricated chunks can boost interpreters' efficiency of source language processing, and accuracy and fluency of target language reproduction.

Linguistic Variations of English in ASEAN Countries

ASEAN is a geo-political and economic organization comprising ten Southeast Asian countries, including Indonesia, Malaysia, the Philippines, Singapore, Thailand, Brunei, Myanmar, Cambodia, Laos, and Vietnam. English used in ASEAN region falls into two broad types: second-language varieties in countries that were formerly colonies or protectorates of an English-speaking power (Britain in the case of Brunei, Myanmar, Malaysia, and Singapore; the US in the case of the Philippines); and foreign-language varieties in Cambodia, Indonesia, Laos, Thailand, and Vietnam. Speakers from ASEAN countries normally speak English with a rather strong accent due to the influence of local languages and diversified cultures. Interpreters may focus much attention on identifying pronunciation and understanding vocabulary and grammatical structure, which would slow down their speed of processing and generating language, and lead to serious impairment of interpretation quality. Therefore, at pre-interpreting stage, interpreters need to have a good command of linguistic features of varieties of English in ASEAN countries, and get themselves exposed to as many different accents as possible. The varieties of English in ASEAN vary from country to country due to different cultures and social development, but some linguistic variations are commonly shared.

Phonological Variations

As English is usually spoken as a second or foreign language for speakers in ASEAN countries, their English pronunciation will more or less be affected by their mother tongues. The phonological variations involve vowel mispronunciation, stress misplacement, voicing voiceless consonant, missing phoneme, dental fricative mispronunciation, and retroflex consonant mispronunciation (Song, 2010).

Vowel mispronunciation. The short and long vowel pairs such as /æ/ and /e/, /i/ and /iː/, /ɑ/ and /ʌ/, /ɔː/ and /ɔ/ are hardly distinguished for speakers from ASEAN countries, so *"bead"* sounds like *"bid,"* *"harm"* like *"hum,"* *"pool"* like *"pull,"* etc. In many cases, the schwa /ə/ is often mispronounced when

the vowel is of a secondary stress. For example, "*success*" is mispronounced as [sʌk'ses] or [sʌ'ses] rather than [sək'ses]. In countries like Cambodia, Myanmar, and Vietnam, the vowel *"a"* is usually pronounced as /ʌ/ or /ɑ/. For example, the word "traditional" is usually pronounced as ['tɑdiʃənl]. And this normally coincides with stress misplacement.

Stress misplacement. Speakers from ASEAN countries prefer to place the stress on the first syllable or the last syllable when there are more than two syllables in a word. For example, "*medicine*" is pronounced as [medi'sin], "*communication*" as [gəmjunigeis'jən], and "*construction*" as ['kɔnstrʌkʃən] or [gənstrʌk'ʒən]. Sometimes, speakers may place stress on each syllable. In this case, "*geographical*" sounds like ['dʒiːəu'græfɪ'kl].

Voicing voiceless consonant. Speakers from ASEAN countries tend to pronounce voiceless consonants as voiced ones, especially /p/ as /b/, /t/ as /d/, and /k/ as /g/. For example, "*people*" ['piːpl] is pronounced as ['biːbl], "*attend*" [ə'tend] as [ə'dend], and "*come*" [kʌm] as [gʌm]. For the pronunciation of the syllable [ʃən] in words like "*question,*" "*population,*" and "*construction,*" /ʃ/ sounds like the voiced fricative /ʒ/. This problem commonly exists even in Malaysia and the Philippines, who take English as an official language or a second language.

Missing phoneme. A missing phoneme involves swallowing of the last phoneme and the missing of a consonant or a syllable in the middle of a word. For words that end with more than one consonant, the last voiceless consonant is normally swallowed by speakers. For example, the word "*adapt*" is pronounced as [æ'dæp], "*world*" as [wəːl], and "*talk*" as [dɔː].   The consonant /r/ in the middle of some words gets lost in their pronunciation. For example, "*traditional*" is pronounced as ['tɑdiʃənl] and "*privilege*" as ['pivilidʒ].

Dental fricative mispronunciation. Speakers from ASEAN countries cannot correctly pronounce the dental fricative /θ/ and /ð/. In many cases, /θ/ may be pronounced as /s/ or /t/. For example, "*thank*" is usually pronounced as [sænk] or [tænk]. /ð/ may be replaced by /d/. For example, "*rather*" is pronounced as [rɑːdə] or [lɑːdə]. Speakers from Laos and Vietnam have more trouble in dental fricative pronunciation.

Retroflex consonant mispronunciation. The retroflex consonant /r/ is normally pronounced as /l/, sometimes together with a trill for speakers from Thailand, the Philippines, Myanmar, and Indonesia. For instance, the word "*rest*" is pronounced as [lest], and "*area*" is pronounced as ['ɛliə]. When this takes place together with other phonological variations, trouble may occur. For example, "*primary*" may be pronounced as ['paimə'li], which sounds like "*family*". It would be taken as a big challenge for listening comprehension.

Grammatical Variations

As Kirkpatrick (2007) puts forward, there are several common grammatical variations for the varieties of English in ASEAN countries.

Missing or misuse of articles. In many cases, the article "a" is missing before a singular noun or still exists before a noun in plural form in English of ASEAN countries. For example,

> Standard English: It is a magnificent year.
> English in ASEAN: "*It is magnificent year.*"

Improper use of tense. Speakers tend to use as simple a tense as possible in their spoken discourse without much concern about accuracy and appropriateness. According to Kirkpatrick's (2007) research, the simple present tense is most commonly used for speakers from ASEAN countries. For example,

Standard English: I have already finished drinking a cup of coffee.
English in ASEAN: *"I drink a cup of coffee already."*

Incomplete sentence structure. Speakers may produce some incomplete sentences without any linking verb. For example, "*we will together prosperous*", "*...and the total GDP of around 3 trillion*", etc. Also in some expressions like "*We will confirm this in a little bit*", the content after "*in a little bit*" is missing, which may result in misunderstanding.

Alleviating Effects of Prefabricated Chunks in Listening for Interpreting from English of ASEAN Countries into Chinese

Listening for Interpreting in Gile's Effort Model

In Gile's Effort Model (1995), listening for interpreting process involves coordination among message reception, analysis and reproduction with an overall understanding of context and spoken discourse. Interpreters are generally in a position less favorable to comprehension than are listeners in most usual situations. During interpreting, attention-sharing reduces the capacity available for speech comprehension, and interference between source language and target language also makes comprehension more difficult. In particular, interpreters' efforts get more intense in case of unfamiliar accents or speaking manners. Copper (1982) puts forward that with foreign accents influencing the delivery of speech in interpreting, any deviation from familiar acoustic-phonetic patterns is likely to make perception more difficult for interpreter. Kodrnja (cf. Kurz, 2008) also finds that the more the speaker's language varies from what an interpreter is used to, the more difficult the task is for the interpreter in the first processing phase, i.e. the listening and comprehension.

As studies reveal that prefabricated chunks stored in memory can be withdrawn integrally without grammatical analysis and generation, chunks in the form of multi-word units or memorized patterns can boost interpreters' efficiency of language processing, and alleviate interpreters' memory burden consumed by different efforts in listening comprehension,.

Alleviating Effects of Prefabricated Chunks on Anticipation

As Danica Seleskovitch emphasizes, anticipation is considered of primary importance in listening for interpreting (Sun, 1984). Based on the context of a speech, interpreters should be able to anticipate message that is to be delivered by speakers. In terms of interpreting from the English of ASEAN countries into Chinese, a good mastery of prefabricated chunks will greatly facilitate interpreters' anticipation of message and understanding of overall structure of spoken discourse, since chunks are endowed with pragmatic functions, such as social interaction, necessary topics, and discourse devices.

Take as an example an extract of the speech delivered by Boediono, vice president of Indonesia, at the opening ceremony of the 7th China-ASEAN Expo:

> *"Let me take this opportunity on behalf of the dignitaries and delegates from ASEAN countries to express our sincere gratitude to the government and people of Guangxi Zhuang Autonomous Region for the warm welcome and hospitality extended to us all."*

In the speech that is of a very strong accent from Southeast Asia, the voiceless consonant /t/ in the words like "*take,*" "*Autonomous,*" "*hospitality,*" and "*extended*" is pronounced as voiced one /d/. The stress of "*opportunity*" is placed on the last syllable. The retroflex consonant /r/ in "*dignitaries,*" "*countries,*" "*express,*" "*gratitude,*" and "*Region*" is pronounced as /l/ with a trill. And "government" sounds like ['gʌvmənt] with a syllable swallowed. Interpreters may withdraw chunks like "*...on behalf*

of..., to express our sincere gratitude to..., for the warm welcome and hospitality..." from their memory and infer the message according to the context, even though some words are difficult to identify because of speakers' strong accent. In this case, prefabricated chunks help to reduce the processing capacity consumed by the efforts on listening and analysis, and achieve high efficiency while interpreting.

Alleviating Effects of Prefabricated Chunks on Instantaneity

Instantaneity demands quick response from interpreters at intervals of a speech. However, accents of speakers from ASEAN countries may influence interpreters' response and delivery due to unfamiliar pronunciation and expressions. They will spend more time and effort identifying those variations and reproducing message. If sufficient chunks, including sentence builders, collocations, and variations of English, are stored in interpreters' mind, their efforts on memory and information processing will be minimized to a large extent, and instantaneity can be achieved easily.

An extract of the speech delivered by Nam Vignaket, Minister of Industry and Commerce of Laos, at the opening ceremony of the 6th China-ASEAN Expo is demonstrated as an example:

> *"It's my great* [hə'lɔs] *to host the sixth China-ASEAN Expo opening ceremony. The China-ASEAN Expo, which has been held successfully in the* [pli'viɔs] *five years, has grown into an* ['inflən∫əl] *trade* ['evəns] *with rich outcomes,* [ʌfe'tivli] *promoting the China-ASEAN Free Trade Area construction."*

The speaker's pronunciation is full of voicing voiceless consonants and misplacing stress. As underlined in the example, big phonological variations take place in some words so that interpreters can hardly identify those words and catch the meaning instantly. Chunks like *"It's my great honor," "in the previous year,""an influential trade event,"and"affectively promote ...,"* can guide interpreters to allocate more attention to the context of communication, which greatly reduces the time to respond and relieves the processing burden.

Alleviating Effects of Prefabricated Chunks on Psychological Pressure

A survey from AIIC in 2002 demonstrates that around 62% of interpreters take accents as the key source of pressure while interpreting. Cargile et al. (1994) recognise in their research that accent is a powerful social force that can not only affect interactions between persons, but also construct stereotypes of the speakers. Listeners tend to make inferences and form perceptions about speakers – their capabilities, beliefs and attributes – based on the language and accent they adopt. Listeners' language attitudes towards non-native English accents may distract their attention, and they may doubt the information they have got. Similarly, interpreters' attitudes toward the varieties of English can cause problems in interpreting. The more the speaker's language varies from what an interpreter is used to, the more negative the interpreter's attitude may be against the accent, and the more difficult the task is for the interpreter in listening and comprehension process. This will have a detrimental effect on interpreters' confidence and their follow-up performance. As studies (Lewis, 1997; Carroll, 2004; Wang, 2012) demonstrate, chunks are helpful to expand memory capacity and enhance language output, which greatly reduces interpreters' processing capacity consumed by different efforts during interpreting, the application of prefabricated chunks, to a certain degree, can help relieve interpreters' psychological pressure and enhance self-confidence during interpreting.

Conclusion

Prefabricated chunks are important components of languages, and the application of prefabricated chunks is an effective way to facilitate interpreting between different languages. In terms of listening for interpreting from English of ASEAN countries into Chinese, interpreters need to lay more emphasis on the linguistic variations of English in ASEAN countries, and achieve sufficient input of chunks to enrich the storage of language information at the pre-interpreting stage. During interpreting, interpreters should make full use of chunks to expand memory capacity and relieve processing burden consumed by the efforts in listening and analysis. It is also critical to emphasize the importance of prefabricated chunks in training so as to enhance interpreters' listening competency, which would be a guarantee for a successful communication.

Acknowledgement

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Online Communication Message on Cross-Border E-Commerce Websites: A New Genre in International Business Communication?

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[Abstract] By analyzing a database of 36 communication cases from aspects of linguistic features and moves structure, this paper identifies whether online communication messages on cross-border e-commerce websites constitute a new genre in international business communication or a mixed genre or sub-genre of business email. The 36 relevant cases were selected from 112 cases provided by 24 sellers with 11,429 words in total. The result of this research proves that online communication messages on cross-border e-commerce websites create a new genre.

[Keywords] linguistic feature; moves structure; online business communication; genre

Introduction

Economic globalization and technological development are impacting the way businesses communicate, especially international businesses, which are required to be more flexible and more collaborative (Medina-Walker, Walker, & Schmitz, 2002). Face-to-face negotiation and telephone communication are partly being replaced by computer-mediated communication, such as emails, instant messages, and computer conferencing.

In recent years, China has witnessed a rapid development of electronic commerce. Against this background, the second generation of cross-border business-to-business (B2B) electronic commerce (EC) websites has surfaced in the e-commerce marketplace. These websites are capable of integrating the entire international trade process online, offering not only product listings, but also escrow, transaction, and delivery services.

With the birth of these new international EC websites, a new communication system came into being. The communication between buyer and seller via the website message system is different from the international business e-mail negotiations of the past. It is also different from online chatting or instant messaging. This creates a significant question: Is the communication on cross border EC websites a new genre, a mixed genre of email and instant messaging, or simply a sub-genre of email? Thus, the purpose of the present study is two-fold: (1) To identify linguistic features of online business communication messages with reference to business emails and instant messages. (2) To examine whether or not online business communication messages constitute a potentially distinct genre in terms of moves structure.

Data Collection and Methodology

The data analyzed in this study comes from two sources. The first 32 online business communication messages were selected from a database of 112 cases provided by 24 student dealers who are now doing international e-business on the B2B platform dhgate.com. Another four cases were provided by the author herself and another dealer working professionally on B2B platform business. In total, 26 different sellers from China and 36 buyers from 16 countries were involved in these cases. The 24 students offering the cases were sophomore English majors who had passed the CET4 or CET6 and had experience in doing online business in Taobao.com, a domestic B2B EC platform. However, doing international online

business was new to them. The buyers were dealers from 16 different countries, including the USA, the UK, Indonesia, and France. They buy products in small quantities of one or two lots. Each complete case consists of at least five messages, and some have as many as 24 messages. A complete communication case lasted for at least 10 days, in which such steps and information as inquiry, confirmation, products preparation, shipping time, and feedback, etc. appeared. Some communication cases ended after the first two steps.

In all 36 cases, the sellers were non-native English speakers from China, and some of the buyers were also non-native English speakers. However, English was the language used in each case. The sellers and buyers are indicated by "B" (buyer) and "S" (seller) for privacy reasons. Referring to linguistic features, corpus-based approaches will be employed and the software *antconc* will be applied in calculation work. In order to get a better analysis of the data, the research also adopts approaches such as structural discourse analysis and socio-cultural discourse analysis, which are commonly used in discourse analysis. Structural discourse analysis will be employed in moves structure analysis. The communication samples provided by dhgate.com will be taken as the model, and the essential moves of a complete communication case, the array of sentences arranged in a certain order will be analyzed. In addition, socio-cultural discourse analysis will also be employed, taking into consideration the background information of the buyer and seller and cultural differences.

Linguistic Realizations

To investigate whether online business communication is a new genre of international business communication, it is necessary to first analyze its linguistic features. According to Gimenez (2000), email can be communicated with the features of spoken rather than written language. This opinion inspired me to do research on the linguistic features of online business communication, to determine whether it is similar to email. Lin & Baron's research on IM also led me to investigate whether there is a network language that features in online business communication.

Spoken Features

Many researchers have noticed that electronic communication has already started to affect business and interpersonal written communication (Babara et al., 1996; Eustace, 1996; Gains, 1999) with its conversational nature. For instance, email, which is the most commonly accepted form of electronically-mediated communication, resembles the features of spoken rather than written language.

In the database, errors in spelling and grammar, as well as repetitive sentences were found in most cases. Also, misunderstandings caused by language problems were found in cases No. 18 and No. 33. The average number of messages of each case is 10.62 (buyers and sellers combined), which means that on average it takes almost 11 messages to complete a deal. This indicates that there may not be a high level of communication and information in many of the messages, requiring the buyer and the seller to ask and answer again and again.

Many points, such as the two question marks in the buyer's first message, the word "i" in the seller's first message, the suspension points used by the buyer, and the limited information in many message indicate that the communication does not meet the "6C" principles of business English writing offered by Bobbye (1984): Correctness, Conciseness, Concreteness, Colorfulness, Considerateness, and Coherence. It means that online business communications do not actually have the same features in business as the written language.

Brown and Yule (1983, p. 7) pointed out that spoken language is characterized by short, usually fragmentary utterances, a great deal of repetition, the use of non-specific references, and the absence of conceptual density. All the above mentioned features related to spoken language can be found in the dataset. In addition, Hatch (1992, p. 246) pointed to some ways in which a writer can make their writing "sound and look more like oral language." For example, word selection can help to convey an oral quality to the text; temporally ordered clauses are often connected with the conjunction "and"; and certain lexical items, such as " just" "you see" and "though.". Comparing the characteristics between written language and spoken language, the language used in online business communication shows distinct spoken language features rather than written features.

Research studies have shown email correspondence embraces the spoken-written dichotomous nature of emails (Baron, 2002; Crystal, 2001; Gains, 1999; Gimenez, 2000), and have provided detailed descriptions of the nature and features of the language of email. Gimenez notes that emails "combine features of spoken discourse (its nature) with those of written discourse (its representation) to be transmitted and received by a computer." Similar to email, but more informal, online business communication has the distinct linguistic features of spoken language while remaining in the written form.

Network Language Features

Unlike face-to-face and telephone conversations, online business communication takes place via the internet. Thus, besides typical spoken features, it also incorporates internet language features. Zhang, Kang, and Zhao (2008, pp. 188-192) stated that network language has the following characteristics: simplicity and convenience, novelty and originality, liberty and randomness and humor. The vocabulary of network discourse can be divided into several parts: computer terms, abbreviations, alphabets and numbers, blends, symbols, and neologisms.

Ling and Baron's research (2007) of instant messages (IM), addresses other types of communication on the internet; emoticons (smiling, frowning faces), acronyms (lol, ttyl, omg, wtf, etc.), abbreviations (u, r, k, b, latr, etc.), contractions (e.g. can't for cannot), and punctuation at the end of sentences, which are characteristics of IM.

Based on the above statements, the analysis of data will be conducted from the following most notable aspects: abbreviations acronyms, emoticons (symbols), and contractions, to conclude whether online business communication has the linguistic features of network language.

Abbreviations. An abbreviation is used most frequently in the network and forms a word by clipping part of a word or putting the initial letters of words together. It is one of the most remarkable features of network language. For instance, "u"---you, "r"---are, "k"---okay, "pls"---please, "tks"---thanks, "prob"---probably, "em"---them, "b"---be are all typical examples of lexical shortening.

In the dataset, "u", "pls", "pcs" were the abbreviations used most frequently. These abbreviations were used 16, 13, and 14 times respectively. "U" appeared more often in the buyers' messages, and "pls" more often in the sellers'. It demonstrates that abbreviations are applied in online communication. However, compared to the network language of IM or languages used in BBS, the frequency of abbreviations are relatively low.

Acronyms. An acronym is "made up of the first letters of the name of an organization, which has a heavily modified headword" (Hu, 2001, p. 99). In network language, it is also called "netcronyms." Some commonly used "netcronyms" are as follows: lol---laughing out loud, ttyl---talk to you later, brb--- be

right back, omg--- oh my god, btw---by the way, b4n---bye for now, hb-hurry back, kit---keep in touch, cu---see you, f2f---face to face, and oic---oh I see.

Most of these acronyms are useful for online chatting. Lin and Baron's research on IM found that four acronyms were found in an instant message database of 1146 words. In the present dataset of online business communication, no acronyms were found.

Emoticons. Network language lacks the facial expressions and body gestures which are useful to express emotion. To fill this gap, emoticons (a word combination of icon and emotions) are used to indicate the emotional status with a facial expression. Examples:

> :-) or :) happy   :-(or :(sad

In the database, two smiley faces are found in the messages of the same buyer. This percentage does not conclusively demonstrate that emoticons are widely used in online business communication, but it is acceptable for the purposes of this study. In Ling and Baron's research on IM, 5 emoticons were found in 1,146 words. The frequency of emoticons is much higher in IM than in online business communications.

Contractions. Contractions "typically appear in informal speech and writing, and are shorter to type than full forms, especially when omitting apostrophes" (Lin & Baron, 2007). In the present database, "it's" "I'm" "can't" 'don't" "haven't" "didn't" "I'll" "you're" are all included in the category of contractions.

In the data, there are 62 cases of "I'm" or "i'm" compared to 38 cases of "I am"; 33 cases of "it's" compared to 15 cases of "it is"; 23 cases of "don't" compared to 10 cases of "do not"; and 7 cases of "can't" compared to 6 cases of "cannot"; conversely, there are only 7 cases of "I'll," but only 113 cases of "I will".

Contractions are not the exclusive to network language, but they do indicate an "informal" language style. Apostrophes are widely used in the database, and most of examples show that contractions are common in online business communication, with the exception of " I'll."

Errors in spelling and grammar. Network language typically has spelling and grammar mistakes occurring frequently in IM or other online communication. These mistakes are most prevalent in real-time communication, since "netizens" type fast without checking carefully. There is also less emphasis placed on grammatical correctness, and more on reader comprehension.

In the database of the present study, "i" is the most obvious mistake found both in buyers' and sellers' messages. 155 cases of "i" are found in the data. Numerous grammar mistakes are also found in the database. However, since most of the buyers and sellers in the database are not native English speakers, grammar mistakes can be interpreted not as linguistic features but as the result of lower English levels.

Moves Structure

In the data collected for this research, 36 cases have different lengths. The longest one is case No. 25, consisting of 34 messages (17 are from buyers and 17 are from sellers) and the shortest one is No.6, consisting of only 2 replies total from the buyer and seller. Since the sellers in the study are all Chinese, whereas the buyers are from different countries with different native languages and cultural backgrounds, it is beyond the scope of this study to fully examine the buyers' messages in different cases. To avoid complication in analysis, this study will take the sellers' messages as objects, with the buyers' messages serving as the assisting affection factor.

Vergaro (2004) defines "move" as a meaningful unit represented in linguistic (lexical-grammatical) forms and related to the communicative purposes of the activity in which members of the community are engaged. Take some communication samples offered by dhgate.com as sample. To understand the communicative purposes, the following move structures should be included in a formal and complete sellers' message: opening salutation, appreciation, question answering, additional explanations, further communication, and closing salutation.

Opening Salutation

Unlike emails or other business communication genres, not all seller messages in the database have a formal opening salutation. Some begin with "Hi" or "Hello," followed by "dear," "name," "my customer," and "my friend" as the opening salutation. Some opening salutations are very simple, with only "hello" or "hi" before the detailed content. Some begin with "dear" without any subject following. In the online business website taobao.com, all customers shopping online are called "qin." Some people like to use "dear" to express an intimate relationship with the buyer.

Some messages don't have an opening salutation at all. It is probably because in the instant real-time communication, they don't need to express their politeness in every message, or because their relationship is already established.

Appreciation

Appreciation is a move in which the seller expresses his or her thanks to the buyer for placing the order, doing an inquiry, or for some other reasons. In the database, out of 205 sellers' messages, only 18 have the appreciation move, expressing the seller's thanks to the buyer. It proves again that online communications are not as formal as a typical business email. The formal politeness strategy is not widely used in this mode of communication.

Question Answering

This move is the most important and core part of the message. It always consists of several sentences, depending on the buyers' requests. Sometimes, they give additional reference answers to the question. Some different opinions may also be included. See the following example:

> *B: Hi, Turtles arrived yesterday, thank you. Unfortunately there are a few that we will not be able to sell as they are dented and scratched. May I suggest that you use the bubble plastic bags to put the turtles in as they protect them a lot better. The turtles we have gotten in the past have been in bubble bags. Thank you for the additional gifts that you included, much appreciated. I like the sparkly leggings.*
>
> *S: Hi, Thank you for letting us know about the turtles and your good suggestion about the package. Since it's my first time to pack so many turtles into one box, and we're lack of experience. We will pack them as you said next time and we believe that will protect the products better. So sorry about those dented and scratched turtles. Next time, we will send two or three more to you. by the way, if you are searching for other kinds of products, would you please send me pics and we will try to find the products for you at a relatively low price. Because we are located in Yiwu--a city with the largest commodities market in the world.*

(Recorded verbatim from Case No. 36)

These are the last two messages of a successful deal after the buyer has received his/her products. In the buyer's message, four pieces of information: the first is that the products have arrived; the second is

there are some problems with the products; the third is a suggestion regarding the packaging; and the fourth is appreciation of the gifts. The buyer is from New Zealand, an English speaking country. The second paragraph of the seller's message is the core of the whole message after the opening salutation "hi" and the appreciation part " thank you for …" This part is in the middle of the whole message and with four long sentences full of words like "lack of experience," "sorry," and "believe," which can express the seller's acknowledgement of his/her mistake and sincerity to the buyer. This is a clear example of the use of implication to realize the positive politeness strategy.

Additional Information

This move can be commonly found in the first or last message of a communication to provide the buyer with more information about the seller's shop or the existence of other products and to suggest further cooperation. Take Case No. 36 as an example. The last paragraph of the last message of the seller, beginning with "by the way," is the additional information move. It presents the seller's strength in searching for products the buyer needs and implies future business transactions. However, among the 205 sellers' messages, only 14 of them have the additional information move. Sometimes, this move can bring the seller another business opportunity.

When the products are out of stock, the seller gives additional information about similar products (with pictures) and expresses his/her sincere regret. Then in the second message, the seller provides additional information to the buyer that he/she is near the commodities market. These two messages create the opportunity for additional business, in spite of not having the specific products requested by the buyer. From this example, we find that additional information can sometimes play a very important role in the process of business communication.

Further Communication

This move is always placed at the end of the message after the question answering move and additional information move have taken place. Some sellers like to utilize this move in all the messages throughout the communication process, while some only include this move in the last message entire communication process. Among the 36 cases, 19 of them used the further communication move in the middle or in the last message of the communications.

Closing Salutation

The closing salutation move includes the regarding part and the seller's name. However, the data indicates that it is seldom found at the end of the message. This may be because Chinese sellers are not familiar with writing emails in their daily lives. Instead, they do more online chatting with friends or online business communication in the domestic online trade websites. Only when the buyer initially used the move of closing salutation would the seller do likewise, as in case No. 24. Compared to email, online business communication is more informal.

According to the rule that a move could be included in the moves structure when it appears in 75% of the research cases or more, only two move (opening salutation and question answering) were seen to be included in the move structures of online business communication. Other moves (appreciation, additional explanation, further communication, closing salutation) occurred in less than 75% of responses and are typified within the structure as subsidiary moves.

Conclusion

By analyzing the linguistic features and moves structure of online communication messages on cross-border e-commerce websites, we could summarize that the messages constitute a potentially distinct

genre. Regarding linguistic features, it is found that the features of a spoken language are commonly found in online business communications. To some degree, some features of network language are also found. Similar to email, it is a combination of spoken language in nature and written language in representation, with a more informal conversational style. Regarding the features of the network language, some symbols and tips of network language are found in the database, including abbreviation, errors in spelling and grammar, emoticons, and contractions. However, the frequency of using the typical network language in online business communication is not as high as in the online chatting or IM by native English speakers. Thus, it can be concluded that online business communication has very notable linguistic features of spoken language and less obvious features of network language.

With regard to the moves structure of online communication, only the sellers' messages were taken into observation. Compared to the model sample offered by the website, which has six moves (opening salutation, appreciation, question answering, additional information, further contact, closing salutation), most of the sellers' messages don't contain all 6 moves. Only the two moves of opening salutation and question answering are found to exist in over 75% of messages, and can be considered as typical moves of online business communication. The move of further contact is commonly found in the last message. Considering the answers collected from a group interview, it is suggested that the move of additional information be added into the typical moves structure of online communication. It has the potential to avoid the repetition of buyers' questions and make the communication easier and shorter.

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A Sociological Approach to the Translator's Subjectivity: Zhang Guruo's Translation Practice as a Case Study

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[Abstract] Drawing on Pierre Bourdieu's concepts of habitus and field, the article explores the possibilities of an integrated sociological approach to the translator's socialized subjectivity with the Chinese translator Zhang Guruo as a case study. Based on a conceptualization of habitus and field, the article is to elaborate on the following aspects of the translator's subjectivity: 1) a historical analysis of structuring and structured nature of the translator's habitus by describing his/her social trajectories and the evolving objective structures in the field; 2) an analysis of the interplay between the translator's strategies and his/her position in the translation field; 3) a reflection on the norm-governed model and a preliminary analysis of the applicability of habitus-field model to the research of the translator's subjectivity.

[Keywords] translation; sociology; subjectivity; Zhang Guruo

Introduction

Any translation is necessarily embedded in social contexts. On the one hand, the act of translating is undeniably carried out by individuals who belong to a social system; on the other, social institutions greatly determine the selection, production, and distribution of translation (Wolf, 2007). The observable interaction between translation and society triggers a view of translation as a "socially regulated activity" (Hermans, 1997, p. 10), and subsequently inspires the diverse approaches to conceptualizing "a sociology of translation" by integrating sociological methodologies into translation studies in recent years. Pierre Bourdieu, Niklas Luhmann, and Bruno Latour are, so far, among the most influential sociologists whose theoretical contributions could be utilized to form the basis of a sociology of translation.

The sociologically-oriented approach sheds fresh light on the study of the translator. The history of translation, to a great extent, is that of translators who have long been important participants in the construction of national literatures. Translation theories, for a long time, however, downgraded the translator's crucial role, and forced the translator into invisibility. It was not until the "cultural turn" in the 1990s that the translator' role was highlighted. The sociologically-oriented research foregrounds the role of the agents in the act of translating. The translators' position of supposed neutrality and invisibility would belong to history as soon as they are willing to assume responsibility for their cultural and social practice (Wolf, 2012). In light of Bourdieu's sociology, the article is to investigate the applicability of *habitus*-field model in the analysis of the translator's subjectivity with reference to Zhang Guruo's translation practice.

Conceptualization of "*Habitus*-field" Model in Translation Studies

In *Distinction*, Bourdieu (1984, p. 101) presents a formula for social action: [(*habitus*) (capital) + field = practice]. According to Bourdieu (1984), a field is a space where agents and their social positions are located. The position of each agent in the field is established by the interaction between the specific rules of the field, agent's *habitus* and agent's capital. Participants strive to maintain or alter the status quo, thus improving their position and obtaining what is deemed legitimate. However, all participants, dominant or

subordinate, share particular, fundamental, and unquestioning beliefs, or they all believe in the ongoing game they are in and take it for granted.

Bourdieu (1997, p. 72) defines *habitus* as "a system of lasting, transposable dispositions." *Habitus* is creative and inventive, but within the limits of its structures, which are the embodied sedimentation of the social structures which produced it (Bourdieu & Wacquant, 1992). To put it simply, *habitus* endows individuals with a sense of being and a sense of how to behave and react without any conscious adaptation or concentration. There is a two-way relationship between field and *habitus*, with the objective structures of the field structuring the *habitus*, while the *habitus,* in turn, constitutes and enriches the field with meaning, sense, and value. The indeterminacy that arises from the dialectic largely predisposes the way the agent acts and, meanwhile, allows for creativity and innovation in social practice.

Gouanvic (2005) argues that the practice of translation is based on a coincidence of two instances: the external instance of literary texts (fields) and the internal instance (*habitus*). *Habitus* being a dialectic of externalized internalization and internalized externalization, the translator's *habitus* could be understood as a structured and structuring agent negotiating and mediating between the socialized individualities and the objective structures. With translation fields conditioning the translator's *habitus* and *habitus* informing fields, the evolving dialectic between *habitus* and field redefines the translator's subjectivity as dynamics that are neither objectively determined nor product of free will, to a large extent moving beyond the long-standing opposition between prescriptively- and descriptively-oriented approach that has long plagued the translation studies and the translator's subjectivity in particular. In such a case, norms are less effective in explaining manipulative components underlying the translator's personalized decisions. As Gouanvic (2005) states, norms do not explain the more or less subjective and random choices made by translators. If a translator imposes a lexicon or syntax that does not originate in a source text and, thus, substitutes his/her voice for that of the author, this is not a conscious strategic choice but an effect of his/her specific *habitus* acquired in the target literary field.

Zhang Guruo and His Socialized Subjectivity

Zhang Guruo (1903-1994), an eminent translator best known for his translation of Thomas Hardy, earns himself the honorary title of "a model in translation circles" for his "genuine" style of translation and unique insights into translation theory. Zhang made his debut with the translation of *The Return of the Native* and *Tess of the D'Urbervilles* in the 1930s, and gained wide recognition from the intellectual circles, in a way fueling his lifelong devotion to the translation and research of British literature. In line with his practice, Zhang put forward his translating criterion "didao" (translating idiomatic source language into idiomatic target language), inspiring a large number of translators and scholars in China. We take Zhang as an example to illustrate how the dialectic between *habitus* and field unfolds, and how Zhang "became himself" and engaged in translation practice.

Zhang Guruo's Habitus

The understanding of *habitus* as "dispositions" that are acquired through a gradual process of inculcation makes it theoretically necessary to investigate the individual's early socialization in the family and other social institutions, primarily schooling. When it comes to the practice of translation, the translator's linguistic *habitus* is of crucial importance for a sociological analysis. In Bourdieu's term, linguistic *habitus* refers to individual variations in practical linguistic competence inscribed in the body. It concerns the individual's capability to put his/her linguistic resources into practical use, which gives the individual a "feel for the game." Meanwhile, linguistic *habitus* endows the individual with the capability to evaluate

the reception of his/her words and to take advantage of it (Bourdieu, 1991). The translator's linguistic *habitus* thus means a "practical mastery" of language skills that leave him/her free to make choices and adopt appropriate strategies in response to variations in the fields. Let us start Zhang's social trajectories from his schooling.

Zhang started his formal education in Sishu (old-style private school) at seven years old, and was enthusiastic about Chinese classics. Later, he entered primary school where he read extensively and benefited tremendously from his learned Chinese teachers. Zhang accepted systematic training in English after he entered Nankai Middle School in Tianjin, which was noted for its westernized style of teaching and elite education philosophy. All the course books were introduced from the United States, and English literacy skills became a priority in the curriculum. Zhang himself told the reporter in his eighties that it was in Nankai Middle School that he laid a solid foundation for his English proficiency. In 1926, Zhang was admitted to Beijing University as one of the top scorers. Out of strong sense of mission and responsibility, he chose English as his major with a wish to revitalize the Chinese nation by introducing the cream of Western culture.

Zhang was born into an intellectual family which enjoyed long-standing literary reputation in Fushan County. According to Zhang Ling, Zhang's daughter and famous translator in China, Zhang was greatly attached to hometown for his whole life. Furthermore, Zhang was full of sympathy for women and was always ready to protect the rights of his sister, the only daughter in the family. After Zhang got married, he fathered two daughters and resisted his parents' pressure to give birth to a son. He told his daughters they were no different from boys and should be independent and self-supporting (Sun, 2004). Zhang's family trajectories lead us to the conclusion that Zhang was typically driven by his "hometown" complex and his feminism complex.

Social and Literary Field in 1930s China
The 19th century and the early half of the 20th century witnessed great social crises and upheavals in China. The reform-minded patriotic intellectuals, awakened by the imposed humiliation and oppression, left no means untried to seek solutions to their plights. They decided to resort to translation as a tool to import Western culture and to enlighten the people. Starting from the translation of Western natural and social sciences, the intellectuals gradually turned to literary works that were believed to be more useful to reshape the national traits. The large corpus of translated literature transformed the classical Chinese literary ecosystem, and gave rise to new literary genres.

Native Land literature took shape in the 1920s with the publication of Lu Xun's *Hometown*, and flourished in the 1930s. This genre records the intellectuals' nostalgia or a revisiting of their hometown. Behind the narration hides the intellectuals' enlightenment desire, with the portrayal of the miserable survival situation of the farmers enslaved both economically and spiritually by the feudal ethics and patriarchal morals. Up to the 1930s, Native Land literature had established a new literary paradigm in the Chinese literary field. One of the remarkable features of the fictions is the conscious application of dialects, such as the Xiangxi dialect in *Biancheng* (*Border Town*) by Shen Congwen and the Peking dialect in *Luotuoxiangzi* (*Rickshaw Boy*) by Lao She.

Sociological Analysis of Zhang's Socialized Subjectivity
Based on the analysis of the dialectic between field and *habitus*, this section deals with the strategies Zhang adopted in his translation practice by concentrating on the following topics central to the understanding of the translator's subjectivity, i.e., selection of original texts and the style of translation.

Zhang started to translate *The Return of the Native* in 1929 when he was in college. It was not until five years after graduation that the translation was finally accepted by the China Foundation for the Promotion of Education and Culture, and published by the Commercial Press. The translation turned out to be a great success and rewarded Zhang with a burgeoning reputation. Here comes the first question: Why did Thomas Hardy and his novels become his priority?

When taking a sociological perspective, the translator's selection of the original is far from a product of free will or a norm-governed act but results from the interplay between fields and the translator's *habitus*. Let us first examine the structuring side of *habitus*, or the process of externalization of internality. With the findings mentioned above, Zhang's inborn hometown complex and feminism complex largely shaped his literary tastes and his selection of the original before he began to translate. Hardy's heroines, such as Tess and Eustacia, are portrayed as helpless and inferior in the male-dominant world. The sympathetic portrayal of women caters to the Zhang's inborn dispositions, and Hardy's works, therefore, become his priority selection. But that is far from sufficient to interpret his selection.

Considering the reciprocal relationship between *habitus* and field, we have to investigate the structured side of *habitus*. In the 1930s, Native Land fiction had established a relatively dominant position in the Chinese literary field and cast a profound impact upon the reception and distribution of literature. It is safe to say that the external structures in literary field are in significant measure internalized as Zhang's *habitus*, which, in turn, guides his translation practice. Furthermore, the principle of homology contributes to the circulation and reception of Hardy's works in Chinese literary field. As Gouanvic (2001) argues, translated text is supposed to produce a discourse homologous to that of the source text, so the target reader can be transported into the otherness of the target text which is homologous to the otherness of the source text. Let us focus on England, Hardy, and his novels. Considered a Victorian realist, Hardy brings to light a pre-industrial England where Old World values were challenged by modern ideology. The nostalgia of the declining rural society and vivid portrayal of rural landscapes in Hardy's novels are homologous to the genre of Native Land fictions in Chinese literary field. Sociologically, it is the homology that makes Zhang's translation accepted and circulated in China in the 1930s.

When it comes to Zhang's style of translation, we can find a large number of four-character idioms, diezi (reduplicated words), and other expressions specific to traditional Chinese. More notably, he renders Wessex dialect in Hardy's novels into Shandong dialect, which has sparked heated discussions in translation circles. Concerning idiomatic Chinese expressions, it is of no surprise so far since many Chinese translators have adopted the strategy. It deserves further analysis, however, when the translation field in the 1930s is taken into account. The decade saw conflicting views on translation, which triggered a large-scale debate over "faithfulness" or "expressiveness." The "faithful" side typically represented by Lu Xun finally got the upper hand. The initial purpose of Lu Xun was to correct the chaotic mistranslation in the late Qing dynasty, and to improve the imprecise grammar and import new syntax. As a result, the un-fluent translating strategy prevailed in the 1930s and brought about a large number of unintelligible translations. As a newcomer in translation circles, Zhang was supposed to follow suit in translation practice. Nevertheless, he drove in a completely opposite direction and succeeded in occupying a comparable position. Here comes the second question: Why did Zhang break the established rules and go his own way?

Let us first examine the structuring side of the translator's *habitus*. Zhang received a decent education and the accumulated linguistic competence that allowed him to act at ease on a linguistic basis.

Zhang's mastery and acquisition of Chinese language typically contributes to his persistence in employing classical Chinese expressions. What deserves further analysis is the use of Shandong dialect in his translation. Zhang justifies his dialect-for-dialect approach in the translator's preface to *Tess*. He argues both dialects are effective in retaining local flavor and archaism (Zhang, 1936). The justification was confirmed by Zhang Ling, who paid a visit to Southwest England and chatted with locals. She found remarkable similarities between the two dialects in the manner of articulation. Dorset locals pronounce with a special tongue position for lateral "l" and retroflex "r," similar to the "Big Tongue" style in Shandong dialect (Sun, 2004).

It would not be safe to say that Zhang transforms Wessex dialect into Shandong dialect for the reason that he himself was born in Shandong and acquired the dialect; otherwise, we would fall into the trap of linguistic determinism. As has been conceptualized, the agent and his/her act should be situated within broader social and literary milieu. The literary field in the 1930s saw the boom of Native Land fiction. Dialects were used on an extensive scale in the fiction and became a vogue in literary circles. The objective structures in literary field are inculcated into the translator's linguistic *habitus*, and govern his practice in the translation field unconsciously. The use of dialects in literary works becomes in a way taken-for-granted assumption in Zhang's linguistic *habitus*.

Bourdieu (1988) holds the struggle between orthodoxy and heterodoxy and between domination and subordination is an on-going process in each field. The participants seek to affirm the objectivity of their own partial and partisan views. Those who hold dominant positions strive to preserve the "orthodoxy" by adopting strategies of conservation, while subordinate participants usually resort to strategies of subversion to challenge the status quo, thus improving their positions. Zhang's unique style of translation can be understood as a subversive strategy to destabilize the orthodoxy of the translation field in order to lay claim to the legitimacy of his position.

Conclusion

So far, we have conceptualized the key concepts of Bourdieu's sociology and made a tentative case study with the field-*habitus* model. From the selection of the original texts to the style of translation, the strategies adopted by the translator are not a product of totally self-driven behavior but of socially-regulated nature. We share the view that the translator's subjectivity is neither randomly generated nor norm-governed, but a result of interplay between his/her social trajectories and the objective structures. The translator's socialized subjectivity is creative and dynamic, but within the boundaries of the structures.

Recent years have seen a great increase in sociologically-oriented publications. It has to be admitted that the insights from the theoretical research have greatly facilitated our understanding of the social components underlying the translation practice. Apart from theoretical construct, more efforts should be concentrated on the case study of individual translators, so as to improve the adaptability of the sociological approach.

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On the Chinese- English Translation of Scenic Spots Introducing Texts from the Perspective of Skopos Theory – Take Chen Clan Academy as an Example

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[Abstract] *This paper mainly analyzes the English version of the introductory text of the Chen Clan Academy through Skopos Theory, which includes three rules: the Skopos rule, the coherence rule, and the fidelity rule; it also includes three purposes: the general purpose, the communicative purpose, and the purpose aimed at by a particular translation strategy or procedure. Based on the Skopos Theory, the first and primary rule should be followed is the Skopos rule, which decides the procedure of the overall translating. The analysis of the introductory text of the Chen Clan Academy would support the above argument.*

[Keywords] *Skopos Theory; three rules; Chen Clan Academy; introductory text*

Introduction

There are so many problems in the translation of tourism texts that they would confuse foreigners. Though the translations of tourism texts attract gradually more and more attention and the quality has improved to a certain degree, problems have arisen in the translation, such as wrong word use, grammatical impropriety, spelling mistakes, and even cultural conflict caused by incorrect information. In order to transmit Chinese culture, to enhance China's popularity, and to arouse foreigners' interest in China, the translation is required to be more appropriate and discreet. In this case, varied strategies are taken for granted. This paper, beginning with the Skopos Theory with three important rules, analyzes the English version of the introductory text of the Chen Clan Academy, and then points out the merits and demerits before making some comments.

Skopos Theory

The Skopos Theory was put forward in 1970s by Hans J. Vermeer and emphasizes the purposes and intentions of translation. There are three important rules in the Skopos Theory: Skopos rule, coherence rule, and fidelity rule. The Skopos rule is the top-ranking rule, and the coherence rule and the fidelity rule are secondary. A translation action is determined by its Skopos, that is, the end justifies the means (Nord, 2001, p. 29).

The coherence rule is also called intra-textual rule, namely, a translation should be acceptable in a sense that it is coherent with the receivers' situation (Nord, 2001, p. 32). The fidelity rule, which is also named inter-textual rule, indicates that since a translation is an offer of information about a preceding offer of information, it is expected to bear some kind of relationship to the corresponding source text (Nord, 2001, p. 32).

The Problems Arising from Translating Scenic Spots Introducing Text

Directed by the Skopos Theory, tourism translation is a purpose-oriented, transcultural and communicative action, implying that translators should not only be informed of the features and cultural connotations of scenic spots but take into account the reception of target readers. All in all, the translator is not the sender of the source text message but a text-producer in the target culture (Nord, 2006, p. 13).

Integrating a number of translators' research on tourism translation with the author's analysis of both English and Chinese versions of the Chen Clan Academy introductory text, the author deduces the following problems arising from translating scenic spots introducing text:

No Practical Information, Which May be Expected by Foreign Visitors, is Added

Translators are sometimes unaware of target readers' needs. In Chinese tourism text, there is rare basic information of scenic spots, such as the introduction of infrastructure, bearing capacity, and geographical position, etc. On the contrary, Western visitors often take advantage of the condition of infrastructure to decide the value of scenic spots. Accordingly, translators had better add some basic information of scenic spots in the translation text to facilitate the visit of foreigners. For instance, though there is no context of specific position of the Chen Clan Academy in the Chinese text, the translator inserted "was located outside the west gate of Guangzhou city" into the clause. Based on the Skopos Theory, the reason that inserting position into the clause is to cater to foreign tourists' reading expectation and to arouse foreigners' interest in the scenery. Skopos is the Geek word for "aim" or "purpose" as a technical term for the purpose of a translation and of the action of translating (Munday, 2001, p. 79). If the purpose of a translation is to achieve a particular function for the target addressee, anything that obstructs the achievement of this purpose is a translation error (Nord 2001, p. 74). In other words, it is important and necessary for the translator to enhance the accessibility of target text by means of considering target readers' requirements.

Without Cancelling Unnecessary Information

The main reason is that translators did not consider the characteristics of English text--conciseness and availability. The author finds that the Chinese culture noun--"lineage hall" does not appear in the English introductory text of the Chen Clan Academy; instead, "it" is cited. According to the context, "it" may either refer to "the Chen Clan Academy" or the "lineage hall" of the Chinese text, which hints that the Chen Clan Academy is a "lineage hall." As a result, the translation is much more concise, which neither affects target readers' understanding nor increases the burden on target readers. Take the English name of "Chenjia Ci" as an another example.   So far, the author has found five English versions; there are the "Chen Clan Academy", "the Chen Clan's Academy", "Ancestral Temple of the Chen Family" and "Chen's Lineage Hall" in addition to "Chen Ancestral Hall." As a result of careful analysis, the author states that the version "Chen Clan Academy" is more expressive than others because of the original function and features of this traditional architecture. It is observed that in the English introductory text, only one proper noun--"Chen Clan Academy" is applied, while in the Chinese introductory text, there are two names: "Chenjia Ci" and "Chenshi shuyuan." In the author's opinion, such appropriate disposal is in line with coherence rule. Due to the want of cultural consciousness of foreign visitors, one proper name is adequately acceptable to them.

The Gap Between Source Text and Target Text Exists

Although the target text is expected to bear some kind of relationship with the corresponding source text, it is unreasonable for translators to translate literally. Depending on the translation purpose and text type, the translator may opt for reproduction or adaptation (Nord 2001, p. 57). It is observed that the Chinese tourism text tends to use four-character phrases or flowery words to explain objects and events, while English text is inclined to use plain and simple words to describe things objectively. For example, the sentence "其题材丰富, 造型生动, 色彩丰富, 技艺精湛,……" (qi ticai fengfu, zaoxing shengdong,

secai fengfu) has been translated into "all the architectural decorations in the Chen Clan Academy are of varied topics and super craftsmanship," which simply expresses the facts of Chen Clan Academy without flowery and subjective words. The deletion of subjective phrases such as "造型生动, 色彩丰富" (zaoxing shengdong, secai fengfu) is necessary and suitable. Besides, the Chinese sentence "陈氏学院集广东传统艺术之大成" (chenshi shuyuan ji Guangdong chuantong yishu zhi dacheng), full of eulogization, has been translated into "Chen Clan Academy makes a comprehensive expression of the exquisite folk arts and handcrafts of the local province," which displays the facts with objective words and simple structure. What should be noted is that the purpose of a tourism text is to advertise scenic spots, and in pursuit of the ends, the translation act ought to be altered to meet the reading and writing habit of target readers.

Suggested Methods Applied to the C-E Translation of Scenic Spots Introducing Texts

Vermeer distinguished three possible kinds of purpose in the field of translation: the general purpose aimed at by the translator in the translation process (perhaps 'to earn a living'), the communicative purpose aimed at by the target text in the target situation (perhaps 'to instruct the reader'), and the purpose aimed at by a particular translation strategy or procedure (for example, "to translate literally in order to show the structural particularities of the source language") (Vermeer, 1989, p. 100). In this section, the author tries to explain the purpose aimed at by a particular translation strategy or procedure. Namely, the translation strategies are applied based on purpose consciously or subconsciously. What's more important, the term Skopos usually refers to the purpose of the target text. Moreover, the Skopos Theory puts emphasis on the transcultural capability instead of the exactness of applying language. Therefore, an important advantage of the Skopos Theory is that it allows the possibility of the same text being translated in different ways according to the purpose of the target text and the commission which is given to the translator (Munday, 2001, p. 80). In this paper, the author recommends four translation strategies to better the target tourism text.

Omission

Omission is a necessary and common method to omit things that are not so instrumental for readers to understand the source text. It is mainly applied in three cases of the translation of scenic spots' introductory text: one is where flowery descriptions are involved; two is where the literary quotations are concerned; three is where political information is related to. For the purpose of maintaining the conciseness of the English text, the translator has to delete the unnecessary information and keep the main messages on the basis of holding the coherence and logic of translated text. Take the introductory text of the Chen Clan Academy as an example; the translator omitted three Chinese sentences, which are politically skeptical, literature-contented, and content-iterative as follows:

(1) 1988 年，被国务院颁布为全国重点文物保护单位。(1988 nian, bei guowuyuan banbu wei quanguo zhongdian wenwu baohu danwei.)

(2) "天工人可代，人工天不如。果然造世界，胜读十年书。"(tiangong ren kedai, rengong tian buru. Guoran zao shijie, shengdu shinian shu.)

(3) 陈氏书院巧夺天工的建筑装饰艺术与广东历代民间艺术精品共治一堂，......。
(Chenshi shuyuan qiaoduo tiangong de jianzhu zhuangshi yishu yu Guangdong lidai minjian yishu jingpin gongzhi yitang, ...)

Because Example (2), the poem, is written by Guo Moruo, who is a famous writer and poet in China, the author considers the following is appropriate: "The outstanding modern writer and poet Guo Moruo who translated Goethe's *Faustus* and Shelley's Poems into Chinese, praised highly the Chen Clan Academy's marvellousness by writing a poem" (Zeng, 2006, p. 38). In this case, by relating Guo Moruo with *Faustus* and Shelley's poems, it is sufficient to prove Guo Moruo's preeminence, as well as the Chen Clan Academy's charm. This strategy is not only helpful for retaining source information to some degree, but likely increases the impact of scenic spot. On the part of fidelity rule, translation, an offer of information about a preceding offer of information is expected to bear some kind of relationship with the corresponding source text. What's more, the ultimate aim of translating the scenic spot's introductory text is to attract foreigners.

Rewriting

Just like the above, Chinese tourism texts are abundant in quotations, four-character phrases, and imaginational expressions but poor in practical information or objectivity, which English ones give priority to. According to the coherence rule, the target text should be acceptable in the sense that it is coherent with the receivers' situation. Thus, translators have to accommodate target readers' expectations by virtue of rewriting. For example,

> *(4) 厅堂轩昂，空间宽敞，廊庑秀美，庭院优雅，是广东规模最大、装饰最华丽、保存最完好的清代合族宗祠式建筑，被誉为岭南艺术建筑的明珠。(tingtang xuanang, kongjian kuanchang, langwu xoumei, tingyuan youya, shi Guangdong guimo zuida,zhuangshi zui huali,baocun zui wanhao de qingdai hezu zongcishi jianzhu, bei yuwei lingnan yishu jianzhu de mingzhu.)*

It is noticed that Example (4) is rich in four-character phrases, such as 厅堂轩昂、空间宽敞、廊庑秀美、庭院优雅 (tingtang xuanang, kongjian kuanchang, langwu xoumei, tingyuan youya) etc. The function of these four-character phrases is to highlight the Chen Clan Academy's large-area, gorgeous-decoration, and best-preservation. Thus, in the hope of narrowing the distance between target readers and translation to stimulate foreigners' curiosity to scenic spots, the translator can go from reverence to reference, and the the translation goes from presentation to adaptation (Snell-Hornby, 2001, p. 119). Accordingly, Example (4) has been rewritten as the following Example (5):

> *(5) The Clan Academy is the largest, best-preserved, and most gorgeously decorated traditional building in Guangdong province and is named as a pearl among the artistic buildings in the south of the Five Ridges.*

In Example (5), the translator has recreated the source text in the light of target language's norms and there are few correspondences of four-character phrases. By this way, it is easy for target readers to form a whole image of the Chen Clan Academy and know the structure of the Academy, then recognize the architectural position of the Chen Clan Academy, and, at last, believe the value of this building. To sum up, in most cases, the translation of scenic spots introductory texts merit rewriting.

Analogy

Analogy compares two objects with similar characteristics. Appropriate analogy, especially, works well in the tourism translation for the reason that analogy helps to bridge the gap between two cultures. Therefore, in order to make potential tourists feel close to the scenic spot or at least make them understand the English tourism text easily, translators cannot impose one's culture-specific concepts on members of another culture, illustrate historical persons, events, and allusions by paralleling. For

example, China's Liang Shanbo and Zhu Yingtai are parallel to the Western Romeo and Juliet; Yuelao is parallel to St. Valentine, and Jigong is parallel to Robin Hood, etc. During the analysis of the English and Chinese introductory texts of the Chen Clan Academy, the author finds the translation of the following sentence-- Example (7)-- is not good enough:

> *(6)（陈家祠）筹建于清光绪十四年（1888 年），至十九年（1893 年）落成，...((Chenjia Ci) choujian yu qing guangxu shisi nian (1888 nian), zhi shijiu nian(1893 nian)luocheng, ...)*

> *(7) (The Chen Clan Academy) was built during the 14th to 19th years of Guangxu Region of the Qing Dynasty (1888-1893).*

First, an obvious mistake occurred in Example (7): The position of "1888-1893" carries the wrong message that Qing Dynasty began in 1888 and terminated in 1893, but Qing Dynasty's period was 1636 to 1912. Second, the author advises to use analogy to deal with this kind of sentence in tourism texts. The following Example (8) is the suggested translation:

> *(8) (The Chen Clan Academy) was built during the 14th (1888) to 19th (1893) years of Guangxu Region of the Qing Dynasty, which was 20 years before the construction of the Lincoln Memorial Hall.*

Translating means comparing culture, a foreign culture can only be perceived by means of comparison with our own culture (Nord, 2001, p. 34). In Example (8), the author compared the Chen Clan Academy with Lincoln Memorial Hall and intends to narrow naturally the gap between foreign visitors and Chinese culture and to kindle visitors' curiosity while spreading Chinese culture. Therefore, in the condition of translating historical ages, translators should take analogy into consideration. Although the Skopos Theory endows translators with much freedom, the strategy chosen is still subject to the purpose of translation or the function of target texts.

Explanation

Explanation is bound to provide readers basic cultural information to increase the readability of the target text by interpreting the specific proper noun. For instance, "lingnan" refers to the south of Five Ridges, which covers five provinces: Guangdong, Hunan, Jiangxi, Guangxi and Hainan. Thus, in order to embody the geographical information of "lingnan" and to help foreigners picture the position of "lingnan" in China's territory, the author suggests that "lingnan" should be interpreted as "the south of the Five Ridges covering five provinces in south China" instead of "the south of the Five Ridges." Another culture-loaded word-- "Guangxu" may confuse target readers without further explanation. For most foreigners, "Guangxu" is kind of unknown information. For the sake of clarity, the author suggests explaining "Guangxu" as follows: "Guangxu--the name of the 11th emperor of Qing Dynasty." Based on the above treatments, the translation is coherent with the receivers' situation to some degree, and the readability of target text would be enhanced. Depending on the strategy of explanation, it is easy to achieve the ultimate aim of tourism text – attract foreign visitors' attention to the most extent, which is line with the Skopos rule eventually.

Implications and Conclusion

The Skopos Theory concentrates on the communicativeness of translation rather than the proficiency of language. Tourism translation is a communicative activity, which is trans-lingual, trans-space-time, trans-cultural, and trans-psychological (Chen, 2004, p. 59). And there are two functions of tourism

material: one is sending a message, two is inducing action (Fang & Mao, 2004, p. 274). Thus, in the course of translating the introductory text of a scenic spot, the translator ought to take communication as the target and take the effect of communication into consideration at the same time so as to reach the appellative effect of the introducing text of a scenic spot. Therefore, in order to fulfill the ends of translation, it is necessary for translators to adopt omission, rewriting, analogy, and explanation strategies in the course of translating. Certainly, translators might apply several strategies concurrently for the purpose of achieving translation ends. That is to say, any proposal that contributes to the fulfilling of the translation Skopos is advisable.

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Translation Studies: A Discipline, an Interdiscipline or a Sub-Discipline?

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[Abstract] *After analyzing the specific status of translation studies through its development history, this paper points out that translation studies is not a sub-discipline of other disciplines. Instead, it is an independent discipline with interdisciplinary features. It concludes that such a specific status needs to be highlighted for further development of translation studies in the global context.*

[Keywords] *translation studies; discipline; interdisciplinary features; sub-discipline*

Introduction

The status of translation studies has been debated in the past few decades. Some scholars hold the view that translation studies is a sub-division of other disciplines. Other scholars state that translation studies is a discipline that has obtained its independent status. Some others argue that translation studies is an interdiscipline, which has a very close relationship with disciplines, such as linguistics, comparative literature, and cultural studies, etc…In my view, translation studies is not a sub-discipline. Instead, it is an independent discipline with interdisciplinary features.

First, translation studies has acquired its independent status since the 1970s, for it has specific research objectives, guidelines, and approaches. Second, since the cultural turn in the 1980s, translation studies has broadened its scope by cooperating with other disciplines. This interdisciplinary feature of translation studies has brought fresh insights to its development. Just as Jeremy Munday states, "Translation studies is the new academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies" (Munday, 2010, p. 1). In this sense, translation studies can be regarded as an independent discipline with interdisciplinary features. Such a specific status of translation studies should be emphasized so as to enhance its further development.

Translation Studies as a Discipline

Before the 1970s, translation studies was regarded as a sub-branch of other disciplines, and scholars working in translation studies felt a sharp distance between linguistic research and literary research. "The study of translation occupied a minor corner of applied linguistics, an even more minor corner of literary studies, and no position at all in the newly developing cultural studies. Even those who worked in translation and other related fields appeared to experience a kind of schizophrenic transformation when it came to methodological questions" (Bassnett & Lefevere, 2001, p. 124). Therefore, as a sub-branch of other disciplines, translation studies cannot be developed very well.

Under such circumstances, J. Holmes realized that "One of the major obstacles to the development of a sound and comprehensive general theory of translation has been the inability of scholars in various fields to communicate with each other. Linguists and literary scholars speak very different academic dialects, and most of either type of scholars would seem unable to move outside their own discipline"

(Holmes, 2007, p. 99). Therefore, it is very necessary for scholars to have a shared interest in common objectives, principles and approaches. Only in this way, can it be beneficial to develop translation studies. In 1972, J. Holmes put forward the designation of translation studies in his paper, "The Name and Nature of Translation Studies," presented in the Third International Congress of Applied Linguistics in Copenhagen. Recognizing that one of the impediments was the lack of a generally accepted name among scholars, J. Holmes stated that "The designation 'translation studies' would seem to be the most appropriate of all those available in English, and its adoption as the standard term for the discipline as a whole would remove a fair amount of confusion and misunderstanding" (2007, p. 70). More importantly, J. Holmes laid out the scope and structure of translation studies, whose work can be "generally accepted as the founding statement for the field" (Gentzler, 2004, p. 93).

In 1976, a meeting on Literature and Translation was held in Louvain, Belgium, and André Lefevere accepted the task of defining the goal of translation studies. In 1978, in the collected papers of the 1976 Louvain meeting, André Lefevere demonstrated that the goal of translation studies should deal with the problems raised by the production, as well as the description of translations, and a comprehensive theory should be generated as a guideline for the production of translations (Bassnett, 2010). This is related to J. Holmes' statement, "Translation studies thus has two main objectivities: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted" (2007, p. 71). From this, we can see that translation studies is indeed an independent discipline with its specific objectives, guidelines and approaches.

Moreover, many books and journals on translation have been published, various kinds of conferences about translation have been held, and different levels of courses on translation have been set up in many universities. All these have contributed to legitimizing the disciplinary status of translation studies. In terms of journals, *Babel*, *Target*, *Meta,* and *The Translator*, etc., are very influential in the world, by means of which we can have an access to the new trends and current information about translation studies. As for books, two series of significant English books on translation studies have been introduced to China by two important publishing presses: Foreign Language Teaching and Research Press, and Shanghai Foreign Language Education Press. What's more, many books written by Chinese scholars on translation have been published widely in China. As for conferences, plenty of them have been held both nationally and internationally, from which scholars home and aboard can exchange ideas with each other and work together to promote the development of translation studies. As for courses, different levels of them on translation and interpreting have been available for undergraduates, postgraduate, and others. From the above evidences, it can be seen that translation studies has acquired its independent status in a legitimate way.

Therefore, "Translation studies should not be considered a mere offshoot of another discipline or sub-discipline (whether Applied Linguistics or Comparative Literature)" (Snell-Hornby, 2001, p. 35). Instead, it should be viewed as an independent discipline. Just as S. Bassnett emphasizes, "Translation Studies is indeed a discipline in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications" (2010, p. 11). Therefore, the specific status of translation studies as an independent discipline should be emphasized so as to enhance its development. Apart from being an independent discipline, translation studies has interdisciplinary features, as well.

Translation Studies with Interdisciplinary Features

M. Snell-Hornby is famous for her integrated approach, and she regards "translation studies as integrated and independent discipline that covers all kinds of translation" (2001, p. 35). In this sense, translation studies can be viewed as a discipline with interdisciplinary features. Instead of developing in isolation, "Translation studies is essentially concerned with a web of relationships, the importance of individual items being decided by their relevance in the larger context of text, situation and culture" (2001, p. 35). Due to the interdisciplinary feature of translation studies, "Both the translator and the translation theorist are rather concerned with a world *between* disciplines, languages and cultures" (2001, p. 35). Therefore, translation studies, indeed, has a close relationship with other disciplines, which needs to be developed in a broader context.

If we examine the development of translation studies through its history, two major turns have taken place in the past years, namely, a linguistic turn and a cultural turn. The linguistic turn has provided translation studies the method of science, which focuses on the faithfulness and equivalence of the text itself. The cultural turn abandons the linguistic approach and gives up the concept of equivalence. When the cultural turn occurred in the 1980s, S. Bassnett put forward the opinion that "The focus of attention needed to be on broader issues of context, history and convention, not just on debating the meaning of faithfulness in translation or what the term 'equivalence' might mean" (2007, p. 13). It can be seen that the cultural turn moves from "text" to "culture," which extends the scope of translation studies by integrating other disciplines. Scholars such as A. Lefevere, T. Hermans, T. Niranjana, S. Simon, and L. Venuti, et al. are famous for their studies, for they have expanded the field of translation studies by integrating it with feminism, post-colonialism, and deconstruction, etc. Topics such as culture and translation, gender and translation, post-colonialism and translation, etc., can be viewed as good evidence of the interdisciplinary feature of translation studies.

Such an interdisciplinary feature of translation studies is likely to break down barriers and set up links between different disciplines. In other words, translation studies can borrow some useful methods from other disciplines and, even, develop some new models for its own use. Actually, translation studies "has assimilated and dynamically adapted conceptual and methodological frameworks to employ them in the theory, practice and analysis of translation as product, process and function" (Duarte, et al., 2006, p. 2). Such a way of borrowing and adjusting can be very useful for the development of translation studies. Apart from drawing on other disciplines, translation studies can also contribute to other disciplines by sharing approaches and models with them. Thus, by means of good cooperation, translation studies and other disciplines can benefit from each other.

Due to the close relationship between translation studies and other disciplines, it is vital to "investigate translation in its correlation with the situational and sociocultural context, as communication in context, and enterprise which necessarily requires the collaboration of other disciplines, such as Linguistics, Text Linguistics, Discourse and Conversation Analysis, Pragmatics, Sociolinguistics, Literary Theory, Anthropology, Sociology, Cultural Studies, Semiotics, History, Philosophy, Cognitive Psychology, among others" (Duarte, et al., 2006, p. 2). Therefore, translation studies, indeed, embodies some interdisciplinary features, and such a particular character needs to be reiterated in the new context.

Implications and Conclusion

With the growth of globalization, translation has played a significant role in international communication. As "translation maintains as a priori the dialogue between the inside and the outside, not only of

disciplines, but of cultures, languages and histories" (Kuhiwczak & Littau, 2007, p.6), translation studies should not be viewed as a sub-discipline. Instead, it should be regarded as an independent discipline with interdisciplinary features. On the one hand, translation studies is an independent discipline, for it has obtained its status with its particular objectives and guidelines, as well as methodology. On the other hand, translation studies has interdisciplinary features, which has a primary relationship with many other disciplines. Such an interdisciplinary feature of translation studies acts as a bridge between different disciplines, so that they can cooperate with each other and benefit from each other. Therefore, it is concluded that translation studies is not a sub-discipline under other disciplines. Instead, it is an independent discipline with interdisciplinary features. Such a specific status of translation studies needs to be highlighted for its better development in the global context.

Acknowledgements

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Pragmatic Equivalence in Translating Political Text: The Translation of *Tao Guang Yang Hui* as a Case in Point

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[Abstract] *Tao Guang Yang Hui (韬光养晦), a diplomatic strategy presented by Deng Xiaoping around the 1990s, was translated into "hiding our capacities and bide our time" by the American government. This version gave rise to a dispute regarding the interpretations between China and America. China holds that the translated version may result in the misunderstanding by the other nations. This paper will examine the connotation of Tao Guang Yang Hui and analyze the appropriateness of its American version to delve into the pragmatic equivalence in translating political text.*

[Keywords] *Tao Guang Yang Hui; political text; intention; cultural prototype; pragmatic equivalence*

Introduction: Equivalence And Pragmatic Equivalence

Equivalence is traditionally a basic notion in translation studies. It is used to "describe the nature and the extent of the relationships which exists between SL and TL texts or smaller linguistic units" (Shuttleworth & Cowie, 2004, p. 49). Nida, the famous American translator and translation theorist, developed this notion by distinguishing two types of equivalence, the formal equivalence and dynamic equivalence. Formal equivalence "focuses attention on the message itself, in both form and content" (Bassnett, 2004, p. 33). Like Jakobson's "equivalence in difference," dynamic equivalence derived from "the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between receivers and the SL message" (Bassnett, 2004, p. 33). It is developed to "functional equivalence" later, attaching attention to "a high degree of dynamic equivalence" (Shuttleworth & Cowie, 2004, p. 65) rather than staying at the formal level.

He claimed that, in translating, the translator should try to represent "the way in which the original receptors understood and appreciated the text" (Nida, 2001, p. 86). According to Nida's dynamic equivalence and functional equivalence, the translator should use the closest idiomatic language to represent the ST information from semantic to stylistic aspects in the TT in order to fulfill the pursuit of equivalence. Both of them show that being faithful includes the necessary adjustment at different levels from form to meaning. Catford also paid attention to the notion of equivalence in translation from the textual perspective, i.e. "textual translation equivalent" (1980, p. 27). He stressed the changes or "shifts" of linguistic form occurring in translation, which is defined as the "departures from formal correspondence in the process of going from the SL to the TL" (Catford, 1980, p. 73).

On the former basis, Mona Baker put forward the term of pragmatic equivalence in the book of *In Other Words: A Coursebook on Translation in 1992.* According to her, translation study should place attention on the "the way utterances are used in communicative situations and the way we interpret them in context" (Baker, 1992, p. 217). But regarding pragmatic equivalence, Baker only shed light on dealing with coherence, and implicature in choosing translation strategy. Pragmatic equivalence refers to reconstructing the pragmatic values of the SL in the TL. Equivalence is just an ideal of the translator in pursuit of represent the same pragmatic effect in this respect. The component of "pragmatic" in this term should be regarded as a subordinate technique with regard to how to realize the principle of equivalence.

In this paper, I want to employ pragmatic equivalence to discuss the translation of political text, in which pragmatics plays very important role. I will choose *Tao Guang Yang Hui*, a diplomatic strategy presented by Deng Xiaoping, as the example in the following parts to delve into how to avoid pragmatic misinterpretation between ST and TT in translation.

The Pragmatic Dispute in Translating *Tao Guang Yang Hui*

Tao Guang Yang Hui as a political strategy was put forward by Deng Xiaoping in the end of 1980s. Henceforth, *Tao Guang Yang Hui* has been regarded as one of the basic diplomatic strategies of Chinese government in the long run. But a political pragmatic dispute arose between this strategy and its English version.

In the report of the "Military Power of the People's Republic of China" in 2002, Deng Xiaoping's "24 character strategy" was translated into "keep cool-headed to observe, be composed to make reactions, stand firmly, hide our capabilities and bide our time, never try to take the lead and be able to accomplish something." Here, *Tao Guang Yang Hui* was put into "hide our capabilities and bide our time," and it was deliberately highlighted by using Italics in this English text. In the same text, this strategy was further explained as "often-quoted maxim not only suggests a desire to downplay China's ambitions; it also affirms a long-term strategy to build up China's CNP with a view to maximizing China's options in the future."

In the report of Military Power of the People's Republic of China in 2008, the American government continued using the same translation strategy to render this "24 character strategy" into "observe calmly; secure our position; cope with affairs calmly, hide our capabilities and bide our time; be good at maintaining a low profile; and never claim leadership." This version and its interpretation about *Tao Guang Yang Hui* were advocating the viewpoint of a threatening China, and it was strongly opposed by Chinese government, being away from the original intention of China's peace-seeking principle. Xiong Guangkai, the former deputy chief of staff of PLA, presented that "regrettably, for years, quite some westerners shared the same problem of using the inaccurately translated version or even the mistranslated version of the term, in varying degrees though" (Xiong, 2010). Even, some people took advantage of the mistranslation and interpretation "in their efforts of attacking and discrediting China and playing up the fallacy of 'China Threat'" (Xiong, 2010).

Here we can identify the different standpoints of Chinese and American governments in explaining Deng Xiaoping's "24 character strategy." But behind this translation dispute underlies the pragmatic mistranslation of fuzzy words, which is largely determined by cultural differences and ideological factors. Yang Mingxing (2008) held the view that translator should place attention on the political equivalence in translating diplomatic terms. I think the concept of political equivalence is not proper, and Yang's study only discussed this issue from the perspective of political effect. Based on Baker's study, the paper will delve into the pragmatic equivalence in translating political text by analyzing *Tao Guang Yang Hui* and its American version.

Examining the Pragmatic Connotation of *Tao Guang Yang Hui*

To examine the pragmatic connotation of *Tao Guang Yang Hui*, we will start from analyzing its literal meaning when it is used as a *Chenyu* (成语 Chinese idiom) and then move to its being used as a diplomatic strategy presented by Deng Xiaoping.

Tao Guang Yang Hui as a Chinese Idiom

Tao Guang Yang Hui is a Chinese idiom with typical traditional Chinese wording style, which is very common in Chinese *Chenyu* (or Chinese idiom), and this feature is employed by the whole "24 character strategy" for the sake of wording aesthetic effect. *Tao Guang Yang Hui* consists of two parallel phrases with similar meaning, i.e. *Tao Guang* and *Yang Hui*. Literally, *Tao* (韬) means to hide when it is used as a verb. *Guang* (光) means the light, which is used metaphorically to refer to the talent or glory in this context. *Yang* (养) carries the meaning of cultivating or accumulating. *Hui* (晦) is a noun here, boosting the meaning of darkness or modesty. *Tao Guang* (韬光) and *Yang Hui* (养晦) have the same grammatical structure and share the same meaning in this context. Grammatically, they are made of "verb+noun" structures. In fact, this idiom can be abbreviated into *Tao Hui*, which boaots the same meaning of the whole idiom. But from the perspective of aesthetics, Chinese idioms have the preference of four characters, which shows better effect in form and rhythm. According to the *Modern Chinese Dictionary* (5th edition), the core meaning of *Tao Guang Yang Hui* is to hide one's capabilities, which is transferred into English literally, departing from the real pragmatic intention. In the American version, the translation even added the part of "bide one's time," increasing more weight of the negative pragmatic effect of this version.

The earliest use of this Chinese idiom can be traced back to the Record of Emperor of Xuan Zong in the *Book of Old Tang Dynasty*; he was recorded as a man hiding his talent before he became the emperor. It also appeared in the *Record of Quenching Rebels* written by Yu Wanchun in Qin Dynasty. In this book, the writer wrote that an old man told a young one: "A man like you cannot give up your hope. You should hold your talent and wait your time." Generally, this Chinese idiom is employed metaphorically for capable people to behave modestly when they are in their ups or used as an encouragement for those who are in their downs. It is used as "a behavior mode to show the good characteristic of modesty" (Yang, 2011).

Tao Guang Yang Hui as a Diplomatic Policy Presented by Deng Xiaoping

On the September 4th, 1989, Deng Xiaoping presented his opinion on the international situation when he was having a meeting with some top Chinese politicians and his speaking was generalized into three phrases with the meaning of "observe calmly, stand firmly, and handling things cool-headedly." On December 24th, 1990, Deng Xiaoping put forward that China will not seek the leadership in the third world in dealing with some international affairs because China was still not influential enough when he had another meeting with the top Chinese politicians. According to this talk, the former three-phrase strategy was developed into "24 character strategy," and *Tao Guang Yang Hui* was looked on as the core of this strategy.

This strategy was presented after the break-up of Soviet Union. China was facing very difficult times politically and economically. In order to deal with the difficult situation, Deng Xiaoping put forward this strategy to deal with the international affairs in which China was involved. In fact, the core meaning rests upon the peaceful development. It is the new interpretation of Deng Xiaoping's former strategy of "peace and development" 1985 in dealing with diplomatic affairs. Under the guidance of principle of "peace and development," *Tao Guang Yang Hui* is employed as a diplomatic strategy to show the Chinese peace-seeking attitude. But it seems that the original pragmatic connotation and attitude were consciously or unconsciously misunderstood by some foreign   people and governments.

Pragmatic Cognition of *Tao Guang Yang Hui*

This part will delve into the pragmatic factors of *Tao Guang Yang Hui* by analyzing the pragmatic intention, pragmatic prototype and pragmatic interpretation concerned with this diplomatic strategy.

Pragmatic Intention

Tao Guang Yang Hui is a typical Chinese idiom with highly condensed semantic values. "One of the great advantages of Chinese is that its grammatical concision and its wealth of Chengyu ('four-character' phrases or idioms) facilitate the use of brief, memorable, yet very refined rhetoric" (Pellatt & Liu, 2010, p. 118). That is the reason why Hegel put forward that "the Chinese language is more suitable for writing poem." Traditionally, such Chinese expression is much better in producing poetic effect, but it may generate semantic ambiguity and be misunderstood by those people who are not familiar with this Chinese wording custom. Just like the poem translation, some translators may impair the meaning for the sake of rhythmic effect. This reason holds true in the wording style of *Tao Guang Yang Hui*. It seems that in this case the pragmatic disadvantage generated by ambiguity outweighs the aesthetic effect produced by linguistic concision. Thus, behind the literally ambiguous idiom of *Tao Guang Yang Hui*, the real pragmatic intention of Deng Xiaoping should be strictly analyzed before people do intralingual or interlingual interpretation.

In fact, this strategy was brought forward in order to deal with the domestic and international political and economical difficult situation. After its coming into being, it was quickly and explicitly written in Deng Xiaoping's thoughts. In contrast to those people hiding their capacities and waiting for time to revenge as recorded in the history regarding this Chinese idiom, the strategy of *Tao Guang Yang Hui* is explicitly put into light at the very beginning instead of hiding in the darkness. This can well reveal the presenter's real intention. Such diplomatic texts are "aimed at convincing foreign governments and agencies that China's internal harmony, prosperity and cultural values are good for the world at large" (Pellatt & Liu, 2010, p. 112). If the Chinese government held the intention explained by American government, the real intention should be deliberately hidden instead of being written in the political documents, which were available to the whole world.

Zhong Yong of Confucianism: The Pragmatic Prototype in Chinese Traditional Culture

Tao Guang Yang Hui is presented as a motto guiding the conduct of Chinese politicians in dealing with international affairs. It is in accordance with *Zhong Yong* (Golden Mean), the prototypical Chinese traditional Confucian norm, which advocates that appropriateness (being in the middle, no less, no more) should be given priority in dealing with everything. *Zhong Yong* is one of the core thoughts of Confucianism, enjoying a long history of over two thousand years in guiding Chinese daily conduct and in dealing with relationship between people. According to Confucius, *Zhong Yong* as a conduct-guiding norm includes two key connotations: behaving appropriately and treasuring the harmony.

Confucianism had dominant influence in Chinese people's thoughts before the establishment of the PRC. Although it was fiercely objected during the Cultural Revolution, Confucianism's long-term influence and its core values could not be wiped from Chinese culture. Nowadays, Confucianism has been accepted again by the government as a Chinese traditional cultural treasure. Deng Xiaoping and most of the other Chinese revolutionists were born in the dominant influence of Chinese traditional culture. Confucianism is deeply rooted in their thoughts. Currently, China has been overtly "returning to Confucian principles" (Pallett & Liu, 2010, p. 112). Chinese leaders are seeking a suitable way to combine the essence of the traditional culture and advantages of socialism in the new context. Now the

Chinese government is adding more values of the traditional culture in the education system at all levels. Chinese traditional classic selections are becoming compulsory reading materials for primary school students. It is even regarded as a Chinese cultural brand in the cultural communication with the foreign cultures. Several hundred Confucian Institutions have been established all over the world. Some Chinese scholars even made prediction that Confucianism will come back into the mainstream of Chinese thoughts in the 21st century. *Tao Guang Yang Hui* inherits the essence of *Zhong Yong*, explicitly advocating the attitude of behaving humble and unaggressive. The implication behind this attitude is peace-seeking both at home and abroad, which is held as the primary concern since the end of Cultural Revolution.

In my opinion, *Tao Guang Yang Hui* can also mainly be interpreted from the two perspectives of *Zhong Yong*, i.e. appropriateness and harmony. Appropriateness in dealing with international affairs means that China should not be aggressive or lower to any other nations. All affairs should be handled with fairness. Harmony is the purpose of *Tao Guang Yang Hui*, governing the government's basic diplomatic stance. In 2005, Hu Jintao, the former chairman of China, explicitly put that we should aim to "construct a harmonious society" (Hu, 2005). In 2009, Hu Jintao deliberately underlined that the strategy of *Tao Guang Yang Hui* will continue to be employed by China. In Deng's strategy, the connotation of appropriateness of *Zhong Yong* was given more concern while Hu highlights the connotation of harmony. All these successive strategies, in fact, well reflect the influence of the core of Chinese traditional culture.

Interpretation as Determined by Ideology and Power

Linguistically, the misinterpretation can be ascribed to the break of the maxim of co-operative principle of the presenting way of "24 character strategy." *Tao Guang Yang Hui* break the maxims of manner by showing obscurity in expression. This is the linguistic basis leading to the misinterpretation of Deng Xiaoping's diplomatic strategy, setting the possibility for the misinterpretations and mistranslated version of the foreign people and governments. For a long period of time, the international situation is changing consistently and China's diplomatic strategy is adjusted accordingly. But the intention of peace-seeking, the general policy, has never changed. With the growth of Chinese economic, political, and military power, there is a growing concern of China's long-term orientation by Western countries because of the ideological differences. When the "24 character strategy," the new diplomatic strategy of the new time, was presented, the pragmatic obscurity led to different pragmatic understandings in the foreign readers' eyes. In fact, the pragmatic obscurity is not the deliberate strategy employed by the Chinese government to hide the pragmatic intention of China. The deep root lies on the prototypical Chinese behavior principle, i.e. *Zhong Yong*. Generally, China tends to find a middle way (neither right, or left) to get on well with the other countries harmoniously. So the government is very prudent in expressing some important policies in order not to create an impression of aggressiveness. This attitude was misinterpreted in explaining *Tao Guang Yang Hui* by the American government, which holds a different thinking mode.

From the perspective of communication, the misinterpretation can also be regarded as an intentional mistake. As we know, "the process of translation is powerful and it is not innocent" (Tymoczko, 1999, p. 18). America has social institutions and values which are different from those of China. This factor has been an obstacle in the successful communication between America and China for a very long time since the establishment of the People's Republic of China. The dubious and hostile attitude is an existing cognitive prejudice. Although it has changed a lot, this attitude still clouds on the relationship between these two nations. In face of the ambiguous "24 character strategy," some American readers' prejudice

may lead to wrong "horizon fusion" with this strategy. This misinterpretation is away from the original pragmatic intention, and the Chinese government tried to communicate it to American government. But now American government still refuses to be persuaded by the complaint of the Chinese government. The dispute concerning the translation of *Tao Guang Yang Hui* still exists and incurs misunderstanding between these two countries.

Conclusion: A Recommended Version and Lessons of Translation

On the basis of the former pragmatic analysis, we may find the American version is far from the pragmatic equivalence with *Tao Guang Yang Hui*. It is necessary to look for a better version which can be accepted mutually by China and America. Therefore, I recommend that *Tao Guang Yang Hui* be rendered as follows: **Behave modestly and avoid aggressiveness.** Compared with the American version, this version can better represent the original pragmatic intention of this diplomatic strategy and gain the same pragmatic effect in foreign readers' eyes.

From this example, we can mainly learn lessons from the following two aspects:

First, the government should develop an awareness of readership. It is necessary for the government to consider the wording style of political texts prudently. Although Chinese wording tradition is hard to change, the ambiguity of official political texts should be avoided as much as they can.

Second, Chinese and American professional translators should take the pragmatic equivalence into account in translating political texts. In the process of translation, the original pragmatic intention should be given priority by professional translators. Deliberate pragmatic distortion determined by ideology should be avoided. Only in this way, can different nations avoid unnecessary misunderstanding and increase political benefits between each other.

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The Evaluation Function of Metaphors in CNR News Comments

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[Abstract] This paper addresses the evaluation role of conceptual metaphors in Chinese Radio New Comments, focusing on the categories of metaphors and the metaphorical implication. A particular corpus entitled "Corpus for Specific Research of English" is established by incorporating 915 texts of CNR News Comments to find out the categories and frequencies of conceptual metaphors prevalent in the corpus. Linguistic features, cognitive basis, and metaphorical implications were analyzed to explore the evaluation function of metaphors in the construction and communication of social values. It is revealed that nature metaphors, equipment and tools metaphors, building metaphors, body metaphors and conflict metaphors are the top five categories, and performance metaphors, business metaphors and animal metaphors are derogatorily employed to condemn undesirable social practices.

[Keywords] metaphor; evaluation; new comments; corpus

Introduction

Metaphor, a conscious selection of words, is a commonly-used discursive strategy in news comments. When a metaphor is employed to describe things, the reality is constructed in a certain way. How the experiential knowledge is metaphorized is considered the key to discourse struggle. Previous metaphor studies have shown that metaphors are frequently used to explain unfamiliar ideas and to convey values, emotions and attitudes (Chilton & Ilyin, 1993; Wilson, 1990; Bronowski, 1972; Edelman, 1971; Howe, 1988). Chilton (1996) argues metaphor can serve a variety of purposes, such as persuasion and group solidarity. Edelman (1971) points out that a certain metaphor intensifies selected perceptions and ignores others, so each metaphor can be a subtle way of highlighting what one wants to believe and avoiding what one does not wish to face.

Metaphor as a persuasive strategy has long been explored by scholars. Edelman (1971) suggests metaphor and myths are devices for simplifying and giving meaning to complex and bewildering sets of observations that evoke concern. Goatly (1997) emphasizes the importance of the emotional impact of metaphor and argues that it is the emotional impact that accounts for its frequent use. It is the potential of metaphor to arouse the emotions that it makes metaphor a subject of such extensive research. Analysis of metaphor is an exploration of the inner subjectivity of speakers and forms the basis for their response to particular situation and to particular ideas. This is often an underlying system of evaluation.

Charteris-Black (2004) claims that metaphors are concerned both with the articulation of points of view and how we feel about them; this, perhaps, explains the close relationship that exists between evaluation and metaphor. In the expression of a value system, there appears to be two alternatives: expressed directly or indirectly. Metaphor is an effective speech act to express indirectly. The advantage of using metaphors – especially those that have become the conventional ways of expressing certain points of view – is that this taps into an accepted communal system of values. This has the effect of making a particular values system more acceptable because it exists within a socially accepted framework. This is the starting point for the present study, which aims to explore the evaluation role of metaphors in CNR news comments: What metaphors are typical and most commonly used? What aspects

of these metaphors are stressed or played down? Why are these metaphors chosen? What is the relationship between the well-chosen metaphors and the topics that are being discussed? What are the implications of these conceptual metaphors?

Data, Key Concepts and Methodological Procedures

The data for this study are CNR Top News (Xin Wen Zong Heng in Chinese; here CNR stands for China National Radio). The transcription can be downloaded from the Internet by searching the key word "新闻纵横" (CNR Top News) on the website: http://www.cnr.cn. CNR Top News, which came into being in 1994, has earned the perpetual reputation of "China's Acknowledged News Program." It has been transformed into a two-hour comprehensive news program since the December 2009, which keeps it focus on the latest top news and events and continues with its role of directing the public opinion. Each item of the top news consists of two parts: a brief narration of some social event and incisive comments on the event. The program is currently broadcast from 7 a.m. to 9 a.m. every morning and covers a wide variety of topics, such as housing problems, the education system, food security, corruption, social inequality, and social values. Altogether, 915 texts from March 19, 2010, to August 7th, 2013, are collected and the total number of sentences is 7381, which allows for the variety and authenticity of the data to be secure. All the new comments texts are put into a particular corpus entitled "Corpus for Specific Research of English."

Some key concepts need to be clarified here. The Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (1980) believes that metaphor is ubiquitous in daily life. Humans access, understand, and experience an intangible and unfamiliar concept by taking the tangible and familiar concept as reference, forming a correlation between different concepts. The nature of metaphor is to understand and experience one category of things by means of another category. For the basic form of metaphor "A is B," Lakoff tags "A" as the "target domain,", and "B" as the "source domain," and the source domain is held to be a conceptual system mapped onto the conceptual system of the target domain. Metaphor, here, can be defined as the system mapping crossing conceptual domains, from the familiar and understandable onto the less familiar and understandable one.

It is worthy of attention that Charteris-Black (2004) proposes a set of criteria for the definition of metaphor, which makes the identification and interpretation of metaphors more tangible and workable. A metaphor is a word or phrase that causes semantic tension by:

1. Reification – referring to something that is abstract, using a word or a phrase that in other contexts refers to something that is concrete.
2. Personification – referring to something that is inanimate, using a word or a phrase that in other contexts refers to something that is animate.
3. Depersonification – referring to something that is animate, using a word or a phrase that in other contexts refers to something that is inanimate.

Two stages are involved in setting up metaphor identification. The first one involves a careful reading of the sample of texts so as to identify candidate metaphors. Only those forms that create a degree of semantic tension are labeled as metaphor. Words that are commonly used with a metaphoric sense are then classified as metaphor keywords. The second stage is a search for these words in the corpus to determine whether or not each use of keyword is metaphorical or literal. The corpus provides extensive context around the candidate metaphor, and this context serves to determine whether or not there is

semantic tension. These two stages need to be done with great care, and other trained researchers are invited to test the results again when it is necessary.

In order to have a comparable quantitative analysis, a special parameter described as the resonance of source domains is borrowed from Charteris-Black (2004). The resonance is an indication of the extent to which metaphor source domains are found and is a measure of their productivity. The formula is resonance = sum of types X sum of tokens. This figure can then be compared with that for other source domains; the value of this measure is that it provides empirical evidence for the resonance of different source domains and, thus, answers the question "What metaphors are typical and most commonly used " in the news comments.

After the pilot project is conducted, a list of source domains and the candidate metaphors is made, which provides helpful guidelines for the subsequent process. Next, the conceptual metaphors that have been discovered are divided into twenty categories according to the source domains, and the top five prominent metaphors are nature metaphors, equipment, and tool metaphors, building metaphors, body metaphors, and conflict metaphors. The overall findings, which include the source domains, types, total tokens, and resonances are presented in Table 1, and an elaborate cognitive and pragmatic analysis will be performed in the next part.

Table 1. *The Overall Finding*

No.	Source Domain	Type	Token	Resonance	No.	Source Domain	Type	Token	Resonance
1	Nature	27	130	3510	11	Competition	16	39	624
2	Equipment and Tools	26	101	2626	12	Identity	23	24	552
3	Building	19	96	1824	13	Plant	12	46	552
4	Body	14	144	2016	14	Food and Cooking	19	22	418
5	Conflict	27	69	1863	15	Imaginary	11	32	352
6	Performance	16	110	1760	16	Testing	15	20	300
7	Illness	22	58	1276	17	Animals	12	24	288
8	Journey	16	81	1296	18	Clothes	5	14	70
9	Color	16	72	1152	19	Disaster	4	7	28
10	Business	17	70	1190	20	Others	5	5	25

Metaphors in CNR New Comments and the Evaluation Function

In this part, a corpus-based analysis of the linguistic features, cognitive basis, and metaphorical implications of the top five metaphors is conducted in an endeavor to answer the research questions. Nature metaphors come first due to their high frequency in the corpus.

Table 2. *Top Five Metaphors and Examples of the Keywords*

Top Five Metaphors	Examples of the Keywords
Nature Metaphors 自然隐喻	heat 热, clarified 透明, reflect 折射, expose 晒, down to earth 接地气, sunshine 阳光, head stream 源头, main stream 主流, wind 风, icy 冷冰冰, highlight 亮点, ground 土壤, a mountain of …and a sea of ….山…海, cloud 云, fog 雾, cold 寒, wash out 洗掉, thunder and lightning 雷, snowflake 雪片, an undercurrent of 暗流涌动, fire 火, upsurge 高潮, trend 浪, water 水, land slide 滑坡
Equipment and Tools Metaphors 器具隐喻	Measure 衡量, line of 线, fuel 炭, bell 铃, black case 暗箱, alarm bell 警铃, the weight 秤砣、砝码, chain 链条, mirror 镜子, bowl 盆钵, chip 筹码, ship 船, sharpener 磨砺, key 线索, sharp knife 利刃, shop sign 幌子, cage 牢笼, straw 稻草, hard knot 死结
Building Metaphors 建筑隐喻	link up 沟通, channel 渠道, platform 平台, loopholes 空子, threshold 门槛, door 门, window 窗户, corner 角落, on the shelf 束之高阁, scale plate 标尺, wall 墙, a winding path 曲径, tumble down 轰然倒塌, tower over 巍然耸立, pagoda 塔, dam 堤坝, footstone 基石
Body Metaphors 身体隐喻	heart 心, head 头, hand 手, eyes 目, face 脸面, foot 脚, ear 耳, back 背, brain 脑, tongue 舌, fist 拳头, bone 骨, backbone upright 脊梁, backing 腰杆子
Conflict Metaphors 战争隐喻	hurt 伤害, campaign 战役, fight successively in different parts 转战, flag 旗号, Empty City Ruse 空城计, commanding height 制高点, succumb 失守，沦丧, battle 上阵, shield 盾牌, tactics 奇招、新招, win 赢, the battle of wits 斗智斗勇, be defeated and flee 落荒而逃, spearhead 矛头, military promise 军令状, trample on 践踏, make a feint to the east but attack in the west 声东击西, weapon 武器, time bomb 定时炸弹, defense 捍卫, array 行列, second front 第二战场, bombard 炮轰, lay down one's arms 缴械投降, fail 败, an army of 大军, kill sb. first then to report 先斩后奏

As Table 2 shows, nature metaphors are at the top of the list. The natural elements, such as "sunshine, cloud, fog, wind, mountain, stream, ground, icy, hot," are frequently taken as the source domain. When the concrete and tangible things are metaphorized to account for the abstract and complicated social practice, the familiarity with the source domain makes the comments more acceptable and convincing and, thus, make the evaluation role of metaphors self-evident and persuasive. Take the keyword "heated discussion," for example:

Example 1: Heated Discussion
1) …once the photo was posted on the blog, *a heated discussion* among the netizens was stirred up. (现场照片经微博发布后，引起网友**热议**. 2011-9-25)
2) …the launch of the service campaign immediately caused *a heated discussion* among people in Wuxi. (这项业务推广后立即引发无锡市民**热议**. 2011/6/27)

As the above two sentences demonstrate, *heated discussion* constantly collocates with a group of people, and netizens accounts for 75%. On one hand, the average people got more information and responded quickly and freely to the news thanks to the popularity of the Internet; on the other hand, the comments indicate that a consensus was reached and the viewpoint here has a solid foundation.

Example 2: Expose
(1) Nineteen newly promoted officials *exposed* their personal possession. (19 名新任科级干部都向老百姓**晒出** "家底". 2010-5-2)
(2) to *expose* the account(把账本儿来出来**晒一晒**. 2012-4-14)
(3) The netizens were unsatisfied and *exposed* the web page *to the Internet*. (网友对此表现出不满，并将网页截图后**晒到网上**. 2012-4-10)

"Expose" (晒) is a new expression arising in the last decade. If something is exposed to the sun, it is known and seen by everyone. The metaphor is closely linked to the new concepts of "sunny project" and "sunny income" proposed by the government in response to the increasing corruption. When the *expose* metaphor is employed, it is evident that the important information is expected to be revealed to the public.

> **Example 3: Black Case Work**
> (1) …if the fair competition is degraded into *black case work*, "daddy-is-the-key" *game* is doomed to be a failure.(如果公开竞争变成**暗箱操作**，"拼爹"**游戏**终究是会败露的.2010-12-19)
> (2) …once the power is like a horse running wild, there will be more room for the *black case work*.(权力一旦成了脱缰的野马，**暗箱操作**的空间将变得更大.2011-8-5)

Case is the commonly seen household equipment, and black case work means earmark game, which has a strong derogatory connotation. Therefore, when this metaphor modifies the undesirable social practice, the negation evaluation of metaphors becomes salient.

> **Example 4: Channel**
> (1) …only when the *channel of supervision* is secured can power be exerted in a positive way.(强化**监督的渠道**，权力方能在阳光下健康运行.2013-1-11)
> (2) …actively explore such effective "channel of communication" so that power can be utilized for people…(积极探索这样有效的**沟通渠道**，真正做到权为民所用……2012-1-12)

Channel refers to the passage along which a liquid may flow; the liquid can run forward when the channel is smooth, otherwise problems may occur. Chanel metaphors such as *channel of communication, channel of supervision* and *channels between different social groups* are used frequently and positively, which indicates the radio program's aim to establish and maintain solidarity among the audience.

> **Example 5: Heart**
> (1) Honesty is the best policy for business, so is *a good heart* for human beings.(做生意要讲诚信，做人要有**良心**. 2011-10-28)
> (2) Such an act comes from *a good heart* and *a sense of justice*… (这种举动，源自**良心和正义**. 2011-11-30)

Among the heart metaphors, *a good heart* occurs 18 times, covering the topics of education, moral problems, food security, and social values. The familiar and positive connotation can win the audience's support more easily and effectively.

With the help of the context, the study also finds out the performance metaphors, animal metaphors, and business metaphors are derogatorily used to evaluate the social events.

Animal metaphors, like *vermin*, *ant nest, crocodile, pheasant* and *horse,* etc., contain negative connotation due to the fact that animals may attack the human beings or destroy buildings, crops, and man-made products. Therefore, animal metaphors are usually derogatorily employed. Here is an example:

> **Example 6: Walking on the stage, chicken-bone like**
> "*Walking on the stage*" has become a tacit and embarrassing understanding between teachers and students; even some well-known professors give *chicken-bone* like lectures with credits and reputation but of no value. ("**走过场**"也就成了老师与学生心照不宣的尴尬现实，甚至连不少名师授课也成为有学分、有名望、没营养的"**鸡肋教学**". 2010-11-7)

Performance metaphors also carry negative connotation, which is deeply rooted in Chinese values and can be traced back to the low social rank of actors, who were looked upon and addressed as xi-zi (戏子) in the ancient times. More examples can be listed, such as *slapstick* (闹剧), *for show* (作秀), *behind the curtain* (幕后), and *follow blindly* (盲目追捧). These metaphors are adopted to denounce the government officials, social injustice, and the promotion system.

Business metaphors are overwhelmingly negative in the news comments, although the concept of business itself is not negative. Here are some examples:

> **Example 7**
> (1)…What is *sold out* is the fairness and justice in the recruitment. (……被出卖的是招生工作中的公平公正.2011-11-8)
> (2)… was *labeled* as low intelligence even at an early age.(……小小年纪，就给打上了低智商的标签.2011-10-27)

Examples include *power for rent* (6 times), *sold out* (6 times), *at the cost of* (10 times), and *calculating with the abacus* (5 times). The derogatory metaphorical implication derives from the low position of businessmen in ancient China, who were the last in the social rank list: officials, peasants, craftsmen, and businessmen.

In a word, the paper tries to demonstrate the evaluation role of metaphors from the perspective of linguistic features, cognitive basis, and metaphorical implications with the help of the corpus software.

Conclusion

Based on Lakoff's CMT and Charateris-Black's criteria for metaphor identification and the calculation of resonance, the present paper conducts a cognitive and pragmatic study of the evaluation roles of metaphors in the comments on CNR Top News. The top five metaphors and three categories with negative connotations have been found out, which testify to the proposal that much metaphorical thinking arises from our embodied experiences in the world. In contrast to the previous studies, which reveal that conflict metaphors take a dominant position in the American radio address corpus (Wu & Pang, 2011), the present study demonstrates that nature metaphors, equipment and tools metaphors and building metaphors are the first three metaphors, followed by body metaphors and conflict metaphors, which reflects the ancient philosophy in China "harmony between man and nature" (that is, human beings are supposed not to conquer the nature but to live together with the nature). In addition, even when the conflict metaphors are employed, the strategies and tactics are being highlighted instead of the physical conflict, which derives from the belief proposed by Sun-Tzu (2012) "the supreme art of war is to subdue the enemy without fight." What's more, performance metaphors, animal metaphors, and business metaphors are derogatorily adopted to condemn and denounce the undesirable social facts ranging from social injustice to food problems. To sum up, metaphors exert the evaluation function in CNR news comments due to the fact that conceptual metaphors have consistency with culture and are coherent to the fundamental social values in a culture.

Acknowledgement

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Genre Analysis and Translation of Blurbs for Academic Books

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[Abstract] *This paper attempts to present a genre analysis of blurbs for English academic books within the framework of Systemic Functional Linguistics. By employing Hasan's Generic Structural Potential model, the paper identifies nine generic structural elements and proposes the Generic Structure Potential of blurbs. A case of blurb translation from Chinese to English is also analysed based on the genre analysis. It is hoped that the genre analysis of blurbs in this paper will contribute to the successful translation of blurbs from other languages to English.*

[Keywords] *genre analysis; translation; blurb; academic books*

Introduction

In today's world, more and more academic books written in other languages are being translated into English. Since a blurb is an important part of the book cover, this paper will focus on the study of English blurbs. According to Salevsky (1993, p. 153), translation is a situation-related and function-oriented complex series of acts for the production of a target text, intended for addressees in another culture/language, on the basis of a given source text. Therefore, it is necessary for translators to understand the genre features of the target language. Recent years have particularly witnessed an increasing interest in the study of genre; as Hawkes (1997, p. 101) says "A world without a theory of genre is unthinkable, and untrue to experience." Nowadays, the study of genre has been extended to a much wider range of fields beyond the literary domain. The blurb is now an engrained part of a book, and its role is critical, just as Kahn (1991) says "Never underestimate the power of the blurb. It'll be read by more people than the book." The blurb is important for both publishers and readers. For publishers, its importance is in that what it says can get people either to buy the book or to put the book back to the shelves.

Therefore, the blurb plays a significant role in the publisher's overall marketing efforts. Publishers should make the blurb as an effective means to arouse the readers' interest of reading or buying their books. For readers, they always want to choose books which are interesting or useful to them. Reading the blurb is regarded by many of them as an effort they would like to take to get a general picture of the book. In other words, the blurb serves as a guide to the readers to know the book quickly. The present paper is an application of genre analysis within the framework of Systemic Functional Linguistics, which seeks to describe the generic structure of blurbs for English academic books by applying Hasan's generic description model, i.e. the Generic Structure Potential model. The data in this paper include ten naturally occurring blurbs selected from ten English academic books. All these books are written by highly-esteemed scholars and are regarded as the fundamental books in their own disciplines. Thus, the data chosen from these books are considered to be successful and authoritative instances of this particular genre. It is hoped that the present study could expand the application range of genre analysis and offer references to translators.

Theoretical Framework

Systemic Functional Linguistics is adopted as the theoretical foundation for the present study, since it offers "an integrated, comprehensive and systematic model of language which enables texts to be described and quantified at different levels and at different degrees of detail" (Yu, 2003, pp. 69-70). In Systemic Functional Linguistics (Halliday, 1994; Thompson, 1996), it is believed that context and language are closely interrelated in that they can predict each other. That is to say, context and language are mutually predictable. Actually, language is viewed as the realization of context. Context can be divided into the context of situation and context of culture. Register, which has three variables: field, tenor, and mood, paralleled with the context of the situation, while genre is paralleled with context of culture. The connection among register, genre, and language is that genre is realized by language via register. Following Halliday, who holds that register involves field, tenor, and mode, Hasan proposes the notion of contextual configuration. Contextual configuration is a specific set of values that realizes field, tenor, and mode (Halliday & Hasan, 1989, p. 55). Contextual configuration is regarded as an account of the significant attributes of a social activity. The features of the contextual configuration can be used for making certain kinds of predictions about the text structure, which include: (1) what elements must occur; (2) what elements can occur; (3) where must they occur; (4) where can they occur; (5) how often can they occur. In other words, a contextual configuration can predict the obligatory and the optional elements of a text's structure, as well as their sequence vis-à-vis each other and the possibility of their iteration (Halliday & Hasan, 1989, p. 56). One essential component of Hasan's genre theory is the theory of structure potential, or generic structure potential (GSP) of a text, which is based on the contextual configuration of a particular situation. GSP is an abstract category which is "descriptive of the total range of textual structures available within a genre G " (Hasan, 1996, p. 53). In a sense, GSP can be seen as "a prototype of texts of the same genre since it is representative of the most salient features of a series of structural realizations" (Yu, 2003, p. 49). A particular GSP is recognized by the set of obligatory elements; that is to say, the obligatory elements determine the genre to which a text belongs, and the optional elements give varieties to the structural resources within a genre. For example, the GSP of service encounter is presented by Hasan as the following formula:

$$\overset{\curvearrowright}{} \quad \overset{\curvearrowright}{}$$

[(G)·(SI)^] [(SE·) {SR^ SC^} ^S^] P^PC (^F)

The key to the symbols

G=greeting	SI=sale initiation	SE=sale enquiry
SR=sale request	SC=sale compliance	S=sale
P=purchase	PC=purchase closure	F=finis

(Halliday & Hasan, 1989, p. 64)

The optional elements are enclosed in the round brackets ( ) while the obligatory elements are those not enclosed in the round brackets. The caret sign ^ indicates fixed sequence of elements, while the dot · between elements indicates more than one option in sequence. However, optionality never implies complete freedom: the restraint is indicated by the square bracket. In other words, although the order of G and SI can be reversed, both of them, if they occur, must occur before the other elements. The notation means the elements marked are recursive.

The Generic Structure Potential of Blurbs

Before we start labelling the structural elements of the text instances in our data, the unit of analysis should be noted. It is not an easy task to decide what should be treated as the unit of analysis, since there

is always coherence throughout the whole text. In view to the main concern of our current research, an orthographic sentence is regarded as the smallest meaningful unit. Meanwhile, another important thing should be kept in mind is that the generic structural elements are labelled based on the different functions they serve.

Review and Endorsement (RE): Generally, at least two famous experts or scholars' positive and favorable evaluation and recommendation of the book are presented so as to prove the readability of the book and enhance its appeal to readers.

Research Background (RB): It sets the general field, defines certain terms, reviews the recent development in the field or offers other background information that is relevant to the research of the book.

Introducing the subject (IS): This structural element is essential in this particular genre - blurb. IS introduces the subject of the book or presents a summary of the contents of the book. It plays an informative role in blurbs and serves as the answer to the question that is surly to be asked by a perspective reader: "What is the book about?"

Target Reader (TR): The structural element of a TR is very important in blurbs. Many readers have formed the habit of skimming the book blurb before they decide whether to take a further step to read or buy the book. Therefore, the function of the TR is to tell readers whether this book is suitable for him or her.

Innovation of the Book (IB): IB illustrates the value and significance of the book by indicating the innovation or gap-filling role of the book.

Focus of the Book (FB): This structural element shows what issues have been paid special attention to and closely studied in the book.

Organization of the book (OB): This indicates how the contents are organized or how the chapters are arranged, aiming to give the readers a general picture of the outline of the book and help them to find the contents with which they are concerned more quickly and easily.

Key Features (KF): Key features include the particularly covered areas of study and user-friendly features, etc. KF is an important structural element to advertise the advantages of the book in order to attract readers.

Author's Biography (AB): It mainly includes the author's name, title, affiliations and representative works.

All together, nine generic structural elements are identified in our data. They are labelled according to their different functions and purposes. The specific purpose of each structural element works together to contribute to the realization of the overall communicative purpose of the blurb: to inform readers and promote books. After labelling all the structural elements of the ten texts in our data, the actual generic structure of the blurb in each of the text is displayed in Table 1.

Table 1. *Actual Generic Structures of Data Blurbs*

Text No.	Actual Generic Structure
Text 1	RE^IS^(TR)^OB^KF^AB
Text 2	IS^(TR$_1$)^OB^FB^KF^TR$_2$^AB
Text 3	RB^IS^(IB)^KF^TR
Text 4	RE^IS^KF^ TR$_1$^OB^ TR$_2$^AB
Text 5	IS^TR^OB^KF
Text 6	RB^IS^(IB$_1$)^KF^IB$_2$^TR
Text 7	RB^IS^KF^FB^OB^TR^AB
Text 8	RB^IS^(IB)^FB^KF^TR
Text 9	IS^FB^KF^TR^AB
Text 10	IS^IB^AB

The key to the symbols:
RE = Review and Endorsement   RB = Research Background   IS = Introducing the Subject
TR = Target Reader   IB = Innovation of the Book   FB = Focus of the Book
OB = Organization of the Book   KF = Key Features   AB = Author's Biography

In Table 1, the caret sign ^ indicates the order. The brackets ( ) represent that the element enclosed is interspersed with or included in the former. The cardinal number at the right foot of the element shows the times of appearance of the element.

As Table 1 indicates, not every actual generic structure of the blurb includes all the nine elements. IS is the only structural element which occurs in every text in our data. Therefore, IS is the obligatory element, the element that must occur in a blurb so as to determine the generic status of a blurb. The other elements, namely, TR, KF, AB, OB, RB, IB, FB and RE are regarded as the optional elements.

From Table 1, we can also infer that in the actual generic structures, if RE does not occur, it is RB or IS that occurs at the first place; if RB and IS both occurs, then RB will take the first position, appearing before IS. Table 1 also shows that IS is usually followed by TR, IB, OB, FB, KF, AB, but there is no fixed order among TR, IB, OB, FB, and KF. AB often occurs in the end. However, one thing should be noted is that TR or IB may sometimes be interspersed with or included in IS (Text 1, Text 2, Text 3, Text 6, and Text 8), because when introducing the subject, it is very natural to state the book's target readers or innovation of the book in order to quickly catch the readers' attention.

If we carefully observe Table 1, we note that some elements occur only once in the same generic structure while the others appear more than once. The elements that do not recur include RE, RB, IS, OB, FB, KF and AB; the elements capable of recurring are TR and IB. TR occurs twice in Text 2 and Text 4, and IB occurs twice in Text 6. The reason for the recursion of TR is that the publishers intend to attract more readers and the reason for the iteration of IB is that the publishers desire to emphasize the value of the book. Either the recursion of TR or the recursion of IB is utilized to achieve the overall goal of this particular genre of blurb: to be informative to the readers and to promote the book at the same time.

After the detailed generic structure analysis of the ten blurbs of English academic books following Hasan's genre theory, the paper is now ready to propose the following Generic Structure Potential formula for the genre of blurb in our study:

(RE)^(RB)^[IS^{<(TR)> · <(IB)>] · (OB) · (FB) · (KF)}^(AB)

The key to the symbols:
RE = Review and Endorsement   RB = Research Background   IS = Introducing the Subject
TR = Target Reader   IB = Innovation of the Book   FB = Focus of the Book
OB = Organization of the Book   KF = Key Features   AB = Author's Biography

The round brackets ( ) are used to enclose the optional elements (RE, RB, TR, IB, OB, FB, KF, AB). The only element that is not enclosed in the round brackets is the obligatory element, IS. The caret sign ^ indicates that the elements on both sides of it are in fixed order, while the dot· indicates that the elements on both sides of it can be reversed. However, they are only reversible within a certain limit, which is indicated by the braces ﹛ ﹜. The curved arrow shows recursion which means that the elements (TR, IB) are recursive. The lexicogrammatical realization of the elements enclosed in the angle brackets < > (TR, IB) may be interspersed with the lexicogrammatical realization of the other element (IS) in the square brackets [ ].

In the process of analysis, it is also discovered that the overall purpose of blurbs determines and influences the generic structure of this particular genre, and all the structural elements work together to contribute to the accomplishment of the overall purpose of blurbs: to inform the readers by offering them information about the books and to promote the books by highlighting the books' special selling points.

Analyse an Example of Blurb Translation

In recent years, the leading international academic publisher Brill has begun to publish a series entitled *Brill's Humanities in China Library*, which makes available in English translation the work of humanities scholars who are shaping academic discourse in China. One of the books included in the series is *A Concise History of Chinese Literature*, (2 vols.), translated by Ye Yang, an English version of the original Chinese book named *Jianming Zhongguo Wenxueshi* by Luo Yuming (2004), a prominent Chinese scholar. In the original Chinese book, the author's biography appears on the page before the title page and the synopsis appears on the page after the title page. The above two parts can be considered as a blurb in our present research. As for the English version, there is no blurb printed on it; however, on the website of Brill (BRILL, 2011), there is a blurb introducing the translated book. In fact, with the rapid development of the internet nowadays, more readers tend to search and purchase books online, so online book blurb or book description is of great significance. The book blurbs for *A Concise History of Chinese Literature* in the Chinese and English versions are as follows:

Source Text (ST):

主编简介

骆玉明，祖籍河南洛阳，寄籍江苏建湖，1951 生于上海。1977 年毕业于复旦大学中文系，现为复旦大学中文系教授，博士生导师。主要从事中国古代文学的教学与研究。著有《徐文长评传》（合著）、《南北朝文学》（合著）、《纵放悲歌——明中叶江南才士诗》、《老庄哲学随谈》、《近二十年文化热点人物述评》等；与章培恒教授共同主编三卷本《中国文学史》、《中国文学史新著》；参与翻译吉川幸次郎《中国诗史》、前野直彬《中国文学史》、吉川幸次郎《宋元明诗概说》等论著，并负责各书之最后校定。发表专业学术论文数十篇，其余散见于中国内地、香港、台湾各种报刊杂志的各类文章数百篇。

内容提要

中国文学史已有数十种版本，亦有多种写法。本书的目标是追求理论的新颖性与较强的知识性的结合，力图在有限的篇幅中清晰而完整地阐述中国文学发展演变的主要脉络和基本特征。它尤其坚持文学本位的立场，强调从文学独特的价值尺度去分析问题；注重文学发展的基本线索，各时期文学演变的主要特征和重要作家作品在艺术创造上的独特意义及影响。相信本书特别适合目前高校教学情况的发展变化，也能很好地满足一般读者业余求知的需要。

Target Text (TT):

A history of Chinese literature from its early beginnings through the end of the Qing dynasty is a recent work from Professor Luo Yuming of China's Fudan University; it seeks to provide, by adopting new theoretical perspectives and using updated research, a coherent, panoramic description of the development of Chinese literature and its major characteristics. As one of the very few English translations of such works by Chinese authors it seeks to inform the Western audience of the recent viewpoints and scholarship on the topic from a leading Chinese scholar. It may also provide some grounds of comparison and contrast with equivalent works in the West.

Ye Yang, Ph. D., (1989) in *Comparative Literature*, Harvard University, is Associate Professor at University of California, Riverside. He has published in Chinese and English on literary topics, including *Chinese Poetic Closure* (1996) and *Vignettes from the Late Ming* (1999).

According to the GSP formula we have proposed in the paper, the actual generic structure of the source text is AB^RB^IS^ (IB) ^ FB^TR，and the actual generic structure of the target text is IS ^ (IB) ^FB^TR^AB. By comparing these two generic structures, it is found that the position of the author's biography (AB) in the two texts is different, and the research background (RB) of ST is omitted in TT. The reason for these changes is that the target context is different from the source context. In Chinese culture, when the readers choose a book, usually the first thing they want to know is the background information of the author; therefore, ST put AB in the first place, before all the other structural elements. However, in the target culture – Western culture, just as the GSP formula put forward in this paper, AB usually appears at the end of the blurb. That's why AB is presented as the last structural element in the online English blurb. As for the omission of RB in TT, it is justifiable because as the GSP in our study shows, RB is an optional element in the generic structure of blurb, not an obligatory element. IS is the obligatory element, which must remain in TT.

Another point should be noted is the contents of AB are different in the ST and TT. AB in ST is the introduction of the original author, while AB in TT contains information of the translator. It is important to include the translator's biography in TT, because the target readers of TT are well aware that the competency and expertise of the translator can greatly influence the quality of translation. In TT, the original author's name, title and affiliation (Professor Luo Yuming of China's Fudan University) are briefly mentioned, which is acceptable; however, it would be better if a more detailed introduction of the original author be added before the translator's biography. It is also suggested that the original author's biography should not be a mechanical word-for-word translation from ST, but a translation conforming to the target-culture standards. The following is our attempt to translate Luo's biography into English:

Luo Yuming is a Professor and Ph.D. Supervisor of Chinese Literature at Fudan University, China. He is mainly engaged in the teaching and research of classical Chinese literature. He has published extensively on Chinese literature in mainland China, Hong Kong, and Taiwan, and his major publications include Xuwenchang Pingzhuan (1986), Laozhuang Zhexue Suitan (1994), Zhongguo Wenxueshi (1996), Zhongguo Shishi (1988).

Based on our analysis, it is concluded that the TT in the above case is a good and functionally appropriate translation which follows the generic structure of the target language. As Nord (2006, p. 28) points out, the adjustment or "adaptation" of the source text to target-culture standards is a procedure that is part of the daily routine of every professional translator. It is important for translators to be aware of generic structure in the target culture and adapt to it accordingly.

Conclusion

To conclude, the current research is a genre analysis of blurbs carried out within the framework of Systemic Functional Linguistics. Following Hasan's Generic Structure Potential model, the paper analyzes the generic structures of the collected data and proposes a Generic Structure Potential formula to describe this particular genre – the blurb. It is found that in the generic structure of blurbs, there are all together nine structural elements, i.e., RE, RB, IS, TR, IB, FB, OB, KF and AB. IS is the obligatory element while all the other eight elements are optional elements. As for the sequencing of the structural elements, usually RB or IS occurs first if there is no RE. Otherwise, RB occurs first and is followed by IS. After IS, TR, IB, OB, FB, KF can occur with no fixed order, and it is noted that sometimes TR or IB may be interspersed with or included in IS. AB occurs   last. The elements that are capable of recurring are TR and IB. Newmark (1981, p. 144) contends that there are three basic translation processes: the first step is the interpretation and analysis of the source language text; the second step is the translation procedures, which may be direct, or on the basis of source language and target language corresponding syntactic structure, or through an underlying logical inter-language; and the third step is the reformulation of the text according to the writer's intention, the reader's expectation, the appropriate norms of the target language, etc. This paper is concerned with some aspects of the third process. A successful translation has to follow the conventions of the target language so as to fulfil the purpose of genre in that target culture. It is hoped that the findings of this paper can help translators or publishers that need to translate or write blurbs for the English versions of academic works to have a better understanding of this particular genre - blurb.

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A Study on the Nature of Language and Translation:
From the Perspective of Game

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[Abstract] *This paper, from the perspective of Saussure's chess analogy, Wittgenstein's language-game, and Gadamer's art-game, discusses a series of linguistic issues, such as synchrony and diachrony, internal and external systems, and meanings and rules, and explores the regularity of translation action and the subjectivity and creativity of translators.*

[Keywords] *language; translation; game*

Games generally have three elements: participants, variables, and rules. Participants are the subject of the game, manipulating the variables; variables are tools used in the game to provide diverse choices; and rules are the instructions and regulations to ensure the game goes ahead.   Variables and rules are the core elements of the game, while the variables' infinity and the rules' finity are the most important characteristics, which, evidently, are shared by both language and translation. This paper, from the perspective of Saussure's chess analogy, Wittgenstein's language-game, and Gadamer's art-game, discusses a series of language issues, such as synchrony and diachrony, the internal and external systems, meanings and rules, and the regularity of translation action and the subjectivity and creativity of translators.

Saussure's Chess Analogy

Chess: Langue and Parole

Langue and parole are two core concepts in Saussure's linguistic theory. Saussure drew an analogy of chess to explain the concept of langue and parole: if language is chess, then langue is the rules of chess, and parole is the individual's preferences in playing the game. The rules of chess – norms for playing the games – come from every chess game, and every move an individual chooses to make is the concrete embodiment of abstract rules. Precisely in the same manner, langue is general rules derived   from parole in daily life but is beyond parole. Parole refers to the concrete instances of langue's use, and the basic element of language – sign, like a chess piece, manifests its significance through constant interaction with others.

Although independent of chess games, the rules of chess reflect the interrelation between each piece in every game. It is thus with langue. In essence, langue controls every concrete embodiment of parole. However, it cannot exist in the practice of daily life without these concrete embodiments.

Chess: Internal and External Systems of a Language

The internal system of a language, relatively independent, refers to the sum of the relationship of grammatical structure. The external system of a language is the external environment in which the language is used: an open system with interaction of objective reality, subjective psychological activity, and socioculture, etc. The opposition between the internal system and external system may be illustrated by comparing a linguistic system with a chess game: it is not necessary for chess players to know the

history of the game of chess and what material the pieces are made of, as these are external and not essential for the game. However, players need to pay special attention to the number of pieces, their distribution, and the rules of the game, as these directly affect the final result of the game.

Saussure (2001) observed, "the value of the chess pieces depends on their position upon the chess board, just as in the language each term has its value through its contrast with all the other terms" (p. 88). A word in language, like a chess piece, is meaningless and valueless when isolated. However, when put on the chessboard (put into use), the word becomes meaningful and valuable by comparison with others. Language is a system combining different kinds of relationships – source of value, which is emerging from comparison. Later, Saussure's theory about these "relationships" and "systems" laid a theoretical foundation for the development of structuralism.

Chess: Synchrony and Diachrony of a Language

Synchrony of language "simply expresses an existing order" (Saussure, 2001, p. 91). It is general, but not imperative, reporting a relatively static state of affairs. Diachrony, on the contrary, is both dynamic and imperative, supposing "a dynamic factor through which an effect is produced, a development carried out" (Saussure, 2001, p. 92). Language at any given time involves an established system and an evolution; also, at any given time, it is both an institution in the present and a product of the past. That's to say, any language can be approached in two different ways: relatively static synchrony and ever-changing diachrony.

In order to illuminate his distinction between synchrony and diachrony, Saussure offered a comparison between chess and language: in a chess game, any given state of the board is totally independent of any previous state of the board. It does not matter at all whether the state in question has been reached by one sequence of moves or another sequence. Anyone who has followed the whole game has no advantage over a passer-by who happens to look at the game at any particular moment. In order to describe the position on the board, it is quite useless to refer to what happened ten seconds ago. All this applies equally to a language and confirms the radical distinction between diachronic and synchronic (Saussure, 2001).

In fact, Saussure's chess analogy displayed a structuralist understanding of language. Structuralism has exerted a tremendous influence on translation studies, and this has resulted in a variety of structuralism-based translation theories that generally assert that translation studies are confined to the text, ignoring the factors outside the text. Language is believed to be a self-sufficient system, as is the text. Thus, when completing a translation, the analyses of linguistic meaning are mostly restricted to the text. The central issue of translation studies is to achieve the equivalence in the transformations of the text meaning. Renowned translation theories include Nida's equivalence theory, which argues, "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second   in terms of style" (Nida, 1969,p.12). *Translation Shifts Theory* of J. C. Catford holds that translation is the placement of textual material in one language (SL) by equivalent textual material in another language (TL) (1965, p. 20). Peter Newmark's semantic translation, attempts "to render as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (1988. p. 39), and so on.

Wittgenstein's Language Game

Language-Game

As the core concept of Ludwig Wittgenstein's philosophical investigations (1958), language-game symbolizes his study, shifting from "ideal language" to "ordinary language." The definition of this concept, which is not so clear and continuously developing, primitively comes from the cases of language teaching. In practical language teaching, "the whole process of using words in as one of those games by means of which children learn their native language. I will call these games 'language-games' and will sometimes speak of a primitive language as a 'language-game'" (*PI.* §7). Considering language practical usage in teaching activities, he makes some complementary explanations: "I shall also call the whole, consisting of language and the actions into which it is woven, the 'language-game'" (*PI.* §7). As a result, "language-game" is not merely one kind of language ('primitive language'), but one kind of 'the action of language using'." Later, Wittgenstein argues that "to imagine a language means to imagine a form of life" (*PI.* §19). Therefore, language is embedded in human life and becomes a form of life. Finally, he stresses that "the term 'language-game' is meant to bring into prominence the fact that the speaking of language is part of an activity or of a form of life" (*PI.* §23). Finally, the concept of "language-game" has been ascertained to be a form of life. It is not only related to language (primitive language), but also related to the action of language using.

Chess and Language Meaning

The meaning of words, according to Wittgenstein, is grounded in their use – in the ways they are used. "We understand the meaning of a word when we hear or say it; we grasp it in a flash, and what we grasp in this way is surely something different from the 'use' which is extended in time!" (*PI*, §138). In order to express this idea clearly, Wittgenstein (1958) makes a comparison with chess. "The question 'What is the word really?' is analogous to 'What is a piece in chess?'" "We talk about it as we do about the pieces in chess when we are stating the rules of the game, not describing their physical properties" (*PI*, §108). The function of chess itself is not related to the shape, color, size, and material of individual chess pieces. The meaning of chess originates from rules. Wittgenstein (1958) believes that "the meaning of a piece is its role in the game" (*PI*, §562).

Chess and Language Rules

Since it is a game, there must be some rules. From the point-of-view of Wittgenstein, meaning derives from use, while use stems from rules. "The way in which the king is used in chess is determined by the rules of the game; the use of the words is determined by the rules for its use" (Wittgenstein, 2010, p.168) .

So what is a rule? A rule is a set of relatively stable codes of conduct that are formed in the process of practice and communication. Language games are the patterns of linguistic behavior that are embodied in types of social activity – forms of life. One learns the game by watching how others play. But we say that it is played according to such rules because an observer can read these rules from the practice of the game – like a natural law governing the play (*PI*, §54).

The rules of language games with double features of uncertainty and coherence are constantly updating rather than remaining the same, which leads to the ever-changing nature of the language game. With regard to the uncertainty of rules, Wittgenstein argues that "is there not also the case where we play and – make up the rules as we go along? And there is even one where we alter them – as we go along" (*PI*, §83).

Meanwhile, the rule is obviously consistent and it will not change despite differences in object, time and environment. On one hand, the consistency of rules confines the language game to the framework of life and puts it under the domination of social practice and human nature. On the other hand, the consistency also imposes restrictions upon those who make rules, forcing them to act in accordance with the rules. "The fundamental fact here is that we lay down rules, a technique, for a game, and that then when we follow the rules, things do not turn out as we had assumed. That we are therefore as it were entangled in our own rules" (*PI*, §125).

In Wittgenstein's theory of the language game, two points are especially worthy of notice for translation study: one is his idea that the meaning of words is its use in the language and the other is his concern for the relationship between language and life/culture. The former frees translation studies from the restriction of object (the linguistic structure of the text) and spurs it to attach more attention to the intention and emotion of the subject (the speaker). The latter, placing translation studies in a more extensive life context, makes translation not only a shift between two different languages but also an exchange between different cultures. Language isn't just about structure – it is also about the way language is used in a given social context.

Wittgenstein's linguistic theory provided the direct growth drives for culture-based translation studies at the end of the twentieth century, bringing about various translation theories and schools, such as Holz-Manttari's action theory that sees translation as an action that involves a series of players, each of whom performs a specific role in the process (Munday, 2001,pp. 77-78). Reiss and Vermeer's Skopos theory centers on the purpose of the translation and the function that the TT will fulfill in the target culture, and may not necessarily be the same as the purpose of the ST in the source culture (2000, p. 227). Nord's functional theory provides detailed, empirically sound typologies of translated texts, based on internal criteria of target text classifications such as the communicative function of a translation, which is negotiated between three key players in the translation scenario: the initiator, the client and the translator Laviosa, (2002, p. 26) and Bassnett and Lefevere's culture school focuses on the interaction between translation and culture and on the way in which culture affects and constrains translation and on "the larger issues of context, history and convention" (Bassnett & Lefevere, 1990, p. 11).

The Artistic Play of Gadamer

Play and Subject
At the end of *Truth and Method,* Gadamer concludes that the nature of play is "namely that the attitude of the player should not be seen as an attitude of subjectivity, since it is, rather, the game itself that plays, in that it draws the players into itself and thus itself becomes the actual subjectum of the playing" (1975, p. 446). Thus, "the real subject of the game is not the player, but instead the game itself. The game is what holds the player in its spell, draws him into play, and keeps him there" (Gadamer, 1975, pp. 95-96).

Similarly, in the play of translation, the translator, as the subject of this play, is the main factor in carrying out the process. A translator seems to be a dominator, but actually is influenced by various factors involved, such as clients, sponsors, publishers, readers, and so on. Therefore, in the play of translation, translators usually lose themselves involuntarily and become the servants of translation. It is a giant leap to view translation itself as a subject and to consider translation as a whole in the context of society, history and culture because it helps translation studies not only to break the limitation of research on language meaning and text structure alone, but also to generate various translation theories such as post-colonial theory, destructuralism, feminism, ideological theory, political rights theory, and so on.

Play and Spectator
In the view of Gadamer, all play is ultimately self-presentation – and it is at the very least a potential presentation for the sake of someone else. The play itself is an entirety that consists of players and spectators. According to this idea, Gadamer concluded, "artistic presentation, by its nature, exists for someone, even if there is no one there who listens or watches only" (1975, p. 99). That is to say, playing requires players and the play of art only occurs in the presence of a spectator. Without spectators, the artistic play has no meaning.

Similarly, translation, as one language game, needs the participation of readers who fulfill the meaning of the game by translating. It is an organic integrity consisting of three indispensable and interactive parts: players, translators, and readers. The role of readers in the translation process is so valued that the theories of readers' response and readers' expectation draw much attention in translation studies.

Artistic Play and Language Play
Gadamer's play refers to his so-called "artistic play" rather than language game directly, but he also states "language game should be closely connected with artistic play which I found to be the typical case in hermeneutics" (2002, p. 20). Using the example of how children learn to speak, he explains that children combine the voice and meaning naturally in the impulse of imitation, so learning to speak is "a play for imitation and communication" (2002, p. 20)

Then what's the relationship between language game and artistic play? Gadamer, from the perspective of hermeneutics, discovers a common point in understanding language and art – expressibility. In his opinion, "to understand what people are talking, they should think from the circumstance of dialogue, and, all in all, from the dialectics of question-and-answer, by which they can understand each other and express their common world" (2002, p. 20). Thus, the play, revealing something expressible, becomes a back and forth movement in a question-and-answer format that is the fundamental way for human's understanding. In the same way, translation is also a question-and-answer play between the original text and the translator, as well as the translated text and the reader. Through the play, the content in the original text is reiterated in another language and understood by readers of that language.

Conclusion
Game gives language and translation two most important enlightenments: one is that form is derived from rules, and the other is that meaning comes from use. In addition, the thoughts on the game suggest that more attention should be paid to: a) the status of translators. Both translators and authors are players in the game of translation. They are fair competitors with differences of sequences, not of status or of power; b) the creativity of translators. Translators should understand the essence of the game as well as its rules. Instead of copying mechanically the form of the original text without considering its spirit, translators should think imaginatively and creatively in the process of translation.

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