

# International Journal of English Language & Translation Studies

ISSN: 2308-5460



## On C-E Mistranslation in Shanghai World Expo Official Website and Translation Strategies for Publicity Text

[PP: 34-49]

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### ABSTRACT

As a well-known international gathering, the Shanghai World Expo not only tries to exhibit the economic and technological innovation, but also to convey its profound culture. Publicity text, as a special text type, the purpose is to publicize China to the outside world and let the world know better about China, as well as to draw the target text readers' attention so as to attain a desired effect and attract more foreigners to visit. Therefore, the publication of Expo becomes extremely important. However, there still remain some translation errors in the English version of Shanghai Expo's official website. This paper attempts to probe into the current C-E translation problems in publicity texts and to seek a way out in the enlightenment of Skopostheorie. In view of the translation errors appearing in the website, five related translation strategies are put forward, namely, selective translation, amplification, paraphrase, culturally equivalent words and transliteration with hyperlink. Based on the analysis of translation errors, this paper tries to explain that the main cause of mistranslation is such a translator who has not taken the translation purpose of publicity texts and target text readers into consideration in the course of C-E translation. Meanwhile, it also tries to prove that publicity text translation deals with not only language, but also the culture. There are great differences between Chinese and English publicity texts. Therefore, the language and cultural features have to be observed carefully in order to cater to the English readership's habit and expectation so as to fulfill the translation task.

**Keywords:** *C-E Mistranslation, Publicity Text, Shanghai World Expo, Official Website, Translation Strategies*

ARTICLE INFO	The paper received on	Reviewed on	Accepted after revisions on
	08/10/2020	18/11/2020	23/03/2021

### Suggested citation:

SHEN, H. (2021). On C-E Mistranslation in Shanghai World Expo Official Website and Translation Strategies for Publicity Text. *International Journal of English Language & Translation Studies*. 9(1). 34-49.

### 1. Introduction

In the era of globalization, publicity texts are very important due to its role in bridging the gap between different nations and cultures. In China, most of the government websites, documents and public speeches, as well as the corporate websites and brochures are at least bilingual, both in Chinese and English. Usually the English versions are translated from the Chinese versions, so the quality of translation directly impacts on China's publicity effect. However, it is not in the least easy to produce good C-E translation of publicity texts. A large number of translations in this field are far from satisfactory. Many translators often do their work based on Chinese ways of thinking and translate literally without any consideration of the differences between two languages and two cultures. As has been noted, the C-E translation of publicity texts is full of errors. Only correct translation is conducive to effective communication, which in turn

promotes mutual understanding. Therefore, it is very important and urgent to conduct a study in this field.

The present study focuses on the problems in C-E translation of publicity texts. Taking Shanghai Expo official websites for example, because of the ignorance of the communicative function of the translated text, the cultural differences between China and Western countries, and the needs, ideologies and values of target readers, many translation errors have been found. Such poor translations fail to convey the exact information of the original texts, hindering foreigners from understanding and enjoying Shanghai Expo.

### 2. Skopostheorie

Among all the three landmarks in functionalism, Skopostheorie is the most significant one. "Skopos" is a Greek word for "purpose". It was drawn into translation theory by Vermeer in the 1970s as a technical term for the purpose of translation and action of translation. For understanding

Skopostheorie, firstly, we should pay our attention to the Skopos rule. On the basis of Skopostheorie, the major principle determining any translation process is the purpose of the overall translational action (Nord, 2001: 27). There are three possible kinds of purpose in 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, qtd. in Nord, 2001: 100). Usually, the term Skopos refers to the purpose of the target text.

In comparison with the traditional linguistic approaches which focus on the source texts, Skopostheorie emphasizes the purpose of target texts, target readers and the situation when the translation is produced. In Skopostheorie, equivalence is not the only standard to access a translation. Translation is evaluated according to its function and its communicative effect. It passes up the traditional approaches which stipulate prescriptive rules for an ideal translation. A translation is to be regarded as successful if it fulfills the function of the translation and seems to be consistent with the target readers. In this sense, Skopostheorie has broadened the narrow visions of traditional translation criticism, indicating the acceptance of multiple versions and the evaluation of individual versions with respect to the purpose for which each version is intended and enlarging the possibility of translation (Baker, 2004: 28). Meanwhile, with loyalty as a compromise, it emphasizes the translator’s responsibility to the intention of the author. An adequate translation should be in concordance with the intention of the original author and the translator, so as to live up to the expectation of readers.

Instead of regarding translation as a one-to-one transference between two languages, Skopostheorie describes translating as an “intentional, interpersonal, partly verbal intercultural interaction based on a source text” (Nord, 2001: 18). It lays stress on the involvement of multiple personal and cultural factors in the process of translation, and improves people’s awareness of the complexity, constraint and relations involved in translation. In this way, Skopostheorie has enlarged the scope of

translation studies beyond the linguistic boundary. This approach to translation studies has been proved to be more descriptive and pragmatic, shifting from the “hypothetical ideal translations to actual texts”, with due attentions given to the relationships of the author, reader and translator, internal and external factors that condition the shaping of a translation (Gentler, 2004: 76).

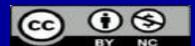
The purpose of the Shanghai Expo is to provide the prospective target text readers with enough useful information. And as we all know not all the information on the websites of Shanghai Expo is useful to the prospective readers. Under this purpose, the translation of Shanghai Expo’s official websites shouldn’t be conducted on the rigid equivalence basis.

### 3. Skopostheorie for Translation of Publicity Texts

Publicity texts are defined as the type of text used to propagate information with news value in order to attain understanding and support from other countries, draw foreign investments, thus to improve a country’s international environment and better serve domestic construction.

According to the text typology, we know that different types of writing may have different characteristics of their own. One of the fundamental characteristics of a publicity text is its high degree of informativeness. The first requirement is to offer information to readers, and the vital task is to make China better known by the outside world. In fact, publicity texts serve as a window widely open to readers around the world, through which Chinese political, economical and scientific achievements, our geography, history and customs etc, are shown and introduced to foreign readers.

Publicity texts also have some other special characteristics that differentiate them from literary works, technical and other writings, including their language features, communicative nature and target-reader orientedness. As a peculiar text-type, publicity texts have their own language features. Firstly, publicity texts cover a lot of terms with Chinese characteristics, such the basic knowledge about China as history, geography, political and economic system, traditional Chinese culture, and Chinese people’s values and thinking mode. These terms carry unique Chinese flavor and thus play a significant role in transmitting social, economic, cultural, information of China to foreigners. Secondly, publicity texts are characterized by flowery writing style with



numerous pompous modifiers, four-character idioms and parallel structures, which are rhythmically beautiful and conducive to improving publicity effect in the eyes of Chinese readers. Therefore, the translation must be in accordance with the peculiar nature or structure of English language. Great efforts should be made to exert the idea to idiomatic and plain English.

Publicity texts feature a communicative nature. It demonstrates that the foreign readers play an important role in determining publicity effect. Positive publicity effect, the chief goal of publicity texts, mainly depends on readability, interest and style of the publicity texts. The most important characteristic of publicity texts, different from any other types of literature, is their target readers. China's foreign publicity is designed for those foreigners and overseas Chinese who don't know China but are interested in China. This is not only a characteristic of publicity texts, but also a goal to achieve in C-E translation of publicity texts. Under the guiding principle of being target-reader-oriented, translators of publicity texts should try their best to make the translation briefly and easily understood in terms of both contents and language. The translator should select the proper information, and great efforts should be exerted to ensure the target text readers to completely understand what the texts are talking about. How the translated text can accomplish the function of introducing China to the outside world, to a large extent, lies on how comprehensible the translation is.

Since the main functions of publicity text are referential, expressive, appellative and phatic, the Skopos of C-E translation of publicity texts is to ensure the accurate and obstruction-free understanding of China so as to achieve the desired and intended publicity. Whether this Skopos can be achieved or not is a crucial yardstick to judge the effectiveness of a translation. Therefore, the translator of publicity texts should always bear in mind what peculiar translation principle will be adopted in order to reach the Skopostheorie.

In view of the Shanghai Expo's official website, the purpose of the C-E translation of website is to introduce China to the world and let the world know better about China, as well as to draw the target text readers' attention so as to attain a desired effect to publicize Shanghai Expo and attract more foreigners to visit.

However, if the translated version of the publicity texts is filled with incomprehensible or even strange terms and phrases, it will definitely not appeal any foreign readers, not to mention to achieve the desired effect. Due to the above reasons, the qualified translators should compare source texts with target texts carefully before they start translation.

#### **4. Translation Errors in Shanghai World Expo Official Website**

The study of the English version of "China Joint Provincial Pavilions" in Shanghai World Expo official website shows that, although the website succeeds in expressing the overall information to foreign readers, there still exist some translation errors which may confuse them in some ways. When translating the website, many translators tend to translate literally the existing Chinese language, in spite of the fact that different readers demand an adjustment of the relationship between the explicit and implicit information in the target text.

This paper will make a critical analysis of translation errors which are found in the English version of "China Joint Provincial Pavilions" in Shanghai World Expo official website. The errors mainly caused by different language patterns and customs, or lack of cultural background knowledge of the source language, which may lead to misunderstanding, obstacle or even conflict among people from different countries. These translation errors can be concluded into six major kinds: (1) retaining useless original information in translated texts; (2) deleting important original information in translated texts; (3) ignoring different background knowledge between the Chinese and English readers; (4) improper translation of culture-loaded words; (5) misunderstanding of cultural connotation; (6) cultural image loss or improper addition. The following paragraphs will discuss them in detail with examples, and each error is corrected with a suggested version.

##### ***4.1 Retaining Useless Original Information in Translated Texts***

According to "Skopostheorie", the function of a source text in the process of translation is defined as "a source" for producing a target text (or more precisely is "a raw material".) This means: "the translator can't provide as much information as the source text producer" (Nord, 2001: 35).

As for differences between source text readers and target text readers in communication needs, when the original information in a source text is translated into a target language, the communicative value may be different from the value in the source text. In other words, the useful information for Chinese readers in the Chinese version of “China Joint Provincial Pavilions” may be useless or less important information for foreign readers in the English version. Therefore, what information needs to be interpreted? And which information can be omitted in the English version? They should be decided according to translation purposes and needs of target readers.

The research data of this paper is from Chinese and English version of Shanghai World Expo’s “China Joint Provincial Pavilions” and the common error is the retaining of useless original information in the translated text. According to the translation purpose, the basic requirement is that the target text should be as succinct as possible, without too long space. Too much “useless information” is the main cause of space verbosity. Please see the following examples:

## (1)

**A: Original version:**  
城市是人类文明的结晶，也是个生命体。她兼收并蓄、包罗万象、不断更新的特性，促进了人类社会的进步及生活的改善。

**B: Translated version:** City is the crystallization of human civilization and is also a living entity. She incorporates things of diverse nature and is all-embracing and constantly renewing. She promotes the progress of human society and improvement of living standard.

**Analysis:** The “兼收并蓄、包罗万象、不断更新” are typical four-word Chinese phrases. If the translator uses literal translation, his translation will be against the clear and concise style of English. Target readers will not experience the rich and varied style of the source text, but to find that the translation is too complicated and the main information is not prominent. Therefore, it is better to use “embracing and regenerating” these two adjectives to replace the above underlined long sentence.

**Suggested version:** City is the crystallization of human civilization as well as a living body. By virtue of its embracing and regenerating nature, it promotes social development and improves our living standard.

## (2)

**A: Original version:**  
展馆建筑外观以“东方之冠，鼎盛中华，天下粮仓，富庶百姓”的构思主题，表达中国文化的精神与气质。

**B: Translated version:** The contour design of the pavilion is based on the concept of “Oriental Crown, Splendid China, Ample Barn, and Rich People,” to express the spirit and disposition of Chinese culture.

**Analysis:** In this example, the source text is read fluently, with neat and concise words, without blindly seeking for rhetorical function. However, in the translated version, in order to reach the Chinese rhetorical function, it is translated as “Oriental Crown, Splendid China, Ample Barn, and Rich People” which make no sense for the target readers. Any words without useful function in the sentence—that is, with no addition of the meaning, should be edited out. “Almost every text translated into English from Chinese, (or that has been written directly in English by a native speaker of Chinese), contains unnecessary words” (Pinkham, 2003: 1).

**Suggested version:** The concept of the pavilion’s contour design is to express the spirit and disposition of Chinese culture.

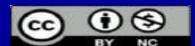
## (3)

**A: Chinese version:**  
“苏韵流芳”、“幽兰雅韵”、“春华秋实”、“玉色临风”、“物联天下”、“七色光谱”、“江海经略”、“生命奇缘”和“锦绣江苏”等主要展项充分展示了江苏悠久的历史 and 深厚的文化底蕴，以物联网、光伏、生物医药等为代表的高新技术产业的发展成就，展现了“理想之园”的精华。

**B: English version:** Main exhibition items such as Spring Flowers and Autumn Fruits, Internet of Things, Seven-colored Spectrum and Beautiful Jiangsu fully reveal Jiangsu’s long history and profound culture. The development achievements of the high-tech industry represented by the Internet of things, photovoltaic and biological medicine displays the essence of an ideal garden.

**Analysis:** In the light of functionalist, all the information is supposed to serve the function of the whole text. In a sense, this information is reasonable and necessary in Chinese. However, for the target readers, who have little knowledge of Chinese rhetoric, the above Chinese phrases make little sense for them. The translator should omit the useless information and follow the English writing style.

**Suggested version:** Main exhibition items fully reveal Jiangsu’s long history and profound culture. The development achievements of the high-tech industry



represented by the Internet of things, photovoltaic and biological medicine displays the essence of an ideal garden.

(4)

**A: Original version:**  
展馆以石库门造型为主要元素，设计风格简约但气氛浓烈，外观朴素但格调现代，非常符合上海这座城市庄重而不失灵动、历史与现代交融、东西方融合的文化特征。

**B: Translated version:** Taking the form of Shikumen, Shanghai Pavilion features simple design but profound implication, plain appearance but modern taste, perfectly matching the city's characteristics of combination of decency and diversity, blending of history and modernism, and meeting of the East and the West.

**Analysis:** Obviously, "combination of decency and diversity, blending of history and modernism, and meeting of the East and the West" is the example of word-to-word translation. Such words as "combination", "blending" and "meeting" are redundant and should be edited out by using a more generalized word "merging".

**Suggested version:** Taking the form of Shikumen, Shanghai Pavilion features simple design but profound implication, plain appearance but modern taste, perfectly matching the city's cultural characteristics of merging the decency and diversity, history and modernism, as well as the East and the West.

It is a tacit formula to quote literary words in Chinese publicity texts, for example, the classical Chinese poems, the lyrics and the couplets, which may be employed by outstanding ancients to praise the landscape. For Chinese people, these quotations add attractiveness and cultural value to scenic spots. However, in the translated versions, the poems have lost the situational and social context when being read by target text readers.

(5)

**A: Original version:**  
展馆外观以雄峙天东的泰山为主视角，侧面是抽象的大海浪涌形象，形成“青山连绵不绝，绿水长流不断”的文化意境，勾勒出“海岱文化”的山东地理形态。入口设计成敞开式，表达“有朋自远方来，不亦乐乎”的热情与好客。

**B: Translated version:** The pavilion forms the cultural conception of “stretching mountains and rivers” and depicts Shandong's geographical features from the main perspective of the towering Mt. Tai. The open entrance displays the hospitality for friends from afar.

**Analysis:** The above example, it describes the beauty of the Mountain Tai and the sea in Shandong province by quoting classics and poems to present a beautiful scene to readers. For source text readers, the Chinese version is an impressive and attractive description. Yet, there is no doubt that in the English version the beauty described undoubtedly becomes something like a great pile of adjectives and nouns. In English culture, it is said that "a proper word in a proper place is good English". Thus it should go without saying that English readers, who pay great attention to conciseness and informativeness, would disavow this pompous style. They would regard this kind of text too flowery and verbose to be convincing. So here the author suggests that the flowery and complicated descriptions should be condensed or reduced, cutting down as much unnecessary exaggeration as possible.

**Suggested version:** The pavilion forms Shandong's cultural conception and geographical features from the main perspective of the towering Mt. Tai and rivers. The open entrance displays the hospitality for friends from afar.

Chinese scholars seem likely to quote poems or classics to support their points of view. Poems or classics in Chinese versions can absolutely add beauty and vividness. However, excessive quotations of poems and old sayings mean nothing to foreigners who don't share the same cultural conventions. Too much information will make target text readers less interested in going on with the Expo. Therefore, such quotations may be deleted, if the functions and meaning of the source text is well retained.

#### 4.2 Deleting Necessary Original Information in Translated Texts

Deleting original information important and necessary to target readers of the translated text is also a prominent error. Sometimes, the less important information for Chinese readers in the original version may be useful and special information for foreign readers who want to know more about China and its profound culture. Deleting too much in the translated version may lead to information loss. Thus, we should add some necessary information, without which the target texts would be confusing to the foreign readers. As for which information needs to be added in the translated version should be in accordance

with the needs of target readers. Let's look at the following examples:

(6)

**A: Original version:**  
展馆以独具匠心的展项描绘了城市发展中的草原文明，通过展示哈达、蒙古包、祥云、马鞍等，体现各种草原文化元素。

**B: Translated version:** The pavilion depicts a grassland civilization in urban development and manifests various elements of the grassland culture with unique exhibition items.

**Analysis:** In the example (6), the source text contains four different elements: “哈达”，“蒙古包”，“祥云”and “马鞍”，but in target text, the translator just deletes these important elements. Just as is mentioned above, all the information is supposed to serve the function of the whole text. These four elements are main points of information in source text, so it is necessary to add them in target text.

**Suggested version:** The pavilion depicts a grassland civilization in urban development and manifests various elements of the grassland culture with unique exhibition items, including Hada, Mongolian Yurt, Lucky Cloud, Sable.

(7)

**A: Original version:**  
“未来正在实现”展区，运用多媒体加模型的展示方式，通过“智慧家居、健康社区、低碳城市、和谐环境”四个主题，展示未来科技的发展趋势。

**B: Translated version:** The displays in the Dream Is Approaching section focus on Intelligent Home, Healthy Community, Low-Carbon City and Harmonious Environment. They will help visitors to understand the trend of technological advancement.

**Analysis:** In the example (7), the source text introduces its particular way to exhibit the Jiangsu pavilion, but in the translated version, the translator just omits this part which will give more information to the target readers and make them better understand the way of exhibition in Jiangsu pavilion. Therefore, it is a wise way to keep these important and necessary words in the translation in case of the information loss.

**Suggested version:** The displays in the Dream is Approaching section focus on Intelligent Home, Healthy Community, Low-Carbon City and Harmonious Environment by the means of multimedia and model. They will help visitors to understand the trend of technological advancement.

### 4.3 Ignoring Different Background Knowledge

When the source text translator is composing the publicity texts, he always has

his Chinese readers in mind, consciously or unconsciously, presupposing that they share some common background knowledge with himself. As it is well known that Chinese people and English people share different background knowledge, translators need to adapt information in the source text to English readers.

(8)

**A: Original version:**  
“城市智慧”厅表现工业革命时代的城市面貌，分别以“机器卓别林”展示工业化对城市生活改变的“双刃剑”作用，以纽约、伦敦为实例表现城市的创意智慧，以各具特色的老建筑来展示中国京杭大运河的文化交融，以连环画上的今昔石库门来体现中国上海的城市改造。

**B: Translated version:** Urban Wisdom Hall deals with the Industrial Revolution era. Industrialization is depicted as a double-edged sword that changes the life in cities. New York and London are cited as two examples of innovative wisdom. The exhibition also includes the culture of the Chinese Grand Canal and the urban renewal efforts in Shanghai.

**Analysis:** Although the English version has covered the main idea of the Chinese original, it has several errors. First, the “Chinese Grand Canal” may make no sense to westerners who have no idea of China's geography and economic development. Actually, the Chinese term “中国京杭大运河” here refers to a grand system of water transportation, connecting China's such five major rivers as the Yangtze and Yellow rivers, linking provinces and major cities in the north with those in the south. The cultural heritages gather along the canal, such as the Taierzhuang Canal Town in Ming and Qing dynasty, Liaocheng North Water Town and more than 100 other unique cultural landscapes and folk charms. It is not simply a geographical term. Second, it will be better to translate rather than omit the “石库门” in the target text to make the target text explicit, for “Shikumen” serves to precipitate the urban renewal efforts in Shanghai in the source text.

“Shikumen” or literally “stone gate” is a style of housing in Shanghai, China, blending features of east and west. It is a traditional Chinese dwelling with a courtyard providing an “interior heaven” to compromise with its urban nature. All in all, the classical irrigation works and traditional Chinese residence in the above example, which have been quoted a lot in Chinese texts, can be understood by ordinary Chinese



readers. However, they cannot be understood by target readers if translated into English without adjustment, since the target text readers are short of necessary background knowledge of Chinese culture.

**Suggested version:** Urban Wisdom Hall deals with the Industrial Revolution era. Industrialization is depicted as a double-edged sword that changes the life in cities. New York and London are cited as two examples of innovative wisdom. The exhibition also includes the culture of the Chinese Grand Canal, a grand system of water transportation that connected China's five major rivers and cities with some cultural heritages accumulated along the canal in the north to those in the south. And use "Shikumen", a traditional Chinese dwelling to precipitate the urban renewal efforts in Shanghai.

Every cultural landscape has its history and stories. Historical anecdotes are used to attract or supply historical information to foreign readers. These messages may be apprehended without any difficulty by the source text readers. However, it is not the same for the target text readers who live in a totally different environment. Thus, the translation of these famous landscapes and historical anecdotes can not trigger the same feelings as Chinese readers. Let's see the following examples:

(9)

**A: Original version:**  
展馆建筑为唐式宫殿风格，以华清池、华清宫、《长恨歌》为题材和主线，呈现“昔日皇家宫苑，今日百姓家园”的生活场景。

**B: Translated version:** The pavilion takes the form of Tang-style palaces, and presents the living scenes of the royal family in the past and ordinary people at present, by mainly depicting the Huaqing Hot Spring, Huaqing Palace and the story in Song of Everlasting Sorrow.

**Analysis:** In example (9), the famous Tang-style palaces Huaqing Hot Spring and Huaqing Palace in the Chinese version can not only inform Chinese readers of the basic information of the Shanxi pavilion, but also serve as a convincing factor to persuade potential tourists to visit it. However, readers from the foreign countries, with little knowledge of the scenic spot of Shanxi, simply cannot understand the name of the scenic. And here comes a historical anecdote “《长恨歌》” which is translated as “the story in Song of Everlasting Sorrow”. Target text readers may not be familiar with the background knowledge of this story if they

merely get the name of the poem. It will distract readers' attention, and thus, make them curious about it. As we all know, Song of Everlasting Sorrow describes the love tragedy between Emperor Xuanzong and Madame Yang, his imperial concubine. The author Bai Juyi applied historical figures and legends to create this touching story. The whole poem of love is quite sentimental, with moving words and mellifluous melodies. As we don't share the same background knowledge with foreigners, the translators should provide additional information in the source text to the target text readers.

**Suggested version:** The pavilion takes the form of Tang-style palaces, and presents the living scenes of the royal family in the past and ordinary people at present, by mainly depicting the Huaqing Hot Spring, Huaqing Palace, both are the royal gardens and famous for hot spring, and the story in Song of Everlasting Sorrow which describes the love tragedy between Emperor Xuanzong and his imperial concubine—Madame Yang. (10)

**A: Original version:**  
山西馆将展现山西悠久的历史及深厚的文化底蕴、经济社会发展的新面貌和未来发展的美景。六百平方米的展馆入口门楼则以著名古建筑晋祠为蓝图。馆内分别展示山西的云冈石窟、平遥古城、五台山三大世界文化遗产。

**B: Translated version:** Shanxi Province will spotlight the province's history and culture, energy and future at the Expo. The entrance of the 600-square-meter pavilion will feature traditional Chinese wooden Dougong brackets fixed layer upon layer. Inside, visitors will be able to explore Shanxi's World Heritage sites - the Yungang Grottoes, the ancient city of Pingyao and Mount Wutai.

**Analysis:** In example (10), the source text gives us the impression that Yungang Grottoes, the ancient city of Pinyao, and Mount Wutai, bear the prestige through thousands of years. These three World Heritage sites can kindle a great deal of cultural perceptions for Chinese readers, but for the foreigners, these names cannot produce the same kind of effects. Therefore, it is better to add additional information.

**Suggested version:** Shanxi Province will spotlight the province's history and culture, energy and future at the Expo. The entrance of the 600-square-meter pavilion will feature traditional Chinese wooden Dougong brackets fixed layer upon layer. Inside, visitors will be able to explore Shanxi's World Heritage sites - the Yungang

Grottoes, one of the four grotto art treasures of China, and the ancient city of Pinyao, one of the four well preserved ancient cities of China, as well as Mount Wutai, one of the four famous Buddhism Mountains of China.

Materials and objects, as great treasures of one nation, reflect the society, history, economy, religion, etc, of different times. Examples are shown as follows:

(11)

**A: Original version:**  
主题馆群围绕“里弄”、“老虎窗”的构思，建筑设计运用了“折纸”的手法，形成了二维平面到三维空间的立体建构，而屋顶则模仿了“老虎窗”正面开、背面斜坡的特点，颇显上海传统石库门建筑的魅力。

**B: Translated version:** The Theme Pavilion Complex shape conceiving focuses on the old Shanghai “lane” and “dormer” to form a two-three-dimension spatial structure by means of “origami”. The roof is designed to mimic the Shikumen “dormer” in both the appearance and spirit, opening to the front and leaning to the back.

**Analysis:** In example (11), the name of the Chinese special objects “里弄” and “老虎窗”, rendered as “lane” and “dormer”, will cause misunderstanding among the target readers who are not familiar with the Chinese special objects. As a result, the translation may not achieve the desired effect, for foreigners do not know what the introduction is about. It is even more difficult for them to appreciate these specialties. Thus, we need to illustrate them with detailed information.

**Suggested version:** The Theme Pavilion Complex shape conceiving focuses on the old Shanghai “Li Long”, refers to lanes and alleys, and “Tiger dormer”, Shikumen’s roof window to form a two-three-dimension spatial structure by means of “origami”. The roof is designed to mimic the Shikumen’s roof window in both the appearance and spirit, opening to the front and leaning to the back.

(12)

**A: Original version:**  
展馆的外观以金属板材建造富有韵律的造型，配以蓝色为主色调，体现了钢之强硬和海之柔美。入口上方是展翅翱翔的中华龙鸟仿真模型。

**B: Translated version:** The pavilion’s blue metal exterior full of rhythm manifests the hardness of steel and the beauty of the sea. Above the entrance is a Sinosauropteryx model.

**Analysis:** In example (12), the “中华龙鸟”, rendered as “Sinosauropteryx”, will definitely puzzle English readers. Therefore,

it is necessary to make information implicit in the Chinese version explicit in English.

**Suggested version:** The pavilion’s blue metal exterior full of rhythm manifests the hardness of steel and the beauty of the sea. Above the entrance is a Sinosauropteryx model, also called Chinese reptilian wing, is believed to be the earliest feathered dinosaur or the ancestor of birds.

(13)

**A: Original version:**  
展馆以城、镇、村特色广场为载体，选择金马坊、白族民居、傣家竹楼等民族建筑艺术特色，以写实的方式还原建筑物，通过“牛虎铜案”和“建水紫陶”等云南元素的集合，构成开放、大气、特色浓郁的展示广场。

**B: Translated version:** On an open, spacious and distinctive square, Yunnan Pavilion revivifies national architectures such as Golden Horse Archway, the Bai people’s residence and the Dai bamboo house, and integrates local elements like Ox-tiger Bronze Table and purple pottery from Jianshui.

**Analysis:** In example (13), the source text mentions two local elements in Yunnan Province—the Ox-tiger Bronze Table and purple pottery from Jianshui. However, the effective meanings of the distinctive Chinese local elements are lost in the process of translation.

**Suggested version:** On an open, spacious and distinctive square, Yunnan Pavilion revivifies national architectures such as Golden Horse Archway, the Bai people’s residence and the Dai bamboo house, and integrates local elements like Ox-tiger Bronze Table, a sacrificial vessel to put meat offerings, and purple pottery from Jianshui, one of the four great potteries of China.

Traditional Chinese architectures and environmental elements include religious architectures, traditional Chinese residences, imperial palaces, historical landscapes and anecdotes, specific objects, local elements and world famous heritages, which demonstrate the aesthetical value, social development and customs of China. Besides appreciating the special beauty, the target text readers expect some background knowledge of these Chinese architectures. However, just paraphrasing the terms concerning with the architectures is not enough to transmit them, because the background knowledge involving in the term cannot be comprehended by the target readers with only several words. Great efforts must be made to observe the rules and norms related to the translation of these names and to promote translation of



publicity texts to achieve the informative function.

#### 4.4 Improper Translation of Culture-loaded Words

Generally speaking, there are many kinds of cultural differences between Chinese and English, such as the differences in thought patterns, beliefs, history, politics, customs, habits, religion, ethics, etc. Translation signifies a careful comparison and deals with these differences. It is said that cultural translation errors often result from the inadequate decision in regard of reproduction or adaptation of culture-loaded words. China, with over 5,000 years of profound culture-deposit history, has a large number of Chinese culture-loaded terms. Let's see the following examples.

(14)

**A: Original version:** 国宝级名画《清明上河图》被艺术地再现于展厅中，传达中国古典城市的智慧。

**B: Translated version:** The famous picture of “Riverside Scene at Qingming Festival” will also make its appearance in the China Pavilion to illustrate the charms of ancient Chinese cities.

**Analysis:** As translation promotes cultural exchange between different people and different countries, it is important to know the role of culture so as to achieve the expected purpose of C-E translation of publicity texts. Here it may be better to translate “清明” into “Qingming Festival—Chinese Easter” rather than Qingming or the Pure Brightness Festival alone. Translating by using cultural equivalent words means the translator illustrates the historical names and events which abound heavily in Chinese culture by figures familiar to target text readers. By this way, readers, to some extent, may feel close to the unique names.

**Suggested version:** The famous picture of “Riverside Scene at Qingming Festival—Chinese Easter” will also make its appearance in the China Pavilion to illustrate the charms of ancient Chinese cities.

(15)

**A: Original version:** 越剧“陆游和唐婉”在由文化部和联合国教科文组织合办的第二届国际非物质文化遗产节上获得太阳神银奖。

**B: Translated version:** Yueju “Lu You and Tang Wan” won the silver Tai Yang Shen Award at the 2nd International Intangible Cultural Heritage Festival hosted by the Ministry of Culture and UNESCO.

**Analysis:** The similar substitutions in the target text culture offer a framework for understanding and appreciating the historical

names and events in the source text. They can make the encoded cultural information procurable. Therefore, the translator, in translating process, should take the target culture into careful consideration and do some alterations to make the translation more understandable. Therefore, it is better to translated “越剧” into “Yueju—the Chinese opera” instead of “Yueju” alone.

**Suggested version:** Yueju—the Chinese opera “Lu You and Tang Wan” won the silver Tai Yang Shen Award at the 2nd International Intangible Cultural Heritage Festival hosted by the Ministry of Culture and UNESCO.

#### 4.5 Misunderstanding of Cultural Connotation

In functional translation, the target cultural conventions should be given priority. In the English website of 2010 Shanghai Expo, the author finds that a large number of cultural factors, familiar to Chinese readers, appear to be so confusing to the westerners due to the improper translation. Some expressions are culturally rooted and are regarded to be shared by people belonging to the same culture. Therefore, it is translators' responsibility to compensate such cultural defaults.

With the influence of different cultural backgrounds, Chinese and English have great divergences in word meanings of connotation. Connotative meaning is the association in people's mind. Owing to different thinking modes and diverse cultural backgrounds between Chinese and English, words with the same or similar conceptual meaning might differ in connotative meaning for different peoples.

(16)

**A: Original version:** 作为亚洲四小龙之一的香港，三层高的钢结构构造的展馆，凸显香港与世界各地的紧密联系和无限潜能。

**B: Translated version:** As one of the four dragons of Asia, the three-story metallic structure features Hong Kong's unique connectivity with the mainland and world.

**Analysis:** In the example (16), translator renders such Chinese phrases as “亚洲四小龙” into “the four dragons of Asia”. Superficially, they are grammatically correct, but they may result in misunderstanding for target text readers because in western society, “dragon” is a symbol of evils. It is a cruel and violent monster, and should be exterminated. However, in ancient China, “龙” is a symbol of emperor, and represents supreme power.

Even today, “龙” is regarded as a lucky animal, and Chinese people use “龙的传人” to refer to themselves.

**Suggested version:** As one of the four tigers of Asia, the three-story metallic structure features Hong Kong’s unique connectivity with the mainland and world.

Other examples concerning connotative meanings between Chinese and English are those of color terms, as shown in the following.

(17)

**A: Original version:** 展馆分为“绿色生活”、“绿色城市”和“绿色神话”三个展区，以高科技的展示手段和奇思妙想的创意演绎对绿色生活的追求，极具趣味性和现场感。

**B: Translated version:** The three sections of Green Life, Green Cities and Green Myths interpret the pursuit of green life through high-tech means and ingenious thoughts.

**Analysis:** In Chinese, “红色” indicates happiness, good luck and rejoicing; while the English word “red” involves the meaning of bloodshed, burning and violence, indicating anger, being in debt, evil and so on, such as “to see red” (very angry); “in the red” (being in debt). So is the case of “绿色” and “green”. In Chinese, “绿色” indicates the meaning of life and energy; while the word “green” has the meaning of immaturity, jealousy and hatred in English. Many examples can be found to prove this, such as “green eyes” (jealous); “green table” (the table used for the gambling); “green as grass” (inexperienced, naive, gullible). In the example (17), the translator uses three “green” to modify the life, cities and myths, which will have different connotative meanings in English. Therefore, it is a good way to use different adjectives to modify life, cities and myths. All these three words have the meaning of “green”, indicating environment protection. In a word, in C-E translation practice, more considerations should be given to the differences in connotative meanings between Chinese words and the corresponding English ones.

**Suggested version:** The three sections of Ecological Life, Low-carbon Cities and Energetic Myths interpret the pursuit of green life through high-tech means and ingenious thoughts.

Sometimes translators may use wrong words, but more often the words they choose are not entirely wrong, but inexact,

inappropriate, or unidiomatic. Here are some examples.

(18)

**A: Original version:** “天涯共此时”则采用“三重时光”和公共艺术活动形式展示广东绿色生活的美好场景。

**B: Translated version:** Brightening the Whole of Heaven shows Guangdong’s beautiful green life via 3D presentation, performances and shows.

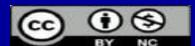
**Analysis:** In example (18), “天涯共此时” is from a famous verse “海上升明月，天涯共此时”，written by Zhang Juling, a Tang dynasty poet. There are several translation versions by different scholars, such as “The moon rises from the sea level with her brightness shared by everything on earth”; “The bright moon is coming out of the sea, we share the wonderful moment here and there”; “The moon is climbing up above the sea. Although we are far from each other, we share the same time”; “As the rising moon is above the sea, all the universe shares the same of its soft beam”; “Rising is the bright moon above the sea, arising harmonious feeling and me”. The versions above haven’t covered the whole cultural information the original allusion embodies. In the original English version, the translator renders it as “Brightening the Whole of Heaven”. This word-to-word translation is not wrong but inexact to some extent and with a wrong connotation. The author of the source text tries to use “天涯共此时” to express a meaning that people from here and there can share and enjoy the wonderful moment and the harmonious feeling. Therefore, it is better for us to translate it into “the entire universe sharing the same feeling”.

**Suggested version:** The Entire Universe Sharing the Same Feeling shows Guangdong’s beautiful green life via 3D presentation, performances and shows.

(19)

**A: Original version:** 馆内有“智慧长廊”、“城市窗口”和“齐鲁家园”三大展区，展示文化山东、魅力山东、好客山东以及山东人未来的城市生活，进而表达“和而不同，我们的家园”的城市内涵。

**B: Translated version:** The three sections of “Wisdom Corridor”, “City Window” and “Shandong Home” show Shandong’s culture, charm and hospitality and future city life and express the connotation of “Harmonious but Different, Our Home.”



**Analysis:** Some of the Chinese expressions are difficult for foreigners to understand. Although foreigners may understand the word meaning, they will feel strange when reading those expressions rich in the Chinese culture. In many cases, we cannot find English equivalents for those Chinese expressions. In example (19), “和而不同” is translated into “Harmonious but Different”. It is a literal translation and the words they used are not wrong but unidiomatic, since words with the same meaning might differ in connotative meaning. In fact, this phrase is from Confucius’s “the Analects” from which there is a famous saying “君子和而不同；小人同而不和”，and the formal translation is “The superior man is affable, but not adulatory; the mean is adulatory, but not affable.” Therefore, it is advised to translate it as “Being affable but not adulatory”.

**Suggested version:** The three sections of "Wisdom Corridor," "City Window" and "Shandong Home" show Shandong's culture, charm and hospitality and future city life and express the connotation of “Being Affable but not Adulatory, Our Home.”

#### 4.6 Cultural Image Loss or Improper Addition

Since all the cultures and languages are open, it is a natural phenomenon for them to change and decline. However, culture image loss or improper addition in the process of translation would be regarded as a pity in the cross-cultural communication. Mistranslation can lead to the cultural image loss in the translation process. The cognition domain and value system of the target text readers may be different from those of the source text readers, which will cause misunderstandings of the source text and source culture. A competent translator should possess adequate knowledge about the source text, source language, target culture and target language. Lack of those would lead to the misunderstanding of cross-cultural communication. If a false translation of a cultural image is accepted by the target text readers as the correct version, the lost cultural images would barely be picked up. For example:

(20)

**A: Original version:**  
展示分为“自然”区、“未来”区和“人文”区。“自然”区和“未来”区展示了湖南的自然风光，诠释了未来城市形态——生态环保、环境宜人、能源可循环利用、可持续发展的未来“都市桃花源”。

**B: Translated version:** Among sections named Nature, Future and Human Culture, the first two shows the local scenery and imagine the future cities - an “urban Shangri-La” featuring ecological protection, pleasant environment, energy recycling and sustainable development.

**Analysis:** The term “都市桃花源” is from Tao Yuanming’s short but intriguing depiction of a land hidden from the outside world called “桃花源记”. However, it has been translated by different authors into six different English versions. For example: Lin Yutang has translated it into “The Peach Colony”; Roland C. Fang has translated it into a narrative prose called “Peach-Blossom Springs” which is similar to A.R.Davis’s “Peach-Blossom Source” and Xie Baikui’s “The Peach Blossom Source”; and Luo jingguo’s version is “A tale of the Fountain of the Peach Blossom Spring”. Here “桃花源” is translated into “Shangri-La”, which is from Rick Davis and David Steelman’s version “Peach Blossom Shangri-la”. And the “Shangri-la” in Chinese means “香格里拉”，which no longer has original culture image.

The Chinese character “桃花” has a profound meaning in Chinese culture. Since ancient time, people have been using this character to stand for happiness, luck, longevity, etc. In all, it is a lucky symbol. So here“桃花源” means a peace and beautiful place where people would never have worried about their lives. However, it is hard to find equivalent words in English to express “桃花源” exactly, while maintaining the original culture image. Therefore, it is better to use the original cultural image “Peach-Blossom Spring” with detail notes to retain the original culture image, which will be widely accepted by foreigners and more understandable for appreciating the traditional Chinese image.

**Suggested version:** Among sections named Nature, Future and Human Culture, the first two shows the local scenery and imagine the future cities - an “urban Peach-Blossom Springs” featuring ecological protection, pleasant environment, energy recycling and sustainable development.

“Urban Peach-Blossom Springs”: it is a term from Tao Yuanming’s short but intriguing depiction of a land hidden from the outside world called “桃花源记”. The name “桃花源” has since become the standard Chinese term for “utopia”, a peace

and beautiful place where people would never have worries about life.

Translators' loss of the original culture images mainly results from their lack of the source culture, while their improper addition of culture images is largely out of the deep-rooted impact brought about by the target culture. See the following example:

(21)

**A: Original version:**  
台湾馆的设计概念来自于“孔明灯”，凡重要节庆皆会透过放孔明灯来祈求平安、幸福、和平，因此台湾馆运用此设计理念来传达祈福许愿与净化心灵的意涵。

**B: Translated version:** Taiwan will invite people to fly lanterns for good luck—a traditional island custom—and view its beautiful mountains and lakes at its pavilion.

**Analysis:** Here the traditional Chinese culture image “孔明灯” is translated into “fly lanterns for good luck”, which makes the cultural connotation partially disappear. The improper addition of the cultural image “孔明灯” destroys the original meaning. The Kongming Lantern is an airborne paper lantern traditionally found in some Asian cultures. According to popular lore, the Kongming Lantern was the first hot air balloon, said to be invented by the Chinese sage and military strategist Zhuge Liang. In ancient China, Kongming lanterns were strategically used in wars. But later on, they were subsequently incorporated into festivals like the Chinese Mid-autumn and Lantern festival. In this translation, the ancient flavor of classic Chinese culture image totally vanishes if it translated as “fly lanterns”, because this image is a typical image in western culture. All in all, the displacement of cultural images brings absurd effects. The improper addition of cultural images can hinder the spirit of the source text. As a result, here the cultural image “孔明灯” is better to be translated it as “Kongming lanterns ” with the hyperlink to note.

**Suggested version:** Taiwan will invite people to Kongming lanterns—a traditional island custom—and view its beautiful mountains and lakes at its pavilion.

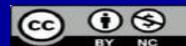
“Kongming Lantern”: is an airborne paper lantern traditionally found in some Asian cultures. It was the first hot air balloon which said to be invented by the Chinese sage and military strategist Zhuge Liang. The lantern was used in wars at first, later subsequently incorporated into festivals like the Chinese Mid-autumn and Lantern festivals to pray for good luck.

It stands to reason that cultural images reflect the essence of a culture. As a kind of cultural signs, they have relatively fixed associations particularly to one certain culture. For source text readers, these cultural images can signify rich cultural connotation with rather brief words, but those target text readers often could not appreciate those cultural images because of an absence of appropriate background knowledge in the source culture. Therefore, it is the translator's responsibility to better translate Chinese cultural images properly in order to transmit the profound Chinese culture.

As a whole, culture influences the acceptability of translation in the target text, and also the approaches to be adopted in the translation process. In cross-cultural translation, a translator is bound to meet with cultural clashes between his own culture and the target culture. He needs to decide whether to yield to the source culture or to the target culture. The decision to apply which principle or strategy is made according to a lot of factors, such as the purpose of translation, the target text readers and the translator.

### 5. Principles and Strategies for Solving Translation Problems

Based on the functionalist translation theory, the Skopos rule is the most important rule in the translation process. Therefore, the selection of translation strategies largely depends on the Skopos of translation actions. The main function of publicity texts is to attract potential foreigners. Therefore, the translated version should also suit this purpose. Target readers of publicity texts are the English-speaking people as well as those who can understand and speak English. They read the publicity texts mainly to get information or decide whether to visit, buy the product and make an investment or not. Thus, the translated text should have informative function. Generally speaking, translation begins with analyzing the target text Skopos, that is, by realizing the intended function of the translation. The next step is the analysis of the source text. Translators should select proper information, and decide which text elements of the source text should be reserved or adapted to the target readers' background knowledge and communicative purposes. Besides, the readers' expectations and responses also play an important role in judging the translation effect. Therefore, the translation principles should be followed in the translation process.



### 5.1 Proper Information Selection

On the basis of Skopostheorie, the translation should be in accordance with the purpose of the initiator; the intended function of the target texts should serve the purpose of the initiator; whether adaptation of the source texts or not, is determined by the purpose. Therefore, achieving the initiator's purpose is the vital task of the overall translation action during the process of translating publicity texts. In order to fulfill the purpose, translators should select proper and useful information. From the above analysis, we can make the conclusion that proper information selection is an important principle to guide the translation of publicity texts.

In the view of Vermeer, "the source text is no longer the first and foremost criterion for the translator's decision; it is just one of the various sources of information used by the translator" (Nord, 2001: 25). A text used as a source in a translation may be counted as an offer of information. Confronted with this offer, translators can choose the information from the source text for the given purpose, and translate it into the target text language. Therefore, selecting proper information is the most basic element in publicity text translation. To achieve this, passing on the useful and proper information during the translation process is the first for a successful translation. It is common that after the correct transfer of information, the readers' responses to the source language text and target language text will almost be to the same degree.

By this principle, we mean the information the translator intends to choose from the source text should achieve the purpose of the translation action. Thus, in the translation process, a specific strategy as selective translation can be adopted justifiably. Due to the dethronement of the source text, it can also be reasonably deduced that the translator not only can add information, but also delete some information in the source text for achieving a given purpose of translation.

#### 5.1.1 Selective Translation against Useless or Necessary Original Information

After comparing Chinese and English publicity texts, we can easily find that Chinese publicity texts usually cover a larger number of lyric expressions and paralleled structures to achieve a form and sound beauty. English publicity texts are logic in structure and plain in form. During

C-E translation of publicity texts, translators should give his attention to over-decorative adjectives. In the above examples, if those four-character expressions were translated word by word, they would become a passage with empty and decorative expressions. The English translation should break away from the paralleled structures and delete most of those four-character expressions.

However, every coin has two sides. C-E translation of publicity texts was no exception. Since the translation method of deletion is applied in some cases, definitely, addition needs to be adopted in some other conditions.

Deletion is an effective way in C-E translation of publicity texts for cutting off some original messages. But omitting too much information that seems to be important for target readers is also regarded as a translation error. Generally speaking, addition is a way by adding some necessary information to make the meaning clear in target text. The addition of words or sentences must be related to the purpose of the text, enhancing the functions of the text. Because in the English version of 2010 Shanghai Expo's official websites, there is some important original information absent in the translation. Thus, target text readers may not fully appreciate the unique and profound Chinese history and culture.

In the light of the above two kinds of conditions, we try to use the "selective translation" to solve this kind of translation error. "Selective translation" means selecting the important information in source texts to be translated. As a translation strategy, selective translation of the source text is the selection of the useful contents. It endows the translator with the right to decide which parts to translate within reasonable reasons.

When adopting the selective translation strategy, selecting what and how to select seems very important. Firstly the translator needs to select the related information that certain target readers want to get from the source text, then delete certain information that will waste readers' time, or add some important information to present main ideas of the contents that the target text readers are interested in.

#### 5.2 Target-reader Orientedness

The emphasis on target readers is derived from reader criticism, which comes to develop in full bloom in the 1960s, when readers and reading were gaining extraordinary awareness. Holz Mantanri

believes that the intended target text readers are the addressee of the translation and are thus a decisive factor in the production of the target text (Mantanri, 1984, qtd. in Nord, 2001: 22).

Nord (1997) sees readers as “one of the most important factors determining the purpose of a translation”. Usually, target text readers should be included explicitly or implicitly in the commission by the translator, in the light of its important role in the evaluation of a translation. As every translation is directed at the intended readers, it is essential to know their culture specific word knowledge and their communicative needs for a translator to make his or her translation more coherent to target text readers.

Any translator of Chinese publicity texts must keep in mind who will be the target readers. Translators may hold the assumption that there are some prospective readers who are apt to read the Chinese publicity texts. They may be scholars interested in academic exchange and cooperated with Chinese government, or the industrialists who are interested in cooperation with Chinese companies, or foreign tourists who want to have a visit in China, or those who want to know more about present China’s development. Most of them have little knowledge of Chinese language, culture and society. This fact calls for translators to render the target text by giving relevant explanatory notes or additional background information. Besides, the target text readers are different in value concepts and customs with source text readers. Therefore, translators should try their best to make the target text coincide with the cultural standard of target language and to make it acceptable by target readers.

Without full consideration of the target readers, the translation will undoubtedly fail to achieve the purpose of publicity texts. Therefore, for the language and cultural differences between source text readers and target text readers, flexible strategies have to be employed in the process of translation, among which amplification, culturally equivalent words, paraphrase and transliteration with hyperlink are most commonly adopted.

#### 5.2.1 Amplification against Ignoring Different Background Knowledge

Amplification here means the addition of some relevant background knowledge so as to make the translation easy to be understood by target text readers. Publicity texts in Chinese are often related with

historic events and sites, which are difficult for target text readers to understand if they are not familiar with Chinese history. So it is the translator’s responsibility to change background information into something understandable and acceptable to target readers. It is extremely important to translate publicity texts from a perspective of Skopostheorie, for the purpose of such translating is not to call for source text readers to learn foreign culture, but to convey useful information to target text readers.

Since China and English-speaking countries have a lot of differences in traditional and historical backgrounds, translators often need to add some detailed background information, such as names of persons, geological locations, historical anecdotes, calendar time of dynasties, or the origins and functions of the objects. Therefore, the proposed principle to solve this problem is to use amplification so as to realize the Skopos of translation.

#### 5.2.2 Culturally Equivalent Words against Mistranslation of Cultural-loaded Words

Since China boasts a unique and profound culture, these cultural factors might prevent readers from understanding those special cultural-loaded words. The best way is to find culturally equivalent words from parallel texts. It is a translation method in which existing idiomatic words or expressions in the target language culture replaces the ones in the source language culture, which will make target readers better understand the Chinese culture. Huang (2014) called this method as “cultural substitution”. It usually means comparing our Chinese cultural images with the foreign ones. Therefore, target text readers can appreciate and understand cultural-loaded words based on their own, which can largely narrow the cultural gap. More significantly, foreign readers can comprehend cultural-loaded words more easily and correspondingly which will arouse their interests in Chinese culture. Let’s see some examples:

梁山伯与祝英台 Liang Shanbo and Zhu Yingtai—Oriental Romeo and Juliet

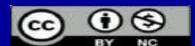
卢沟桥 Lugou Bridge—the Marco Polo Bridge

清明节 Qingming Festival—Chinese Easter

西施 Xishi—Chinese Cleopatra

苏堤 (现为晚上情人幽会之地) Sudi—Lovers’ lane

By using culturally equivalent words from parallel texts, the translator may



narrow the cultural gaps and bring the same effect on the target text readers with different cultures and communicative needs.

### 5.2.3 Paraphrase against Wrong Connotation

In some specific cases in C-E translation of publicity texts, translators will do some creative work in order to get rid of wrong connotations. This kind of translation strategy is called paraphrasing. It means interpreting the main conceptions of source language in translation. Regardless of what source texts you choose to translate, “faithfulness” is the basic principle in translation. When translators do the translation according to the principle of faithfulness, he can paraphrase the source text by breaking the barriers between meanings and cultures. In this case, the translator should make English version logical in accordance with the English mode of thinking. Professor Deng Yanchang and Liu Runqing commented in the preface of *Language and Culture*, “we are prone to use Chinese discussion to solve Chinese problems and use English discussion to solve English problems; meanwhile, the meanings of English are different from those Chinese ones. Hence, some parts of C-E translation in this book are just paraphrasing of Chinese” (Deng & Liu, 1999:37). It inspires some translators who study C-E translation to use paraphrase to deal with the wrong cultural connotations

### 5.2.4 Transliteration with Hyperlink to Keep Culture Images

Transliteration is usually adopted in rendering proper names, unique things of a certain nationality with strong national features and without equivalent terms in the target language. The names of cultural images are the first-stepping-in-mind information transmitted by publicity texts. And the way to translate these images is so particular that principles and skills discussed before are controversial. On the basis of the official documents publicized by the State Council of China in 1978 and approved by the United Nations in 1979, sometimes pinyin can be employed to spell names of cultural images in international affairs.

It is known to all that each culture has its own cultural images. It is necessary to introduce Chinese cultural images to target text readers in the C-E translation of publicity texts. Guo (2006) indicates that it is usually difficult for those words with rich Chinese culture to find equivalents in English; therefore, target readers may have some problems in understanding the rigid

literal translation. The previous approach to handle cultural images is to analogize. The adaptation of this method leads to the loss of the cultural color of source terms to some extent and target text readers may not appreciate the deep-rooted Chinese cultural images thoroughly. In this case, it is better to use transliteration with hyperlink to give some explanatory notes to make up the lost cultural information. By using the hyperlink, we can avoid the wordiness in the target texts.

### 5.3 A Summary of the Proposed Translation Strategies

As we all know that the C-E translation of publicity texts is not a matter of semantic equivalence. Therefore, in the process of translation, translators should seize the intention of the source text to flexibly employ corresponding translation strategies in line with the expected purposes and functions.

On the whole, this chapter mainly deals with principles and strategies of the C-E translation of publicity texts. In fact, though lots of strategies can also be employed to the C-E translation of publicity texts, the above five are the most appropriate for us to use in the translation. Hopefully the application of these strategies will contribute to effective C-E translation of publicity texts.

## 6. Conclusion

With China's more frequent cultural exchanges with other countries and an increasing number of business connections with other countries, the translation of publicity texts from Chinese into English is becoming an important communication media between two sides. Nowadays, many translators often do their jobs without keeping translation purposes and target readers in their mind. There exist numerous translation errors. The realization of the text Skopos and text function of publicity texts is still a big problem.

Probing into “China Joint Provincial Pavilions” in Shanghai Expo's official websites and comparing the Chinese version with the English version for a careful analysis, the author finds most of them are seemingly well translated, but full of errors in fact. In viewing of the problems found, the author tries to find a way out. Mainly under the guidance of Skopostheorie, the author proposes a set of applicable principles for C-E translation of publicity texts. They are: (1) proper information selection; (2) target-reader orientedness. To

realize the communicative nature in the publicity texts, and the expectations of target text readers, such translation strategies as selective translation, amplification, paraphrase, culturally equivalent words from parallel texts as additional information and transliteration with hyperlink have been enumerated by the author to avoid those translation errors. The author also brings forward many examples which are choicely selected and analyzed to prove the feasibility of these strategies.

As we all know, a qualified translation of publicity texts greatly helps publicize China to the outside world and remove target reader's misunderstanding. Hopefully, the translation errors found out by the author, and the strategies put forward in this thesis would provide something valuable for C-E translation of publicity texts. Moreover, the results of the author's study are tentative and these strategies need to be tested and modified in further translation practice. Hence, these strategies can only be treated as suggestions rather than absolute rules for translators to follow. What matters is that the translator should always take target readers into consideration and completely realize the purpose of his/her translation when employing different strategies in C-E translation of publicity texts. Only after distinguishing the translation purpose, can a translator accomplish the task more effectively.

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