

摘要

本论文从德国功能翻译理论角度对中文旅游资料的英译进行了探讨。笔者首先对旅游资料的功能和文本类型,中文旅游资料英译的目的以及翻译要求作了理论分析和探讨。笔者认为中文旅游资料英译旨在为外国游客提供相关信息,吸引潜在游客来华旅游,从而促进中国旅游业的发展,拉动经济的增长;同时向世界推广博大精深的中国文化,以促进世界各国人民的了解和文化的传播。基于该目的,译者在翻译过程中要考虑旅游资料的文本功能特征和英译的目的,以相应的翻译要求为指导,灵活采取翻译策略。

本文还对我国旅游资料英译材料进行了分析和总结。笔者根据功能翻译理论对英译文中出现的问题进行了归纳和分析,发现常见的翻译问题主要有语言类,语用类和文化类三大类。笔者认为英译文中出现的问题与不足主要可以归结为:译者缺乏跨文化意识,在翻译过程中未充分考虑到中文旅游资料英译的目的,未做到以目标语和目标受众为导向,从而使目标文本不符合目标受众的语言习惯。

本文指出,为实现吸引外国游客来华和传播中国文化的目的,中文旅游资料的英译应以游客为出发点,以传播中国文化为导向,从而提出了相应的翻译策略:音译加注释,直译,增译,省略加概化,以期使旅游资料的英译能达到最佳的宣传和交际效果。

笔者希望通过本文能够对旅游资料的汉译英实践及其教学带来一定的启示,最终能够进一步提高中国旅游资料翻译的质量,促进中国旅游业的进一步发展。

关键词: 功能翻译理论 目的论 文本类型 中文旅游资料 翻译策略

Abstract

The present thesis applies the functionalist theory of translation to the translation of Chinese tourist materials into English. Within the framework of functionalism, it analyzes the text type of tourist materials, their general translation purpose and the translation brief. I hold that the translation of Chinese tourist materials aims at providing information for foreign tourists with a view to facilitating their visit in China and attracting more tourists to the country so as to help promote China's tourism economy and enhance the mutual understanding between the Chinese people and other peoples in the world. Based upon this purpose, I suggest that the translator should take into consideration the text type of tourist materials and the general translation skopos and observe the corresponding translation brief when translating the Chinese tourist materials into foreign languages.

Based on the functionalist theory of translation, I also analyze the English versions of some Chinese tourist materials and find that the common problems in translation mainly fall into three categories, namely, linguistic, pragmatic and cultural translation problems. By analyzing the causes behind these problems from the functionalist perspective, I find that the problems are mainly attributable to the ignorance of the purpose of translation and target readers on the part of the translator as well as his or her lack of cross-cultural awareness.

With the aim to realize the purpose of translation, which is to attract foreigners to China and promote Chinese culture, I point out that the translation of Chinese tourist materials should be tourist-oriented and aim at promoting Chinese culture. Accordingly, I propose a number of translation strategies for this type of text including transliteration plus explanation, literal translation, paraphrase, addition and deletion plus generalization

It is hoped that the present study will be of some help for the improvement of the translation of Chinese tourist materials as well as the teaching of English translation of Chinese tourist materials, and eventually be of a little help for the promotion of the development of our tourism.

Key Words: functionalism skopostheorie text type Chinese tourist materials
translation strategies

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Acknowledgements

I am deeply grateful to all those who have helped and supported me during my thesis writing. Without them, the completion of this thesis would not have been possible.

First and foremost, I would like to express my hearty gratitude to my supervisor, Prof. Zhang Chunbai, a respectable and responsible scholar, for his great patience and valuable guidance at every stage of my thesis writing and for his kindness and care during my education in East China Normal University. His keen and sagacious academic observation enlightens me not only in this thesis but also in my future studies.

I am also indebted to all my teachers in ECNU, who have taught me during the past three years. Their thought-provoking lectures on various topics have laid a solid foundation for my research and will also benefit me continuously in the future.

My special thanks also go to my friends, my parents, my husband and my son for their support and love during the whole process of writing this thesis.

Last but not the least, I would also extend my thanks to my fellow postgraduate friends in ECNU, who have impressed me with their sustained companionship and encouragement. I will appreciate the time we have spent together in the beautiful university for my whole life.

Introduction

In this thesis, I will carry out a research on the translation of Chinese tourist materials into English, by applying the functionalist approach to find out the underlying principles and strategies for it with the aim to practically help improve the quality of translation.

0.1 The Study of the Translation of Chinese Tourist Materials: An Imperative Academic Effort

With the rapid development of tourism in China, more and more overseas visitors are interested in China's history and culture. Under this circumstance, as an important means of publicizing tourist attractions and promoting tourism in China, tourist materials play a significant role and therefore should be translated into English and other foreign languages as much as possible.

However, incommensurate with its importance in cross-cultural communication, the translation of Chinese tourist materials is ridden with problems, which often lead to communication breakdown to the detriment of the international image of China. Those inadequacies and errors in translation have resulted in unsatisfactory communication with potential foreign visitors, and have even discouraged some of them from visiting the country. It is therefore imperative that some efforts be needed to guide and discipline the translation of Chinese tourist materials.

Fortunately, the translation of Chinese tourist materials is attracting increasing academic attention. During the first Culture and Tourism Translation Symposium held in Guangzhou in 2004, more than 50 Chinese translators and scholars specializing in this field had heated discussions about this issue. Their discussions focused on the macroscopic orientation of the study on culture and tourism, the research into the practice of tourism translation and the training of specialists, etc. Moreover, numerous books and articles have been published on the translation of Chinese tourist materials in the past few years. However, most of these studies tend to be experiential and prescriptive. Some of the articles are in essence summaries of personal experiences in

translation. On the basis of their experiences, the authors prescribe what methods and strategies they think should be adopted in the translating of Chinese tourist materials. Besides, as a branch of translation studies, the translation of Chinese tourist materials has its own rules and demands a systematic and scientific study.

In light of the above facts, I will do a tentative study on the translation of Chinese tourist materials, by applying the functionalist approach to find out the underlying principles and strategies for it. Hopefully this research can be of some help for the improvement of the quality of its translation. Just as Professor Dong Xiaolin, Vice-president of Guangdong University of Foreign Studies, pointed out in his opening speech to the Culture and Tourism Translation Symposium, with the advent of 2008 Olympic Games and 2010 World Exposition, concerted efforts should be made to seize the opportunities to further promote tourism in China today. Besides, it is hoped that this research will also shed some light on the training of specialists in this field or the teaching of tourist materials translation.

0.2 Scope of Discussion

According to Chen Gang (陈刚, 2004: 310), tourist materials cover a wide range of text types such as tourist guidebooks, tourism contracts, advertisements, introductions of tourist attractions, tourist brochures, hotel information, tourist slogans and signs, road signs, place names and so on. In this thesis it includes mainly tourist guidebooks, introductions of tourist attractions and tourist brochures.

0.3 Data Collection and Research Methodology

The research materials in this thesis are mainly collected from the following sources:

- (1) First-hand materials including tourist guidebooks, introductions of tourist attractions and tourist brochures, etc., from traveling agencies (Bilingual)
- (2) Downloaded materials from the Internet (Bilingual)
- (3) Materials extracted from books and these on tourism and tourism translation (Bilingual)

The following methodology will be adopted :

- (1) It will be mainly based on a qualitative analysis
- (2) A comparative and contrastive analysis will be applied to the Chinese versions of tourist materials and their corresponding English versions.

0.4 The Structure of the Thesis

This thesis will be divided into four chapters plus the introduction and the conclusion:

The first chapter will be a literature review on the functionalist theory and the relevant studies of tourist materials translation. I will discuss the development of this theory and its research and application and relevant studies of tourist materials translation from sociolinguistics, systemic linguistics, genre analysis, textual functions, pragmatics and cross-cultural analysis.

The second chapter will present the main theoretical framework of this thesis, in which the basic notions of Skopos theory, text typology, translating as interpersonal interaction, a top-down functionalist translation procedure, translation problems and equivalence and adequacy will be introduced and analyzed.

The third chapter will be devoted to a theoretical analysis of the translation of Chinese tourist materials within the framework of functionalism, in which the text type of tourist materials will be analyzed, the general Skopos of the translation of Chinese tourist materials will be explored and the translation brief will be defined accordingly.

The fourth chapter will focus on the practical analysis of the translation of Chinese tourist materials. Based on the functional classification of translation problems, the evaluation will be carried out from the perspectives of linguistic, pragmatic and cultural translation problems. Then a brief analysis of the causes behind these translation problems will be delivered from the point view of the functionalist theory. Accordingly, some translation strategies will be provided for dealing with cultural factors in and the conventions of the Chinese tourist materials.

In the conclusion, I will offer a summary of the present study, point out its

limitations and give some suggestions for future studies.

Chapter One Literature Review

1.1 A Review of the Functionalist Approach to Translation

Since the 1950s, Western translation studies have been developing side by side with linguistics. In the 1960s, due to the profound influence of modern linguistics, translation, which had been regarded as an art or craft, was then recognized as a science. By the 1970s, although the focus had shifted from the word or phrase to the text as the basic unit of translation, the fundamental linguistic trend was not broken (Nord, 1997:7). Most of the linguistically oriented translation theories share something in common, that is, the central concept of translation equivalence (Snell-Hornby, 1995:15). However, just as Snell-Hornby points out, equivalence is “an illusion”(ibid :17). In this situation, the functionalist theory emerged. This theory is developed by four representing figures, namely, Katharina Reiss, Hans J. Vermeer, Justa Holz-Manttari and Christian Nord, who are considered German school in translation studies. In this section, I will conduct a brief review of the development of the functionalist theory as well as its research and application.

1.1.1 Development of the Functionalist Theory

1.1.1.1 Reiss and her Functionalist Translation Criticism

Early in 1971, in her book *Translation Criticism: the Potentials and Limitations*, Reiss develops a model of translation criticism based on the functional relationship between source and target texts(Nord, 1997: 9). According to Reiss, the ideal translation would be one “in which the aim in the TL (target language) text is equivalence as regards the conceptual content, linguistic form and communicative function of a SL (source language) text” (Reiss,[1977]1989:112, cit. Nord,1997:9). So it is obvious that she still takes equivalence as the basis like many traditional theorists. However, in real life she finds that sometimes equivalence is not possible and not even desired in some cases (Nord, 1997:9). One obvious case is when the TT (target text) is intended for a particular function or purpose instead of that of the original; another is when the TT has a specific group of target receivers different from

that of the original. According to her, “in such situations, the functional perspective takes precedence over the normal standards of equivalence. The translation critic can no longer rely on features derived from ST (source text) analysis but has to judge whether the TT is functional in terms of the translation context”(ibid: 9).

Reiss’s approach has taken a bold step forward in departing from the long-held equivalence approach in translation theory and thus the ST is no longer the ultimate referent for assessment of the translation.

A more systematic and integrated functionalist approach came into being when Hans J. Vermeer developed the Skopotheorie.

1.1.1.2. Vermeer and the Skopotheorie

By maintaining that linguistics alone cannot solve all the translation problems, Hans J. Vermeer puts translation in a broader human context, embedding the theory of translation in a theory of human action or activity. He considers translation as a type of human action, “which is an intentional, purposeful behaviour that takes place in a given situation; it is part of the situation at the same time as it modifies the situation.”(Vermeer, [1978]1983b:49, cit. Nord, 1997:11) Accordingly, he developed the Skopostheorie:

“Any form of translational 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 a translation.[...] Further: an action leads to a result, a new situation or event, and possibly a ‘new’ object.” (Vermeer, 1989b:173f, cit. Nord,1997: 12)

In this theory, the receiver, who is the intended receiver of the TT, becomes one of the primary factors that determine the purpose of translation. As a sharp contrast to Reiss’s belief that the ST is a measure of all things in translation, the ST in Vermeer’s Skopostheorie is only an “offer of information” which may be partially or wholly transferred to the target audience (Vermeer, 1982,cit. Nord, 1997:12) .

1.1.1.3 Holz -Manttari and her Theory of Translational Action

On the basis of Vermeer’s Skopostheorie, Justa Holz Manttari further develops

functionalist approach to translation. She moves away from the traditional concept of translation further than Vermeer by even avoiding the term “translation” in the strict sense. She prefers to use ‘message transmitters’, which consist of textual material combined with other media such as pictures, sounds and body movement (Nord, 1997: 13). Based on the principles of action theory, her theory of translational action is designed to cover all forms of inter-cultural transfer, including those which do not involve any source or target texts. In her model, translation is defined in a much broader sense than any other previous translation theories as “a complex action designed to achieve a particular purpose”(Holz-Manttari and Vermeer 1985:4, cit. Nord,1997: 13). In this sense, translation is an intentional action rather than a mere transcoding procedure, which includes all translational actions intended to transfer messages across cultures and language barriers by message transmitters produced by experts.

1.1.1.4 Nord and Her “Function plus Loyalty” Model

Christian Nord, in her effort to defend the functionalist approach against potential accusations, introduces the “function plus loyalty” model into functionalism. “Function” here refers to the factors that make a TT work in the intended way in the target situation, and “loyalty” refers to the interpersonal relationship between the translator, the source-text sender, the target -text addressees and the initiator (Nord,1997: 126). The loyalty principle takes account of the legitimate interests of the three parties involved: the initiator, the target receivers and the original author. If there is any conflict between the interests of the three partners of the translation, the translator has to mediate, and where necessary, to seek the understanding of all sides. In introducing the loyalty principle into the general framework of functional translation theory, Nord manages to strike a balance and answer those critics who accuse functionalism of being radical by leaving the translator free to do whatever his or her clients wish to do.

1.1.2 Research and Application of the Functionalist Theory

Since the 1990s when it was introduced into China, functionalism has attracted great attention from Chinese scholars and translators. In her article “Reflections on

Certain Methods of Translation Based on the Functional Concept of Translation” Chen Xiaowei(陈小蔚, 2000) points out that “the concept has provided a theoretical basis for some translation practices used to be considered against the existing criteria of translation methods...such as abridgment and adaptation.” Yang Xiaorong(杨晓荣, 2001) also calls for more attention to contemporary translation theories including the functionalist approach to translation. She states in her article “Traditional and Modern Perspectives on Translation Criticism” that “by emphasizing the role played by the receptor, the translator and the cultural factors in the process of translation, the functionalist approach is able to present a dynamic and multi-dimensional perspective on translation criticism...” Scholars from Hongkong such as Zhu Zhiyu are more ready to accept this theory and put it into practice. In his article “Text Types and Translation Strategies: Functionalism in Translation Typology”, Zhu Zhiyu(朱志瑜, 2004) investigates the development of the functionalist approach to translation studies, particularly Reiss’s translation typology, and concludes that functionalism has made pioneering contributions to non-literary translation studies, especially to translator training and translation teaching.

Since every theory has its own weaknesses and imperfections, functionalism has also received some criticisms. Snell-Hornby, for example, claims that “Reiss’ typology is too clear-cut for real-life translation in all its complexity” and even “too rigid” (Snell-Hornby, 1995:30-31). Newmark deplores the “oversimplification” inherent in functionalism, lamenting “the centralization on the message at the sacrifice of the richness of the meaning and to the detriment of the authority of the source-language text”(Newmark, 1990: 106, cit. Nord, 1997:119). Similarly, Zhu (朱健平, 2003)points out that in the functionalist theory, the translator’s initiative in translating and determinacy in the original text may be overlooked. Moreover, it is possible for a translator to lose his or her required initiativeness, sense of responsibility and professional ethics and thus become a vulgar utilitarian and pragmatist. Wu (吴文安, 2003)also challenges the functionalist theory by maintaining that it is somewhat ideal and cannot completely overcome the translation barriers resulting from cultural differences; and that when facing a piece of

voluminous work, the translator, with his or her definite translation purpose, can not necessarily keep the consistent translation methods. As regard to the principle of loyalty, Zhang Nanfeng (张南峰, 2004: 125-128) and Zhang Meifang(张美芳, 2005)both hold the opinion that it is rational but unrealistic.

Despite the criticisms and challenges, the functionalist theory has been widely applied in several areas, such as simultaneous interpreting¹, legal translation² Chinese-English translation of advertising³, audiovisual translation⁴, the translation of public signs⁵ and newsreel translation⁶.

These researches on functionalism have opened a wider view to the research in other fields and made its application to the translation of Chinese tourist materials possible.

1.2 A Review of Researches on Translation of Tourist Materials

1.2.1 Relevant Studies outside China

When it comes to the translation of tourist materials, we must mention Gutt first, who insists that from the perspective of translation and relevance, the translation of tourist texts is not really translation, but called so only through loose usage of the term by discussing the issue in an English translation of a German tourist booklet. He argues that such texts or utterances are within the “descriptive use” (Gutt, 2000:61) of language in inter-lingual communication, which is regarded as non-translation in that “there is no necessary relationship between the SL and the TL texts. The existence of the SL is incidental rather than crucial to the communicative act.” (ibid :58). I personally hold that the translation of tourist texts is one type of translation. Nida (1991:110) claims that “for truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures

¹ Pochhack, Franz. 1992, “The Role of Theory in Simultaneous Interpreting”, in Dollerup and Loddegaard(eds), 211-220

² Emily Poon Wai-ye. 2002, “The Pitfalls of Linguistic Equivalence—the Challenge for Legal Translation” Target, Vol. 14, No.1 75-106

³ 沈继诚, 目的论与广告语篇汉英翻译的策略, 浙江师范大学学报, 2005(2)

⁴ 柳晓辉、曹宁, 目的论与电影片名翻译, 湖南科技学院学报, 2006 (3)

⁵ 张美芳, 澳门公共牌示语言及其翻译研究, 上海翻译, 2006 (1)

⁶ 吴自选, 德国功能翻译理论与 CNN 新闻短片翻译, 中国科技翻译, 2005 (1)

in which they function.” Regarding the function of translation, it should be pointed out that translation is not only to communicate but also to introduce different cultures and to enrich people’s knowledge, or rather, to enrich and develop the target language and culture (张春柏, 1998). And therefore it is proved that the transference of culture is important. This is true for the translation of tourist materials. Because it is widely acknowledged that tourist materials embody cultural messages, and one of the important motivators for the potential tourists is to experience new cultures (Swarbrooke and Horner, 2003:54). Thus, the translation of tourist materials not only conveys the information but also the SL cultures as well. The translator should transfer necessary information and cultural messages to the TL as much as possible. Therefore, we cannot deny that there is necessary relationship between the ST and the TT in the translation of tourist materials. So we should regard the transformation of tourist materials as an act of translation.

Now let’s move on to look at the studies on tourist materials abroad, where it remains a comparatively new topic.

In the book *The Language of Tourism: a Sociolinguistic Perspective* by Graham MS Dann(1996), it is shown that tourism has a discourse of its own. Through pictures, brochures and other media, the language of tourism attempts to draw millions of people to their desired destinations and subsequently to control their attitudes and behaviour. Tourists, in turn, contribute further to this language through the communication of their experiences. This book provides the first sociolinguistic treatment of tourism. It draws on both semiotic analyses of tourism and on the contents of promotional materials produced by the tourism industry. In addition, it has some important implications for tourism marketing and for professionals in the tourism industry.

Erik Castello (2002) furnishes a description of the language used in this kind of texts and their structures, following the systemic-functional approach and making use of corpus linguistics. Firstly, he reviews some of the most revealing contributions concerning lexical density and grammatical intricacy as well as other linguistic features from the perspective of their application to the quantitative corpus analysis.

Then he carries out a detailed classification of the distinctions between grammatical and lexical words. By means of statistical and computational techniques, he shows how the frequencies of the linguistic features vary across four related genres, or subgenres, of tourist-information texts corresponding to four channels of transmission (brochures, magazines, tourist guides and websites). In the study he uses the concept of genre as a theoretical framework accounting for all the findings emerging from this investigation and to highlight variation as well as uniformity across the related text types of tourist publications identified.

Rosa Lore Sanz (2003) reports on a small-scale study that focuses on the analysis of connectors (conjunctions and discourse markers) in the thematic position in English translation of Spanish tourist literature. The concept of theme adopted here draws on the explicit descriptions provided by systemic linguistics. The study is carried out on a corpus composed of “comparable texts”(texts originally written in English and English texts translated from Spanish) and of the corresponding Spanish source texts. She argues here that the analysis of patterns of theme selection provides important insights into the writing and, therefore, translation of a specific genre.

By maintaining that for the first time in more than a decade, France has been overtaken by Spain as British tourists’ preferred holiday destination, Carolyn Sumberg(2004) shows that tourist brochures play an important role in the promotion of the country’s tourism resources to British tourists, hence greatly promoting its economic development. She ascertains that jointed efforts have been made by the Spanish Tourist Board as well as translation scholars to maximize Spain’s attraction for people of other countries, with careful consideration of the appeal of their tourism materials so far as design, production and translation are concerned. Through a study of a comparable corpus of tourist brochures, this paper examines how the approach to TT production serves to enhance or detract from the effectiveness of tourist brochures translated from French into English and whether their promotional function is being achieved.

The above-mentioned studies mainly discuss the tourist materials from linguistic approaches such as genre analysis, sociolinguistics and systemic linguistics. The

following two are part of the scholarly efforts to go beyond the linguistic level and set the translation of tourist materials at the textual or cultural levels.

Mason (2004) maintains that the tourist brochure (TB) is a hybrid genre (including, for example, promotional claims, historical accounts and practical information). According to him, each sub-genre attracts a different text-typological focus. Style shift is primarily sensitive to sub-genre and text-typological focus. At the same time, there is great variability of interpersonal style. This stylistic variation raises the issue of audience design in the TB and its translation. Mason applies the model of audience design initially proposed by Bell (Bell, 1984) in relation to spoken interaction to account for varying styles within the TB and for translation shifts, mainly at the interpersonal level. Initiative audience design is geared to a heterogeneous addressee group but also to referee groups. A tendency to introduce distance reducing features was observed to be fairly common, although, in general, trends appear to be culture-sensitive.

Hatim (2004) argues for extending our understanding of pragmatic meaning to encompass the whole gamut of text-in-context relationships, including semiotic meaning and the notion of socio-textual practice. The translation problems presented by culture in the tourist brochure are dealt with in terms of a distinction between social-cultural entities and textual practices. It is only when there is a need to adopt a particular textual orientation or relay a particular world view or ideology, while upholding the requirements of conventionalized use of language, that socio-cultural objects present a problem in translation. A particularly successful translation of a passage in a tourist brochure, where the translator shows sensitivity to cultural semiotics in general, and to text, discourse and genre requirements in particular, serves to illustrate this argument.

The above-mentioned studies approach tourist materials either from the linguistic perspective or the cultural perspective, which give us some insights into this genre and enlightenment of the further study on the translation of this genre. Due to the fact that my research covers the translation of Chinese tourist materials, I will discuss literature by Chinese scholars on the translation of Chinese tourist materials in what

follows.

1.2.2 Relevant Studies within China

1.2.2.1 Research from the Perspective of Textual Functions

Based on Peter Newmark's theory on text functions, Su(苏丽琴, 2001) argues that tourist writing bears vocative function and should be reader-oriented. In the process of translation, procedures such as explanation, supplement, analogy, deletion and adjustment can be adopted in order to achieve the functional equivalence between the ST and the TT.

Guo(郭瑞娟, 2003) employs the text typology identified by German scholar K.Reiss (1989: 105-115)and British scholar Peter Newmark(1988:39-44) on the basis of the major functions of language. She claims that the translator is required to aim at fulfilling the vocative and informative functions of tourism materials with a repertoire of relevant translation procedures.

You(游丽琴, 2006) approaches the translation of tourist texts from the functionalist perspective. She holds that the translator is entitled to adjust or rewrite the ST in order to make the translation more comprehensible and acceptable to the target readers and achieve the intended purpose and function of the TT.

1.2.2.2 Research from the Perspective of Cross-cultural Analysis

Liu and Yang(刘惠梅, 杨寿康 1996) argue that most of the problems arising from the translation of tourist materials are caused by the divergences between the SL culture and TL culture including differences in moral concepts and ethics, in aesthetic tastes and ways of thinking as well as in customs and conventions. In order to negotiate these differences in translation, they propose a number of translation procedures like explanation, analogy and paraphrase illustrated with examples.

Zhang Ning(张宁, 2000) analyzes the cultural elements in tourist materials and the differences between Chinese and Western cultures reflected in such materials, thus putting forward two principles guiding the translation of tourist materials, that is, aiming at promoting Chinese culture and laying emphasis on the TT.

Similarly, Chen Gang(陈刚, 2002) supports the opinion that the translation of tour guide manuals is a kind of cross-cultural translation. Cross-cultural consciousness,

according to him, is a prerequisite for the translators, who should always be tourist-oriented and be as ready as tour guides are in promoting Chinese culture. By conducting a critical analysis of China's first English edition of *All Over China: A Tour Guide Manual*, he maintains that a translator should develop his or her cultural consciousness in the following five important aspects: *pinyin* spelling of names of places; translation of names of tourist attractions and historical personage; pragmatic meaning; poetry translation and cultural information processing.

Zhu(朱益平, 2005) probes into the principles of Chinese-English tourist translation and proposes some feasible procedures for solving these problems such as deletion, analogy and rewriting.

Yan and Han(姚宝荣, 韩琪, 1998), Fu(博文, 2001), Wang(汪宝荣, 2005) and Jin(金惠康, 2006) have also approached the translation of Chinese tourist materials into English in the light of intercultural analysis and come up with similar findings.

1.2.2.3 Research from the Perspective of the Pragmatic Approach

Li Huankui and Li Huanhong(李怀奎, 李怀宏, 2004) point out that full consideration should be given to pragmatic equivalence when we adopt the literal or free translation to the names of tourist attractions. In addition, extra introduction is necessary when it comes to the translation of names of tourist attractions with historical or cultural sources because it is not realistic to fully convey such sociopragmatic knowledge.

Ye(叶苗, 2005) argues that, the translator should, on the one hand, be faithful to the characteristics of tourist attractions and their cultural connotations, and on the other hand, make the translation versions comprehensible and acceptable to the target readers in the translation of tourist materials. With an attempt to explain the notion of pragmatic equivalence, she illustrates how the theoretical insights of pragmatics could help the practice of the translation of tourist materials.

1.2.2.4 Research from Other Perspectives

Jia(贾文波, 1999) offers us some insights into the translation of tourist materials through the analysis of the aesthetic divergences between Chinese and westerners.

Gao (高金岭, 2003) concludes that the study of differences in aesthetic modes between the ST and TT sheds some light on the translation of descriptive tourist texts. Liao(廖洪中, 2002), Cai et al (蔡荣寿等, 2005) and Wu(吴昊, 2006) point out some problems in the present tourist translation activities and then offer some suggestions for their solution . Their studies appear sort of empirical with abundant practical translation examples and suggestions but without a systematic theoretical framework. Wen et al (文军等, 2002)and Gao and Zhang(高存, 张允, 2005) investigate the responses and attitudes of foreign tourists towards the existing problems in the present translation of Chinese tourist materials. Different from those subjective illustrations, their investigations and data collections are more valuable and their research results are more convincing. However, their researches still lack systematic theoretical frameworks.

In summary, then, we can make the following observations: on the one hand, these researches are of great value for the further translation studies on both theory and practice since they give us such numerous practical experiences and valuable insights. On the other hand, with little theoretical support, some are just summaries of practical experiences and seem to be rather subjective. The examples cited by some of them are too old to be of much value. Some others even fail to demonstrate the process of applying theory into practice, though they try to support their ideas with some Chinese or Western translation theories. Theory and practice seem to be separated in their works.

1.3 Summary

To sum up, this chapter first presents a brief review of the development of functionalism as well as its research and application both at home and abroad. It is in the 1950s and 1960s, when linguistic and Nida's equivalence theory were prevailing, that functionalist theory came into being, which liberated the definition of translation from the equivalent transformation from the SL to the TL and expanded it to a communicative and intercultural action. Although functionalism has been criticized and challenged by some scholars for its incompatibility with the tradition of

translation theory, many scholars have embraced this theory and applied it to several areas such as simultaneous interpreting, legal translation, C-E translation of advertising and public signs, audiovisual translation and newsreel translation.

Then this chapter summarizes the relevant studies on the translation of tourist materials both at home and abroad. Although I cannot include all the literature related to the translation of tourist materials, the researches mentioned above serve as a source of inspiration as well as a kind of urge to me in the writing of this thesis. From the literature review we can see some researches offer us numerous practical experiences and useful insights into the study on the translation of tourist materials. Nevertheless, some of the researches lack theoretical support and appear somewhat impractical and subjective, and some even have failed to demonstrate the process of applying theory to practice. Therefore, I intend to carry out a theoretical analysis as well as a practical analysis of the translation of Chinese tourist materials from the functionalist perspective, with a view to examining the applicability of the theory and propose tentative strategies and procedures for its translation.

Chapter Two Theoretical Framework

2.1 An Overview

In the last chapter, we have briefly reviewed the functionalist theory including its development, its research and application and the relevant studies on the translation of tourist materials both at home and abroad. In this chapter, we will have a look at the functionalist theory as the theoretical framework for the translation of Chinese tourist materials.

2.1.1 Basic Notions of Skopostheorie

2.1.1.1 Function

We cannot get the spirit of functionalism without understanding the key word “function”. Generally speaking, function is understood as the purpose of a person or thing; from the linguistic point of view, function is the purpose for which an utterance or unit of language is used, e.g. requesting, apologizing, complaining, offering, complimenting , etc.. In translation studies, there are various statements concerning the concept of function, which are similar with a stress on the receiver’s understanding of a text. In Vermeer’s concept, function refers to what the text means or is intended to mean from the receiver’s point of view(Vermeer,1989a: 95, cit. Nord,1997:28). According to Nord,(1997:138) function is the use a receiver makes of a text or the meaning the text has for the receiver. Furthermore, Nord makes a distinction between the function and intention of a text. To him, intention is defined from the viewpoint of the sender, who wants to achieve a certain purpose with the text (ibid :28). This distinction is useful in translation, where the sender and receiver, by definition, belong to different cultural and situational settings. It is on the basis of the idea of the “function” and “intention” of a text that Skopostheorie is founded.

2.1.1.2 Skopos

Skopostheorie, namely the theory that applies the notion of Skopos to translation, is what Hans J. Vermeer names his general theory of translation. Skopos is a Greek word for “purpose”. Skopostheorie believes that each text is produced for a given purpose and should serve this purpose, and translation is a kind of human action with

a distinct purpose of communication. According to Skopostheorie, the prime principle determining any translation process is the purpose (skopos) of the overall translational action (Nord, 1997:27). In other words, Skopostheorie focuses above all on the purpose of translation, which determines the translation methods and strategies to be employed in order to produce a functionally adequate result, which is called by Vermeer the *translatum* (Munday, 2001:79). Therefore, it is crucial for the translator to know the reason why the ST is to be translated and what the function of the TT is supposed to be.

In the translation process, three possible kinds of purposes may be available: (1) the general purpose of the translator in the translation process (perhaps 'to earn a living'), (2) the communicative purpose of the TT in the target situation (perhaps 'to instruct the reader') and (3) the purpose aimed by a particular translation strategy or procedure (for example, 'to translate literally in order to show the structural particularities of the SL'). Nevertheless, the term *Skopos* usually refers to the purpose of the TT (Nord, 1997 :28).

It goes without saying that almost all translators have the first general purpose mentioned above, which is taken for granted for most studies on translation and has little relevance in my study. Therefore, I will focus on the second and third purposes of translation. The translation of Chinese tourist materials, on the one hand, aims to convey the most relevant messages of the Chinese tourist materials to achieve its communicative purpose, that is, to attract foreigners to visit China. On the other hand, it aims to spread the unique culture for the promotion of understanding between the Chinese people and other peoples in the world. With the linguistic, especially cultural barriers between ST and TT in translating Chinese tourist materials, the translator should choose appropriate translation strategies in order to overcome the barriers and facilitate the cross-cultural communication.

2.1.1.3 Translation Brief

In Skopostheorie, translation brief plays a very important role. The functionalist theory focuses on the function or functions played by the TT, which may be identical with or totally different from that of the ST. It is the agents with their own due roles

(including the initiator, the commissioner, the TT receiver, the translator, etc.) involved in the whole translation process that contribute to the ideal function or functions that the TT is expected to achieve. The translator, with his or her various choices in dealing with different translation problems is the person assigned the job to meet the requirements of other agents and situational factors involved. As is suggested by Nord (1997:30), it implicitly compares the translator to a barrister who has received the basic information and instructions from his client but is then free (as the responsible expert) to carry out those instructions as he or she sees fit .

Although translation brief does not tell the translator how to start the translating job, which methods should be used and how to solve plenty of specific problems, it gives a general idea how a ST should be translated. Just as Nord (ibid :30) puts it: the translation brief specifies what kind of translation is needed. This is why the initiator or the person playing the role of initiator (who might also be a translator) actually decides on the translation Skopos, even though the brief as such may not be explicit about the conditions.

The translation brief should contain (explicit or implicit) information about:

- the(intended) text function(s),
- the target-text addressee(s),
- the (prospective) time and place of text reception,
- the medium over which the text will be transmitted, and
- the motive for the production or reception of the text. (ibid:60)

Guided by the translation brief, the translator selects certain items from the SL information offered (originally meant for source-language addressees) and processes them in order to form a new offer of information in the TL, from which the target –language addressees can in turn select what they consider to be meaningful in their own situations.

2.1.1.4 Culture and Culture-Specificity

Culture exists everywhere in human society. Nobody can be immune to its influence. Just as Hall puts it “there is not one aspect of human life that is not touched

by culture”(Samovar & Porter, 2000:34) and culture is “ubiquitous, multi-dimensional, complex and all -pervasive”(ibid:36). However, a culture belongs even more to an individual nation, while belonging to the world as a whole. In other words, a particular culture of a particular nation has its own distinctive features. Translation scholars have invented a term “cultureme”(Vermeer, 1983a:8, cit. Nord, 1997:34) to refer to any cultural feature or culture-specificity. Nord (1997:34) defines the term cultureme as “a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X”.

Since language is a carrier of culture, and translation, as a cross-cultural action has to take into account the factor of cultural distinctiveness or culture-specificity. In dealing with culture-specificity, the ST author and TT author(the translator) have different priorities. When providing information, the ST author is interested in only the previous knowledge and expectations of the ST readers, who are mostly members of the source-culture. For the target-text author, i.e. the translator, the case is different. He or she has to take into consideration the previous knowledge, needs and expectations of the target readers, who may or may not know anything about the source culture. “These assumptions will obviously be different from those made by the original author, because source-text addressees and target-text addresses belong to different cultures and language communities.”(Reiss and Vermeer 1984:123, cit. Nord, 1997:35) Nevertheless, since translating means comparing cultures (Nord, 1997:34), the translator should be familiar with both cultures, whether he or she is translating into or from his or her own culture.

2.1.2 Text Typology

Based on Bühler’s classification of language functions (“representation”, “expression” and “appeal”), Reiss(1971/2000:24-38) identifies three text types: “content-focused texts”, “form-focused texts” and “appeal-focused texts”, which she called “informative texts”, “expressive texts” and “operative texts” respectively later (Reiss, 1989:109).

The main characteristics of the three text types are summarized by

Reiss(1977/1989:108-109) as follows:

- (1) **informative texts:** plain communicative of facts such as information, knowledge, opinion, etc. The language dimension used to transmit the information is logical or referential and the “content” or “topic” is the main focus of the communication.
- (2) **expressive texts:** “creative composition”: the author uses the aesthetic dimension of language. The author or ‘sender’ is foregrounded, as well as the form of the message.
- (3) **operative texts:** “inducing behavioural responses”: the aim of appellative function is to appeal to or persuade the reader or ‘receiver’ of the text to act in a certain way. The form of language is dialogic and the focus is appellative. (Munday, 2001:73)

According to Reiss, text typology helps the translator specify the appropriate hierarchy of equivalence levels needed for a particular translation skopos (cf. Reiss and Vermeer 1984:156,cit. Nord, 1997:37). Moreover, she links specific translation methods to these three text types. These methods can be described as follows:

- (1) **Content-focused texts (informative texts)** require invariance in transfer of their content. In the translation of such texts, the linguistic form should be adapted without reservation to the idiom of the TL. (Reiss,2004:30)
- (2) **Form-focused texts (expressive texts)** require their literary and esthetic function represented. The translator should appreciate the form of the language and be inspired by it to discover an analogous form in the TL, one which will elicit a similar response in the reader. (ibid: 33-36)
- (3) **Appeal-focused texts (operative texts)** require that in the TL the same effect should be achieved as the original in the SL. This means that the translator has to depart more from the content and the form of the original than in other types with a view to achieving the result intended by the author, preserving the appeal inherent in the original text. (ibid:41)

Based on Bühler’s functional theory of language and Reiss’s text typology, Newmark (1988:39-44) also proposes three text types, namely, expressive, informative and vocative texts.

According to Newmark, an expressive text is author-centered, and thus the personal components constitute its ‘expressive’ elements (Newmark, 1988:39). The

core of an informative text is the external situation, the facts of a topic and reality outside language, and thus, the truth or the facts of the matter in information transmission is key to such a text (ibid :40). And the core of a vocative text is the readership and thus the vocative text aims to call upon the readership to act, think or feel, in fact to 'react' in the way intended by the text (ibid:41). In terms of the above three text types, Newmark (ibid:47) points out that "semantic translation" should be used for expressive texts, which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (Newmark, 1982:39) and "communicative translation" should be used for informative and vocative texts, which attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original(ibid:39).

The three types of texts are assumed to be universal. Since they are often interwoven with each other to a certain degree, few texts are purely informative, expressive or vocative (operative) and many texts have all the three functions, with an emphasis on one or another (Newmark, 1988:42). By claiming that different text types require different translation criteria and strategies, this text typology theory has its advantages in that to a certain degree it can be applied to specialized translation such as the translation of tourist materials, thus this theory can serve as the theoretical basis for the translation of Chinese tourist materials.(Analysis of the function and text type of tourist materials, See 3.1)

2.1.3 Translating as Interpersonal Interaction

In functionalism, translation is viewed as "intentional, interpersonal, partly verbal interaction based on a ST"(Vermeer 1989b: 173, cit. Nord, 1997:18). According to functionalism, the people or agents involved in the interaction have certain functions or roles, which are interconnected through a complex network of mutual relations. These roles include initiator, commissioner, source-text producer, target-text receiver and translator, each of whom has a specific role:

The initiator is the person, group or institution that starts off the translation process and determines its course by defining the purpose for which the TT

is needed.

The commissioner is the person who asks the translator to produce a TT for a particular purpose and addressee.

The source-text producer is the one who has produced the text that is to serve as the source for a translational action.

The target-text receiver is the addressee of the translation and is thus a decisive factor in the production of the TT.

The *translator* plays a crucial role in the translation process. He should be responsible for carrying out the commissioned task and for ensuring the result of the (layout) translation process. (Nord, 1997: 20-21)

When the translation of Chinese tourist materials is referred to as an interpersonal interaction process, the initiator usually refers to the travel agencies, tourist bureaus and management institutions of scenic spots, who need and initiate the translation of Chinese tourist materials including tourist guidebooks, introductions of tourist attractions and tourist brochures. The commissioner is the person who (usually commissioned by the travel agencies, tourist bureaus and management institutions of scenic spots) contacts the translator and asks him or her to produce the English versions of Chinese tourist materials. The source-text producer is the person who writes the Chinese tourist texts. The target-text receiver might be native English-speakers or other foreigners who can understand English. They intend to travel around China to enjoy her scenery and learn her culture. The translator is the person who is obliged to fulfill the intention of the initiators including the travel agencies, tourist bureaus and management institutions of scenic spots and to produce the desired English versions of Chinese tourist materials.

According to the above analysis, it can be inferred that in translating the Chinese tourist materials, the translator should pay sufficient attention to the intended target-text receivers, particularly their socio-cultural background, needs and expectations and world knowledge. As a translator, he or she should decide on the translation principles and strategies in consideration of the demands of the initiator or the commissioner and expectations of the target readers, as well as the existing features of the Chinese tourist materials and the desired qualities in their English versions.

2.1.4 A Top-down Functionalist Translation Procedure

In traditional translation classes, the teaching process often starts from the source-language elements to the transference of the text sentence by sentence or, more frequently, phrase by phrase or even word by word. The result is a kind of draft translation whose quality may vary according to the translator's competence. This text is then polished stylistically until it seems acceptable (from the translator's personal point of view) for the communicative situation it is intended for. This is a bottom-up process.

This bottom-up process works from the linguistic structures to cultural and finally to pragmatic elements. As such, it is highly contingent on the translators' own stylistic preferences and the limitations of their linguistic and translational competence.

In the bottom-up approach, translating is regarded as a code-switching operation where lexical or syntactic equivalences play the most important part. Then some translators may lose sight of how the text as a whole functions in its communicative situation. Consequently, the TT may be unacceptable to the target readers (Neubert & Shreve, 1992: 23). In the actual practice of translation, the construction of a TT conforming to the target society and culture depends on the rewriting of the ST by deciding what should be reproduced or adapted in a top-down way instead of the transference of surface structures (like sentences).

Nevertheless, in the functionalist theory, problems are dealt with in a top-down way. This means that a functional translation process starts on the pragmatic level by deciding on the intended function of the translation. A distinction is then made between those functional elements of the ST that will have to be reproduced as such and the ones that must be adapted to the addressee's background knowledge, expectations and communicative needs (Nord, 1997:68).

The translation type then determines whether the TT should conform to the source-culture or target-culture conventions with regard to translation style (ibid : 68).

Then the functionalist translation procedure can be summarized hierarchically as follows:

- The intended function of the translation should be decided.
- Those functional elements that will need to be adapted to the TT addressees' situation have to be determined (after analysis of the translation brief)
- The translation type decides the translation style (source-culture or target culture oriented).

2.1.5 Translation Problems

As has been indicated above, in the process of translation, the translator mediates between the source-text and target -text situations. After comparing ST and TT situations, he or she knows what linguistic elements of the ST can be preserved and what should be adapted and adjusted in order to meet the purpose of the TT. Within the theoretical framework of the functionalist approach, translation problems can be categorized as pragmatic, cultural, linguistic and text-specific ones (Nord, 1997:64-67):

- 1) *Pragmatic translation problems* that arise from the differences between ST and TT situations. They can be identified by checking on the extratextual factors(sender, receiver, medium, time, place, motive, text function) (ibid : 65) and pragmatic translation errors are usually “caused by inadequate solutions to pragmatic translation problems such as a lack of receiver orientation”(ibid:75).
- 2) *Cultural translation problems* that result from the differences in the norms and conventions guiding verbal and non-verbal behaviour in the two cultures involved, since each culture has its own habits, norms and conventions (ibid:66). Cultural translation errors are caused due to an inadequate decision with regard to reproduction or adaptation of culture-specific conventions (ibid :75).
- 3) *Linguistic translation problems* that arise from structural differences in the vocabulary, syntax and suprasegmental features of the two languages (ibid :66). Such errors are caused by an inadequate translation when the focus is on language structures (ibid :75).
- 4) *Text-specific translation problems* that are bound to one specific ST, as may be the case for certain figures of speech, neologisms or puns (ibid:67). Such errors can usually be evaluated from functional or pragmatic point of view (ibid :76).

The above classification of translation problems will be adopted here as the framework for the further analysis and assessment of the translation of Chinese tourist materials into English.(See 4.1)

2.1.6 Equivalence and Adequacy

Translation standards are the focus of attention and argument of translators and translation theorists throughout the history of translation In China, the discussion of translation standards has continued since the translation of Buddhist Scriptures in the second century. In modern times, Yan Fu's standard of "faithfulness, expressiveness, &elegance", MaoDun's "artistic creative translation", Fu Lei's "spiritual likeness" and Qian Zhongshu's "sublimation " have greatly influenced the translation circle and served as an active and important guidance to the practice of translation. The idea of equivalence, mainly linguistic equivalence, has appeared in the translation theories of many foreign scholars. Catford (1965:20), for example, defines translation as "the replacement of textual material in one language by equivalent material in another language". According to Wilss (1982:62), [translation] leads from a source-language text to target-language text which is as close an equivalent as possible and presupposes an understanding of the content and style of the original. Likewise, Bell (1991:20) holds that translation is the replacement of a representation of a text in one language by a representation of equivalent text in a second language.

In the1980s, Eugene Nida's Equivalence Theory was introduced to China and was widely accepted by Chinese scholars and translators. According to Nida (Nida and Taber, 1969:12), translating consists in reproducing in the receptor language the closest natural equivalent of the source- language message. He also distinguishes dynamic equivalence or functional equivalence from formal equivalence by maintaining that "dynamic equivalence is to be defined in terms of the degree to which the receptor of the message in the receptor language respond to it in substantially the same manner as the receptors in the SL"(Nida and Taber 1969:24). Nida's theory is an advance compared with those based on linguistic equivalence. However, it is still source-text centered and tries to preserve the features of the ST in TT. Moreover, as translation is culture-bound, it is ultimately an impossible mission to

achieve equivalence, be it dynamic or not, between any two languages, let alone two cultures.

This standard of equivalent effect has been criticized by some scholars. Katharina Reiss(Nord, 1997:9) agrees that “ real life presents situations where equivalence is not possible and in some cases, not even desired.” Mary Snell-hornby (1995:16) argues that “equivalence-based theories rest on a shaky basis: it presupposes a degree of symmetry between languages which makes the postulated equivalence possible.” According to Lefevere (1993:7), equivalence is still overly concerned with the word level. He suggests that this theory is not applicable at the syntactic and discourse levels. Similarly, Qian Hu(1993) argues that it is impossible to achieve equivalent effect when meaning is bound up within form, such as the effect of word order in Chinese and English. At the same time, he points out that “the closest natural equivalent may stand in a contradictory relation with dynamic equivalents”, typical examples including Chinese “over translations” of English words *animal*, *vegetable* and *mineral*.

In the functionalists’ eyes, equivalence is not a general normative which defines the quality of a piece of translation work we find expressed in definitions like Koller’s:

“Translation can be understood as the result of a text-reprocessing activity, by means of which a source-language text is transposed into a target-language text. Between the resulting text in L2 (the target-language text) and the ST in L1 (the source-language text) there exists a relationship which can be designated as a translational or equivalence relation. ”
(Werner Koller, 1995)

For Reiss and Vermeer, equivalence may be one possible aim for translation but it is not held to be a translation principle valid once and for all (cf. Reiss and Vermeer 1984: 146f, cit. Nord,1997:36). Since ST readers and TT readers belong to different cultures and language communities, “the translator cannot offer the same amount and kind of information as the ST producer. What the translator does is offer another kind of information in another form” (cf. Reiss and Vermeer 1984: 123, cit. Nord,1997:35)

Such being the case, functionalists go beyond the bound of focus on the ST, and put forward an evaluation criterion “adequacy” as opposed to equivalence. Within the framework of functionalism, adequacy refers to the qualities of a TT with regard to the translation brief: the translation should be ‘adequate to’ the requirements of the brief. It is a dynamic concept related to the process of translational action and refers to the “goal-oriented selection of signs that are considered appropriate for the communicative purpose defined in the translation assignment”(Reiss,[1983] 1989: 163, cit. *ibid*: 35).

2.2 Summary

This chapter is an overview of the basic aspects of functionalist theory, in which the basic notions of Skopos theory, text typology, translating as interpersonal interaction, a top-down functionalist translation procedure, translation problems and equivalence and adequacy are introduced and analyzed.

To sum up, within functionalism, translation is viewed as a purposeful, communicative and intercultural action and translation approach and strategy must be determined by the expected function of the translated text. Therefore the recognition of text functions and text types is important since text typology helps the translator specify the appropriate hierarchy of equivalence levels needed for a particular translation skopos. However, the situation in which the ST fulfils its function is, by definition, different from that of the TT. Therefore, every translation task should be accompanied by a brief that defines the conditions under which the TT should carry out its particular function. Having familiarized him or herself with the translation brief, the translator then has much freedom to choose various strategies and procedures to achieve the specific communicative functions so as to fulfill the brief. As for the translation criterion, functionalism puts forward the concept of adequacy as opposed to the traditional equivalence by maintaining that the translation should be “adequate” to the requirements of the brief.

With functionalism as the theoretical framework, the next chapter will try to do a theoretical analysis of the translation of Chinese tourist materials into English. Then

the practical analysis of the translation of Chinese tourist materials will be demonstrated in Chapter Four.

Chapter Three The General Skopos of and Translation Brief for the Translation of Chinese Tourist Materials

This chapter offers a theoretical analysis of the translation of Chinese tourist materials within the framework of functionalism. Starting with the analysis of the function and text type of the tourist materials, this chapter will illustrate in what follows.

3.1 Function and Text Type of Tourist Materials

As is mentioned in Chapter Two, both Reiss and Newmark have established a general correlation between text type, text function and translation method. Bell (1991:206) also places a particular emphasis on the recognition of the text type. Following them, Li Yunxing(李运兴, 2003) states that “there is a correlation between text function and translation methods. Text type and function act as an important parameter in the formulation of translation strategies and choice of translation methods, although they are not the only basis for formulating translation strategies and methods.”

Therefore, before coming into the analysis of the translation of Chinese tourist materials, it is essential that we analyze its function and text type, since the clear position of its function and text type will facilitate our efforts to choose appropriate methods of translation.

As is mentioned above (See 2.1.2), based on Bühler’s classification of language functions, Reiss mainly identifies three text types: informative text, expressive text and operative text. According to her, an informative text is one where the content is the main focus, which involves plain communication of facts, information, knowledge, opinion, etc; an expressive text is one whose focus is on creative composition and aesthetics, as is exemplified by imaginative creative literature including lyric poetry, novels and short stories; and an operative text whose sole purpose appeals to the reader to act in a certain way, persuading, dissuading, requesting, and cajoling him

into doing something, as is exemplified by advertisements, instruction manuals and tourist brochures.

Examples of text varieties linked with each of the three text types are given by Reiss and presented visually by Chesterman (See Figure 3.1).

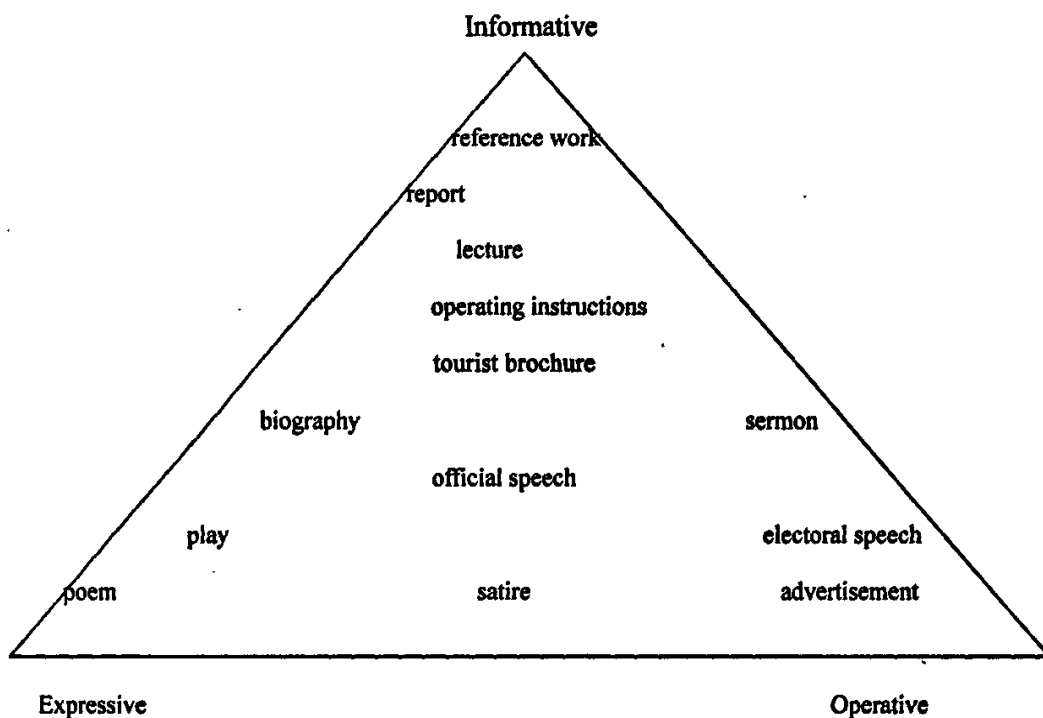


Figure 3.1

Reiss' Text Types and Text Varieties

Source: Chesterman 1989:105, based on a handout prepared by Roland Freihoff, quoted from Munday 2001:74

According to this figure, we can see that reference work is regarded as the most fully informative text type, the poem is identified as the most expressive text type and the advertisement is perceived as the most operative one. The remaining text varieties are mostly compound text types, among which is the tourist brochure (a text type included in tourist materials). Positioned at the very center of this triangle, tourist brochure can be regarded as one hybrid consisting of all three attributes, i.e. informative, expressive and operative. Its informative function lies in providing

tourists or potential tourists with practical information such as the location, itinerary, facilities for accommodation, shopping and entertainment and the like as well as cultural information such as culture, history, customs, folklore and other aspects. Its expressive function lies in its appealing account or vivid description of the tourist destination, with the use of impressive language to create an image of poetic effect. Its operative function lies in the fact that it is designed to attract the readers' attention, arouse their interest and induce them to take positive response and visit the tourist attractions described. With regard to the three functions, I am of the opinion that operative function is the most important one among them, since the ultimate purpose of the tourist text is to attract more visitors, arouse their interest to visit a certain interesting or historic place (See 3. 2). However, this purpose cannot be fulfilled without sufficient information. As readers all hope to get the relevant information and background of the tourist destination before making a decision to tour or visit it, therefore, informative function is the basic one. Nevertheless, it should be acknowledged that the tourist brochure, to some degree, cannot appeal to tourists, arouse their appetite or inspire their desire to visit the tourist attractions described in it merely with the help of its informative function. Therefore, expressive function is also called for in tourist materials. Therefore, it can be safely said that the purpose of expressive function is to arouse emotional appreciation from the receptors and then arouse their interest in the tourist destination, through which operative function could be achieved. However, it should be noticed that while tourist materials have all the three functions, the Chinese tourist materials seem to possess much more expressive elements than do the English tourist materials (杨敏, 2003). Through a contrastive analysis of Chinese and English tourist texts, Yang (ibid) suggests that English tourist texts tend to pay more attention to pure information transmission such as geographical conditions, service facilities and the like and less attention to the vivid description of scenery. In contrast, Chinese tourist materials attach great importance to the beauty of scenery and its historical and cultural flavors and even detailed descriptions and the appraisal of the tourist attractions by presenting ancient Chinese poems and couplets, etc. . Therefore, in translating tourist materials, a compound text type with all the

three different functions, the translator has to take into full consideration the three functions of both Chinese and English tourist texts and their different characteristics and pay special attention to the choice of translation strategies. (See Chapter Four)

3.2 General Skopos of the Translation of Chinese Tourist Materials

According to Skopos theorie, the prime principle determining any translation process is the purpose (Skopos) of the overall transnational action (Nord,1997:27). Therefore it is crucial for the translator to know the reason why the ST is to be translated and what the function of the TT is supposed to be. With regard to the research subject of this thesis---the translation of Chinese tourist materials, it is essential that the translator should know what potential tourists are interested in when choosing a tourism product before defining the general Skopos for the TT of a Chinese tourist text.

As for the motivators in tourism, "except for motivators such as power, ego enhancement and sexual drive, other common factors that motivate people to travel for pleasure include desire for cultural experience, leisure/ escape, social contact, following social trends, a change from routine and new experiences and satisfying curiosity"(Gee, Makens & Choy, 1989:55). Among these motivators, the cultural motivator seems to be more important than most of the others. Owing to the accelerating life pace in the modern world, people often feel both physically exhausted and mentally bored after work, which leads to their desire to have some changes in life by visiting exotic places for different cultural experiences and aesthetic enjoyment as well as physical refreshment. Similarly, according to William F. Theobald, the main purpose of conducting international tourism is to put oneself in and to experience other cultures so as to understand the people and culture there(王会昌, 王云海, 2001: 6). Silberberg also holds that there are tourists who are not interested in culture. However, most tourists are more or less motivated by cultural factors, or "learning about, experiencing or understanding cultural activities, resources and / or other cultures" (Norman, et al., 2001:118).

On the other hand, tourists who have decided to take a tour of China expect to

acquire wider knowledge about the tourist destinations, events as well as more useful information about their logistics, lodging, transportation and itinerary and the like.

With this in mind, I hold that the general Skopos of the translation of Chinese tourist materials is:

- a) to appeal to potential international tourists, arouse their desire to visit the tourist attractions in China by conveying information;
- b) to promote Chinese culture among potential tourists with a view to meeting their curiosity about this mysterious Oriental country and thereby promote the understanding of the Chinese people and other peoples in the world;
- c) to provide foreign tourists with necessary information about China's tourist attractions and facilitate their tours in the country.

From the above analysis of the general Skopos of the translation of Chinese tourist materials, we can conclude that the translation should be tourist-oriented and, therefore, the translator should choose the proper translation strategies to make the TT understandable and capable of stimulating the potential tourists' interest or curiosity. On the other hand, cultural components should also be transmitted into the TT with a view to promoting Chinese culture.

3.3 Translation Brief for the Translation of Chinese Tourist Materials

As is mentioned in Chapter Two, in Skopos theory, the translation brief plays a very important role. Every text has its own Skopos, and the purpose of the TT can be inferred from the ST with the translator's previous experience or routine. However, the ST doesn't always contain all the necessary instructions. More importantly, "the situation in which the ST fulfils its function is, by definition, different from that of the TT" (Nord, 1997:59). Hence, Nord maintains that "every translation task should be accompanied by a brief that defines the conditions under which the TT should carry out its particular function"(ibid:59).

Therefore, it is imperative that the translator compare the ST with the TT guided by the translation brief that contains information about the intended text functions, the

target-text addressees, the prospective time and place of text reception, the medium over which the text will be transmitted, the motive for the production or reception of the text (ibid :60). Now let's look at a typical translation brief for the translation of Chinese tourist materials.

- the(intended) text function(s): the ST has the operative function (i.e. attracting the readers attention, arousing their interest and inducing them to take positive response and visit the tourist attractions), the informative function(i.e. providing tourists or potential tourists with relevant information of the tourist attractions) and the expressive function (promoting Chinese culture and arousing the readers interest in the tourist destinations by the use of impressive language). Therefore, the TT should preserve the functions as much as possible.

- the target-text addressee(s): the TT addressees are tourists who are going to visit China or are visiting China as well as potential tourists who take interest in Chinese culture.

- the (prospective) time and place of text reception: both the ST and the TT are expected to appear on the Internet, at travel services , as well as tourist destinations which the tourists are visiting or which the potential tourists are going to visit.

- the medium over which the text will be transmitted: both the ST and TT appear in travel brochures, guidebooks, pamphlets or leaflets as well as on the Website, usually accompanied by colorful photographs.

- the motive for the production or reception of the text: the ST aims at offering SL readers essential and related information about the tourist attractions with a view to attracting more travelers and promoting its culture, thus furthering the development of local tourism. The TT aims at doing the same thing for TL tourists or potential tourists.

The information above allows us to infer the following general requirements for the translation of Chinese tourist materials. In English, in order to achieve the intended functions, we should highlight certain information about its Chinese culture-specific characteristics so as to appeal to foreign people's curiosity about

Chinese customs and culture with a view to attracting more tourists and promoting Chinese culture. Otherwise, the overlook or poor expression of cultural significance and cultural message in the translation of Chinese tourist materials would be a failure, as is seen in some translated versions of Chinese tourist materials (see Examples 4.18, 4.21 etc.). On the other hand, since the TT addressees of the translated tourist materials are foreigners, the translator should take into consideration their backgrounds which are different from those of the ST addressees and make necessary adaptation to the target culture and stylistic conventions in order to render the translation of Chinese tourist materials more understandable and acceptable to them. Otherwise, he or she might come up with inadequate translations (see Examples 4.22, 4.24 etc.).

3.4 Summary

In offering a theoretical analysis of the translation of Chinese tourist materials, this chapter gives a detailed analysis of tourist materials in terms of its functions and text type, the general Skopos of and the translation brief for the translation of Chinese tourist materials. It is shown that tourist materials are a hybrid of informative, expressive and operative texts. However, Chinese tourist materials possess the expressive function more clearly than its English tourist materials while both share the informative, expressive and operative functions. The general Skopos of the translation of Chinese tourist materials is to allure potential tourists to visit China by conveying necessary information, thus promoting Chinese culture to foreign tourists and enhancing the mutual understanding between the Chinese people and other peoples in the world. Therefore, the translation of Chinese tourist materials has to be comprehensible and acceptable to the expected readers---the would-be tourists and play the role of promoting Chinese culture by preserving the cultural flavor as much as possible. In the next chapter, I will do a practical analysis of the translation of Chinese tourist materials based on the functionalist theory.

Chapter Four A Practical Analysis of the Translation of Chinese Tourist Materials into English

4.1 Translation Problems Analyzed

As is mentioned in Chapter Two, the functionalism classifies translation problems into four types, namely pragmatic translation problems, cultural translation problems, linguistic translation problems and text-specific translation problems. With regard to the translation of Chinese tourist materials into English, I find that the common problems mainly fall into three categories, namely linguistic, pragmatic and cultural translation problems, while text-specific translation problems are rather rare. Therefore, in this part I will analyze mainly these three major types of translation problems and try to explore the causes behind these problems, and, on the base of this, try to propose a number of feasible solutions and suggestions for improving the quality of the translation of Chinese tourist materials.

4.1.1 Linguistic Translation Problems

Linguistic translation problems arise from structural differences in the vocabulary, syntax and suprasegmental features of the SL and TL (Nord, 1997:66). In this part, linguistic translation problems will be identified and analyzed at two levels, that is, lexical level and syntactical level

4.1.1.1 Lexical Level

According to my observation, linguistic translation problems at lexical level in the translation of Chinese tourist materials mainly include the following three types, namely misspelling, poor diction and word redundancy.

4.1.1.1.1 Misspelling

Correct spelling is the most basic requirement for accurate information, in reality, however, misspellings appear frequently in the translated tourist materials. Such mistakes not only affect foreign readers' understanding of the information, but also, to some extent, detract from the attractiveness of the tourist materials. The following are just a few examples.

Example 4.1

青岛市的旅游资源可概括为秀丽的山海风光、丰富的人文景观、风格迥异的多国建筑、历史悠久的宗教文化和五彩缤纷的节庆活动。

Original Translation: Qingdao's tourist resources can be *devided* into: beautiful mountains-sea scenery; abundant human and cultural scenery; varied multi-national *construtions*; long-history *regious* culture and colorful celebration activities. (<http://www.qdta.gov.cn>)

Improved Version: Qingdao's tourist resources can be *classified* into: beautiful mountains-sea scenery; abundant human and cultural scenery; varied multi-national *constructions*; *religious* culture with long-history and colorful celebration activities.

It is incredible that three misspellings (the italic words) occur in one sentence. Besides, it also involved a misused word (i.e. "divide").

Example 4.2

.....(江南长城)城依山,山傍水,水抱城,山、水、城相融,别具一格。.....

Original Translation: Lying against mountains and surrounded by the river running along the feet of mountains, the Great Wall of the south in Lin Hai is an *unigue* wall with distinguishing features. (《江南长城宣传册》)

Improved Version: ...is an *unigue* wall with distinguishing features.

Example 4.3

花山迷窟,有东方斯芬达克斯之迷和地下“长城”之称,它位于屯溪新安江南岸沿江群山中... ..

Original Translation: Huashan Mysterious Grottos, *siruated* in the mountains along the southern band of the Xin'an River in Tunxi, has been known as an enigma of Sphinx of the east and underground "Great Wall". (《花山迷窟宣传册》)

Improved Version: ...*situated* in the mountains along the southern band of the Xin'an River in Tunxi, ...

Misspellings are mainly attributable to the irresponsibility and carelessness of the translators. Nevertheless, foreign readers would probably regard this as an indication of the translators' lack of linguistic competence. Viewed from another perspective, frequent appearance of misspellings in the translated tourist materials means that supervisors of local government do not attach enough importance to the quality of the translation of Chinese tourist materials, thus exerting negative influence on the foreign readers.

4.1.1.1.2 Poor Diction

In translation, diction refers to proper choice of words in the TT on the basis of accurate comprehension of the meaning of the ST. Correct comprehension and translation of words will lay the basis for accurate translation of every sentence. However, poor diction is frequently spotted in the English versions of Chinese tourist materials and some of them are due to incorrect comprehension of the ST while others are caused by translators' language incompetence. For example:

Example 4.4

西溪原居民生活展示屋----“西溪小屋”、“蚕·桑·丝·绸故事”重现西溪原居民的农家生活劳动场景，让更多的人认识和了解西溪独特的民俗。

In order to make more people understand the unique folk custom of Xixi, we have established exhibition hall to *reappear* the life and work scene of original “Xixi Home” and “The Story of Silk Making”. (《杭州西溪国家湿地公园旅游指南》)

In this example, an obvious problem is the use of “reappear”, which the translator probably does not fully understand. The English word “reappear” simply means to appear again after an absence. Moreover this word is an intransitive word, which can not carry the object. So I would prefer the word “reproduce”, which means “cause to be seen, heard or done again”.

On the basis of the above analysis, we can improve it like this:

In order to make more people understand the unique folk custom of Xixi, we have established exhibition hall to *reproduce* the life and work scene of original “Xixi Home” and “The Story of Silk Making”.

Example 4.5

慈城是“浙江省历史文化名镇”，全镇共有 33 处各级文物保护单位。

The Chicheng Town is a “famous *historic* and cultural town of Zhejiang Province”, has 33 historic reservation units at all levels. (《人文宁波》)

In this example, the first “historic” is misused, because historic means “being important in history or having or likely to have an influence on history”. While here “历史文化名镇” implies that this is a town with a long history and rich in culture.

Therefore, it should be changed to “historical”

The Chicheng Town is a “famous *historical* and cultural town of Zhejiang Province” and has 33 historic reservation units at all levels. . . .

Example 4.6

宁波老外滩诞生时间比上海外滩还早 20 年，作为宁波近代百年城市发展的缩影，成为本土城市文化与西方海洋文明的一个结合口。

The *Foreigner Beach* of Ningbo was born 20 years earlier than the *Foreigner Beach* of Shanghai, serves as the modern century-old city development epitome of Ningbo and becomes a combination window of native urban culture and western marine civilization. (《人文宁波》)

When reading this English version, the readers must be confused about “the foreigner beach”, wondering whether it is the beach exclusively for foreigners. Actually, the translator fails to understand the exact meaning of “外滩”, which means the bank or the road along the river or sea. Therefore, here the word “bund” find its way to express the exact meaning of “外滩”. Moreover, this English version is ill-structured, hence the following revised English version:

Born 20 years earlier than Shanghai Bunds, the old bunds of Ningbo is the epitome of the development of a modern century-old city and becomes a combination of native urban culture and western marine civilization.

Furthermore, poor diction sometimes will distort the meaning of the ST. The use of improper words in improper places may lead to negative reactions of readers. Let’s look at the following example:

Example 4.7

地下游览惊险刺激。

The underground voyage is full of *danger* and risk.

Obviously, the misused “danger” here twists the meaning of this source sentence whose intention is to attract tourists. A careful examination of “惊险” in the ST tells us that this underground voyage is unusual and exciting, occasionally seemingly dangerous but without any actual threat to the safety of visitors. Since

nobody wants to visit any place at the risk of his or her life, this English version fails to achieve its appealing effect. The improved English version given below has removed such possible worries.

The underground voyage is full of *adventure* and risk. (文军等, 2002)

4.1.1.1.3 Word Redundancy

Any word that does not function in a sentence or adds nothing to its meaning should be deleted. As William Strunk, Jr. and E.B White(1979:65) state in the famous *The Elements of Style*, “ Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing have no unnecessary lines and a machine no unnecessary parts.” However, the English translations of Chinese tourist materials often contain many redundant words mainly as a result of word-for-word translation, which renders the whole texts lengthy and tedious.

Example 4.8

海天一色，巨石雄踞，墨宝纷呈，是富有传奇色彩的名胜古迹。

The sea and the sky are merged by a common blue color, huge rocks are lying there, with varieties of exquisite calligraphies on them, hence an attraction rich in legendary colors. (《天涯海角宣传册》)

Apparently, “by a common blue color”, is unnecessary and superfluous in this example, which renders the sentence lengthy and tedious. Moreover, the sentence structure is loose and illogical. Therefore, I propose to improve it like this:

The sea and the sky merging on the horizon, these huge rocks here, with exquisite calligraphic pieces on them, are full of legends and tradition.

Example 4.9

孔子（公元前 551-前 419 年）是中国儒家学说的创始人。

Confucius (551-419 BC) was the founder of the Confucian school of thought. ([http:// www.cnwh.org](http://www.cnwh.org))

Though the phrase “the Confucius school of thought” is not wrong, it seems

more like an explanation than a translation. It is redundant because there is an English equivalent to the Chinese expression “儒家学说”, that is “Confucianism”. Therefore, it is unnecessary to render “儒家学说” as “the Confucian school of thought”.

4.1.1.2 Syntactical Level

Here the translation problems at the syntactical level refer to incorrect and loose and illogical syntactical structures, which are easily spotted.

4.1.1.2.1 Syntactic Errors

A glance at the English versions of these beautifully printed tourist materials will probably shock the reader with numerous obviously incorrect syntactic structures in them. The following are just a few examples:

Example 4. 10

... ..不足一平方公里的古镇区内就有古桥 36 座

Original Translation: ...Fewer than sq.km. of ancient town districts have ancient bridge 36.(《锦溪宣传册》)

Improved Version: ...There are 36 ancient bridges within less than 1 sq.km. of the ancient town districts.

Example 4. 11

... ..有“花灯之乡”美誉的仙居县皤滩乡，每逢元宵节前后，都要举行灯会。

Original Translation: In Potan County, renowned as “Hometown of Festive Lantern”, it holds a lantern celebration ever year around Lantern Festival. (《仙居旅游宝典》)

Improved Version: In Potan County, renowned as “Hometown of Festive Lantern”, a lantern celebration is held around the Lantern Festival ever year.

Example 4. 12

(龙脊梯田) 地处高山，分布数岭，一坡连一坡，从山麓到山巅，甚为壮观。

Original Translation: Located in high mountains, covering several hills, one slope by another, from the top of the hills to the bottom of them, appears magnificent scenery. (谢杰民, 唐继生, 2001)

Improved Version: Located in high mountains and covering several hills, Longji Terraces (Dragon Back Terraces) are built along the slops winding from the bottom of the hills to the hilltops , which presents us a magnificent scene.

Apparently, in the above examples, the translator fails to consider the differences between the syntactic cohesion of Chinese and English. As Nida (1982:16) points out in his work *Translating Meaning*, “the most important linguistic difference between

Chinese and English is the contrast between hypotaxis and parataxis". English emphasizes hypotaxis in the sense that it relies on connectives in the composition of sentences, while Chinese is a basically paratatic language which uses connectives much more sparingly and its components are connected loosely by meaning and word order. Therefore, with consideration of the above differences, I propose to improve the original translations by changing the word order or adding some necessary conjunctions in the above examples.

4.1.1.2.2 Loose and Illogical Syntactic Structures

Apart from syntactic errors, loose and illogical structures are also easily spotted in the English versions of many Chinese tourist materials. Let's look at the following examples:

Example 4. 13

... ..(临海江南长城)始建于晋, 扩建于唐, 北枕北固, 南拥巾山, 灵江绕城。

Original Translation: The Great Wall of the south of the Yangtze River started to be built in Jin Dynasty and Extended in Tang Dynasty, it stretches along the Lingjiang River with Beigu Hill in the north and Jinshan Hill in the south. (《江南长城》)。

Improved Version: Starting to be built in Jin Dynasty (256-439 A.D) and Extended in Tang Dynasty (618-709), the Great Wall of the south of the Yangtze River stretches along the Lingjiang River with Beigu Hill in the north and Jinshan Hill in the south.

Example 4. 14

榕湖饭店坐落在风景如画的榕湖西畔。庭院内, 绿草茵茵, 小桥流水, 桂花树下石凳石桌。

Original Translation: Ronghu Hotel is located at the west of the beautiful Ronghu Lake. Inside the yard, grass is so green. There is also bridge and river. Stone chair and table are under the trees. (《榕湖饭店》)

Improved Version: Located at the west of the beautiful Ronghu Lake, Ronghu Hotel enjoys picturesque scenery and beautiful courtyard with green grass, bridge, stone chairs and tables under osmanthus trees.

Example 4. 15

“人间仙境”桃花源, 位于湖南省常德市西南 40 公里处, 南倚武陵, 中贯国道, 北临沅水, 要居湖南省诸风景名胜之枢纽, 系湖南省十大风景名胜之一。

Original Translation: The land of Peach Blossoms, which is situated about 40 km to the southeast of Changde City, Hunan Province, has the Wuling

Mountains towering over at its south and the Yuan River flowing by at its north. The thoroughfare runs through the land. It is a pivot of the scenic spots and the one of the famous ten regions of scenery in Hunan Province. (《桃花源风景画册》)

Improved Version: Taohuayuan (The land of Peach Blossoms), located about 40 km to the southeast of Changde City, is among the ten famous scenic spots in Hunan Province. It is a pivot of the ten scenic spots, with Mount Wuling on the south, the Yuan River on the north and the national roads through this area.

Without any connectives, the Chinese sentences sound smooth and coherent in Examples 4.13 and 4.14. But when the same sentence structures are transferred into English, the TL sentences become very loose in their structures. From the Chinese introduction to the scenic spot in Example 4.15, we can infer that its focus is on “系湖南省十大风景名胜之一” and “要居湖南省诸风景名胜之枢纽” which give prominence to the fame of Taohuayuan so as to appeal to potential tourists. However, the mechanical translation above seems to depart from this focus, hence the loose and illogical structure. Moreover, the expressions such as “at its south”, “at its north” “the one of the famous ten regions” are improperly used. In order to make it more comprehensible and appealing to foreign readers, the translator should make necessary changes to the sentence structure.

To sum up, the above examples show that the translator should abide by the grammatical rules of the TL instead of rigidly following the structures of the SL.

4.1.2 Pragmatic Translation Problems

Pragmatic translation problems arise from the differences between ST and TT situations and can be identified by checking on the extratextual factors (sender, receiver, medium, time, place, motive, text function) (Nord,1997:65) and pragmatic translation errors are usually “caused by inadequate solutions to pragmatic translation problems such as a lack of receiver orientation”(ibid :75). In other words, in the process of translating, the translator should take into account the previous knowledge, needs and expectations of the target readers, because “a piece of information that might be ‘trivial’ to the ST recipient (receiver or reader), because of his source-cultural background knowledge (and therefore is not mentioned in the ST), may be unknown to the TT recipient because of his target-cultural background

knowledge (and therefore has to be mentioned in the TT)—or vice versa (Nord, 1991:97). According to my personal observations, the pragmatic translation problems in the translation of Chinese tourist materials are usually triggered by a bunch of cultural terms and proper names, which are usually beyond the English speakers' cultural knowledge system, thus hindering them from thoroughly understanding the text.

4.1.2.1 Pragmatic Translation Problems Caused by Cultural Terms

Cultural terms refer to words and expressions peculiar to a certain culture. With regard to China, a nation with a history of more than five thousand years, its profound and unique Chinese culture has brought a multitude of concepts and phenomena novel to western societies. In the Chinese tourist materials, through which westerners learn about China, a lot of expressions are loaded with distinctive cultural information beyond the English speakers' cultural knowledge system, such as dynasties, feudal emperors, and culture-specific items and the like. As they take no account of the target readers in translating these cultural terms, some of the translators tend to give no further explanations or other references. As a result, most of English readers, who lack the background knowledge about Chinese culture, are unable to appreciate these translations. Let's look at the following examples:

Example 4. 16

(桃花源) 始建于晋, 初兴于唐, 鼎盛于宋, 大毁于元, 时兴时衰于明清, 萧条于民国, 渐复于解放后, 大规模修建开发于1990。

It was first built in the Jing Dynasty and got more prosperous in the Tang Dynasty and gradually flourished around Song Dynasty. However, it suffered damages during the Yuan Dynasty. Sometimes it rose and sometime declined in the Ming and Qing Dynasty. It became desolate during the period of the Min Guo and only resorted with state funds after liberation and has been developing in a big way in 1990. (《桃花源风景画册》)

This translation is confusing and foreign readers can get nothing from it because they do not share any background knowledge concerning Chinese history with us. However, these dynasties are key to the understanding of the original text, because they tell us the different periods in its development. So we can see that this translation

has violated the basic principle of translation: the translation should transfer information for understanding. It fails to realize its informative function, let alone its operative function. In order to make the translation more informative and operative, Jia Wenbo offers a better translation:

Taohuayuan (the Peach Flower Source) was first built in the Jin Dynasty(256-439 A.D), began to take shape in the Tang Dynasty (618-709), flourished in the Song Dynasty (960-1279) and went to ruin in the Yuan Dynasty (1279-1368). With ups and downs through the Ming and Qing Dynasties (1368-1911), it was almost abandoned in the times of the Republic of China(1912-1949). Its restoration was made from the year 1949 on and a large-scaled expansion and development began in 1990. (贾文波, 2003)

However, sometimes the enumeration of many dynasties with additional words might be boring and unacceptable to overseas tourists and even some culture-specific items would also be beyond their understanding because of the cultural differences. For example:

Example 4. 17

皤滩古镇是一个商贸古镇，源起唐宋，盛于明清。一条 5 华里长的九曲龙型古街尽显风水之妙，街内店铺林立，店牌字号比比皆是，当铺、钱庄、赌场、春花院、茶楼、酒肆一应俱全。附近更有桐江书院，乃东南理学正渊。可谓“唐宋元明清，从古游到今”。

Potan town, an ancient trade town, started in Tang Dynasty and Song Dynasty while reaching its heyday in Ming Dynasty and Qing Dynasty. A 2.5 kilometers long zigzagging dragon-shaped ancient town fully represents the essence of feng shui. The street is dotted with stores such as pawn-shop, native bank, gambling house, teahouse, restaurant, etc. The nearby Tongjiang Academy is the orthodox source of Confucian school of idealist philosophy. Here you can travel through the five dynasties of Tang, Song, Yuan, Ming and Qing. (《仙居旅游宝典》)

When foreigners are reading the above passage, cultural terms such as the Tang Dynasty, Song Dynasty, Ming Dynasty and Qing Dynasty are no more than the names of dynasties and the culture-specific item *fengshui* may not be familiar to them. Therefore, it is inferable that they will not be able to understand the history of this town and what *fengshui* refers to, thus failing to appreciate this ancient town. What's

more, even if some overseas tourists have some idea about *fengshui*, they will be more confused about the dragon-shaped street, wondering how the dragon-shaped street can fully represent the essence of *fengshui*. So in translating this sentence, the translator should take account of the social and cultural backgrounds of target readers, providing some additional explanations where necessary. The improved one could be like this:

Potan town, an ancient trade town, started in Tang and Song Dynasties (618-1279 A.D), and reached its heyday in Ming and Qing Dynasties (1368-1911). A 2.5-kilometer-long zigzagging Long-shaped ancient town (Long, the Chinese totem) fully represents the essence of feng shui (location of a house or a tomb, supposed to have influence on the fortune of a family). The street is dotted with stores such as pawn-shop, native bank, gambling house, teahouse, restaurant, etc. The nearby Tongjiang Academy is the orthodox source of Confucian school of idealist philosophy. Come here and you will be offered a cultural feast of the five dynasties from Tang Dynasty to Qing Dynasty.

Example 4. 18

凤凰的民间艺术有很多种，有扎染、蜡染、刺绣、织锦、纸扎、雕刻、茶灯、阳戏、傩堂戏、花鼓、苗族接龙舞等等，既丰富又好看。

Folk art in Phoenix City varies in forms such as embroidery, baldachin, sculpture as well as different kinds of shows, which are worth of seeing. (陈利, 2003: 70)

In the Chinese version, 11 kinds of folk art are mentioned, all of which are highly culture-specific, carrying rich cultural flavors. As the purpose of the text is to introduce the 11 kinds of folk art to overseas friends and appeal to tourists, the cultural elements are not supposed to be deleted. The above English version, however, with most of the folk art forms mentioned in the Chinese version omitted, is, unfortunately, inadequate. It fails to accomplish the purpose of retaining the cultural foreignness, because to experience cultural otherness is the most important motivation for international tourism and one of the skopos of translating Chinese tourist materials is to promote Chinese culture (See 3. 2). In order to achieve the translation purpose, the translator should strive to retain all the kinds of folk art mentioned in the Chinese version, making compensations where necessary. This version could be improved like this:

Phoenix City enjoys various forms of folk art such as zharan (dyeing textiles in water with natural herbs boiled in it, thus making the textiles free from artificial colours), batik, embroidery, zhijin (picture-weaving in silk), zhizha (making paper things for the deceased, which can be anything ranging from everyday needs to luxury goods supposed to be useful for the deceased in the nether world), sculpture, tea lantern, yangxi (a kind of folk dancing and singing in the local area), nuoxi (a kind of performing supposed to be able to expel evil spirits and pestilence), huaguxi (flower drum dance), the Miao minority's dragon receiving dance.

In short, while translating such culture-specific items, the translator should bear in mind that he or she should endeavor to convey the cultural elements embedded in Chinese culture to foreign tourists in order to satisfy their curiosity about it while providing maximum information to facilitate their tours in China.

4.1.2.2 Pragmatic Translation Problems Caused by Proper Names

With regard to Chinese tourist materials, proper names usually refer to historical or legendary figures and the names of scenic spots. A glance at the Chinese tourist materials will overwhelm you by so many historical or legendary figures, which usually have close relationships with the cultural relics and natural scenery. Pragmatic translation problems are usually caused by the transliteration of proper names without any explanation or annotation, which, to English readers who know little about Chinese culture, would be no more than a mess of signs. Let's look at the following examples:

Example 4. 19

湖州是吴越古都，东望南郡，高士云集，文人荟萃：王羲之、谢安、颜真卿、杜牧、苏轼、王十朋等先后任郡守，名流俊彦如王维、白居易、陆羽、赵孟頫、俞曲园、吴昌硕等，或本籍人士，或寄于此。

From a historical point of view, Huzhou is an ancient state of Wu and Yue, where famous scholars like Wang Xizhi, Xie An, Yan Zhenqing, Du Mu, Su Shi and Wang Shipeng converged and were respectively appointed as chief of the prefecture. Other distinguished personalities were born and reared here, such as Wang Wei, Bai Juyi, Lu Yu, Zhao Mengfu, Yu Qyuan and Wu Changshuo. (《湖州风光》)

Reading this paragraph, English readers may be completely lost in so many

historical figures without any explanation or annotation, which are no more than the names of strange persons because of their lack of Chinese historical and cultural background information. Therefore, the English version, rendered mechanically, would be inaccessible to target readers. In order to make it more accessible and acceptable to foreign tourists, the translator could keep some of them together with their background information.

In history, Huzhou belonged to “South-East State” and has a history of over 2300 years. Huzhou is famous for distinguished scholars and well-known figures in ancient times such as Wang Xizhi, the famous calligrapher of Eastern Jin Dynasty, Su Shi, the outstanding man of letters in Song Dynasty, Bai Juyi, the celebrated poet in Tang Dynasty and Zhao Mengfu, the famous calligrapher in Yuan Dynasty .

Tourist destinations in China tend to have beautiful names with rich connotations. To help overseas tourists remember the names, the English version should be clear in meaning and concise in form. Transliteration is the simplest way to render the Chinese names and is frequently employed in the translation of them. But it does not provide tourists with sufficient information about the places concerned and fails to bring about the imagery to overseas tourists. The following example can serve as a good illustration.

Example 4.20

虹桥下仰观夕照中的夺翠楼

Duocui Pavilion in twilight viewed below the Rainbow Bridge (陈利, 2003: 14)

Here the Chinese characters 夺翠 mean “capturing the green view”, which calls to mind a vivid image. However, transliteration of 夺翠(*duocui*) just fails to evoke the image intended in the Chinese version. As 夺翠楼 means a pavilion from which one can capture the green view, the literal translation *Green View Capturing Pavilion* will be more accessible and preferable as it seems tourist-oriented .

Language is the carrier of culture and therefore, sometimes, the names of scenic spots embody culture. As translation is a form of cross-cultural communication,

Lambert remarks that the cultural components should not be ignored when determining the translational options: “Only a better investigation of the various cultural parameters can provide a better basis for a better predictability of say *efficiency* in translation practice”(Lambert,1994:18). Since one of the skoposes of the translation of Chinese tourist materials is to promote Chinese culture, in translating such names, the translator should give priority to their cultural connotations. However, in actual translation, the cultural connotations carried in or hidden behind the names are, sometimes, unrevealed. Let’s look at the following example:

Example 4.21

姻缘石

Lovers’ Rock

(<http://www.bighongkong.com/bhk-photo/loverstock-s>)

Lovers’ Rock, if back-translated, roughly equals to “情人石” in Chinese. The Chinese phrase “姻缘”(pronounced Yinyuan) is of typical Chinese characteristics derived from Buddhism, meaning that marriage is prefixed. The translation “Lovers’ Rock” cannot convey such a connotation. Therefore, the alternative “*Yinyuan (Lovers’) Rock*” is more informative and acceptable

4.1.3 Cultural Translation Problems

Cultural translation problems are a result of the differences in the norms and conventions guiding verbal and non-verbal behaviour in the two cultures involved, since each culture has its own habits, norms and conventions (Nord,1997:66). Cultural translation errors are caused due to an inadequate decision with regard to the reproduction, or adaptation of culture-specific conventions (ibid :75).

It is widely acknowledged that, influenced by the Chinese writing conventions, the Chinese tourist materials are full of luxurious descriptions and rhetorical devices and abundant in literary citations. All of these have resulted in a gracious language style of the Chinese tourist materials and achieved a lyrical and impressive effect on the readers and compound difficulty in translation and pose great challenges to the translators.

4.1.3.1 Cultural Translation Problems Caused by Luxurious Descriptions and Rhetorical Devices

Luxurious descriptions in the Chinese tourist materials mainly involve flowery words and four-character structures, which are employed to show the beauty of scenery depicted. What's more, a variety of rhetorical devices are also employed to enhance the effect of luxurious descriptions and to arouse appreciative response from tourists. Rhetorical devices in the Chinese tourist materials include antithesis, parallelism, metaphor and the like. As a result, usually rendered literally, some translated tourist materials bear such earmarks. For example:

Example 4.22

全园水景，堪称一绝。荔景湾、清平湖、宝墨湖与一千多米长河贯通，水清如镜，长流不息，三十多座石桥，横跨旖旎河湖之上。若架画舫轻舟，逍遥放棹，仿似置身蓬瀛。清平湖上的紫洞舫有如一座水上宫殿。湖面上，虹飞紫带；湖周围，绿柳侵烟。喜看锦鲤千千红浪涌，游人个个笑颜开。

The view of the water in the garden is unique. Such as Litchi View Bay, Qingping Lake and Baomo Lake are connected with more than one thousand meter running river, and the water are as clear as mirrors, make the fascinating inverted image of the whole garden. Over 30 bridges have been built across the limpid rivers and lakes. If you sail a small boat freely, you may feel like being in a fairyland. The Zidong pleasure boat on the Qingping Lake is like a Palace of Art over the water. The Zidai Bridge is like a rainbow over the lake, the green willows are like the mist around the lake. You may enjoy watching colorful carps moving about forming red waves and people having smiles on their faces.

(<http://www.gdtravel.com/jingdian/shengnei/baomoyuan/index.htm>)

Obviously, the above Chinese text is characterized by flowery words and four-character phrases as well as rhetorical devices. The English version, rendered literally, is a good attempt to keep its language style, without any alternation about its rhetorical devices and flowery words and is thus lengthy and tedious. Actually, both of the investigations respectively conducted by Gao Cun and Zhang Yun (高存, 张允, 2005) and Wenjun et al (文军等, 2002), indicate that most English versions appear lengthy, imprecise and even misleading. According to the feedbacks from foreign tourists, who maintain that there are too many flowery words, descriptive terms and not enough information in the English versions, it is strongly recommended that the

subjective elements such as flowery words and descriptive adjectives be omitted or simplified to make the translation more concise and to the point provided that this omission or simplification does not affect the overall meaning or purpose of the text. According to Vermeer(1989:173), “the aim of any translational action , and the mode in which it is to be realized, are negotiated with the client who commissions the action... the TT, the translatum (a term meaning the outcome of translational action), is oriented towards the target culture, and it is this which ultimately defines its adequacy.” That means the translator has the power to decide what content should be offered according to the purpose of the TT specified by the needs of the target readers. Moreover, with the information arrangement unchanged, it seems messy. In order to make the English version more informative and acceptable to target readers and appeal to the overseas tourists, I propose that it be improved by means of paraphrasing:

The garden is unique with its picturesque waterscape. Within the garden, the Litchi View Bay, Qingping Lake and Baomo Lake are linked with a thousand-meter-long river. On Qingping lake floats a palace-shaped boat, named Zidong Pleasure Boat; over the limpid water span more than 30 bridges, while willows grow exuberantly on the waterside. Sailing a small boat within such an enchanting waterscape will surely make you find yourself in a fairyland. You may also enjoy watching the golden carps moving about too.

On the basis of the above analysis, it can be safely said that the translation of luxurious descriptions and rhetorical devices demands careful consideration. Here I would like to point out that the translation of such items in literary texts is quite different from that in pragmatic texts. Snell-Hornby (1995:119) points out, “the further we progress from the prototype of the specialized and pragmatic text, the less tangible the background situation becomes, the more open is the function of the translation and the higher the status of the ST.” In other words, the more specialized and pragmatic the text is, the more specific the function is and the lower the status of the ST is. So in translating luxurious descriptions and rhetorical devices in literary text, the translator should realize that he or she should try to preserve the form of

scenic descriptions, because delicate descriptions are a representation of the writer's style. However, translation of luxurious descriptions and rhetorical devices in pragmatic texts is quite different. Therefore, here the translator enjoys much freedom in dealing with them with a view to catering to overseas tourists and making the English version more acceptable to them, thus making the translated text function most effectively. In order to illustrate this point, let's look at the following examples:

Example 4.23

这是一个秋季的薄阴天气。微微的云在我们顶上流着；岩面与草丛都从润湿中透出几分油油的绿意。而瀑布也似乎分外的响了。那瀑布从上面冲下，仿佛已被扯成大小的几绺；不复是一副整齐而平滑的布。岩上有许多棱角；瀑流经过时，作急剧的撞击；便飞花碎玉般乱溅着了。那溅着的水花，晶莹而多芒；远望去，象一朵朵小小的白梅，微雨似的纷纷落着。

It was a hazy autumn day when we went there. Fleecy clouds floated overhead, and rich green oozed from the moisture on the face of the rock and on the clumps of grass. The waterfall seemed unusually clamorous too. It plunged down like a smooth length of whole material; then it was irrevocably torn into silken tatters chips of jade spattered wildly. This spatter of brilliant, scintillating foam looked from a distance like a shower of minute white plum petals fluttering slowly down.

(中国文学出版社编, 1998: 151)

Example 4.24

夏日，九寨沟掩映在苍翠欲滴的浓荫之中。五色的海子、流水，梳理着翠绿的树叶与水草，银帘般的瀑布抒发四季最为恣意的激情。温柔的风吹拂经幡，吹拂树梢，吹拂你流水一样的心情。

In summer, Jiuzhaigou is set off by green shades. The colorful lakes, flowing waters are combing the green leaves and water grass; the waterfalls like silver screens are expressing themselves most unscrupulously. Soft wind sways the Buddhist streamers, the tops of the trees and your heart as free as the flowing water. (《九寨沟旅游宣传册》)

Example 4.23 is an excerpted translation of "Green", a travel essay by Chinese writer Zhu Ziqing about his visit to Plum Rain Pool in Wenzhou of southeastern China. Obviously, his writing style is fully reflected in his luxurious description of the Plum Rain Waterfall. With beautiful words and heavy use of metaphors, he presents us an enchanting scene in Plum Rain Pool. While translating it, the translator manages to achieve its semantic, syntactic and stylistic equivalence in order to show the writer's unique writing style. Therefore, we can say that this faithful translation is agreeable.

With regard to Example 4.24, for Chinese readers, the Chinese version is no doubt eloquent, descriptive and impressive. However, the beauty depicted in the original text gives way to the heaps of adjectives and rhetorical devices in the English version. Thus the English readers, who attach great importance to brevity and informativeness in tourist materials, would surely regard this kind of text as too pompous, verbose and less convincing. As a result, the translated tourist text fails to realize its direct purpose, i.e. attracting overseas tourists to the beautiful Jiuzhaigou. In order to cater to the overseas tourists, we could improve it like this:

In summer, verdant shades penetrate colorful lakes, flowing water and sparking waterfalls. With soft wind swaying the Buddhist streamers and treetops, you will surely feel comfortable and relaxed in Jiuzhaigou

4.1.3.2 Cultural Translation Problems Caused by Citations from Classical Chinese Literary Works

Citations from classical Chinese literary works in Chinese tourist materials mainly refer to ancient poems, couplets, proverbs and the like. It should be acknowledged that these citations have not only greatly enriched the historical and cultural connotations of the tourist attractions in China but also enhanced the aesthetic value of the Chinese tourist materials. Nevertheless, just serving to introduce a place or scenic spot, some citations seem to have lost their cultural meanings and are thus meaningless to foreign readers. Therefore, in view of bringing Chinese tourist texts in line with English tourist texts, I personally hold the opinion that some citations should be omitted or simplified, so that the text can be concise and more interesting. Let's look at some examples:

Example 4. 25

“慈母手中线，游子身上衣。临行密密缝，意恐迟迟归。谁言寸草心，报得三春晖。”这是唐朝著名诗人孟郊的经典之作。德清是孟郊的故乡。因为德清有独特的文化底蕴和人文色彩，德清人性格、心态平和实在，具有包容性，社会和谐、平安、和睦。

Thread in the hands of a loving mother
Turns to clothes on the traveling son.

She adds stitch after tight stitch until he leaves
and worries about his return.

A grass blade is bathed in spring sun;
How can its inch-sized heart return such love?

The Song of a Travelling Son is the classic of the great poet in Tang Dynasty, Mengjiao. Deqing is the hometown of Mengjiao. Deqing has its unique and colorful cultural heritage, and people in Deqing are very honest and contained characteristics. The whole society of Deqing will be more harmonious and peaceful. (《德清》)

In this example, the poem is just used to introduce Deqing County in Huzhou, which is the hometown of the poet Mengjiao. For Chinese readers, Mengjiao may be a household name and the cited poem is very familiar to them. But foreign readers even do not know who Mengjiao is, let alone the poem. In their minds, this poem is irrelevant to the introduction of Deqing County. For foreign readers who know nothing about Deqing County, an introduction of the basic information of the county is better than quoting a rather strange poem. Therefore, I suggest that the poem should be omitted to cater to foreign tourists.

Example 4. 26

明末大旅行家徐霞客在《滇游日记》中，曾对当时的丽江古城和土司木氏宫室作了这样的描写“居庐骈集，紫坡带谷”，“民房群落，瓦屋栉比”，“宫室之丽，拟于王者”。

Xu Xiake, once described Lijiang old-aged city and palaces of the headman Mu in his work---Tourist Diary in Yuannan province at that time like this “Superfluous Houses, Hoverig all Slopes and Valleys.”, “Civilian Buildings, Locating Door by Door”, “Magnificent Palaces, Comparing to the Royal Family”

(《丽江古城导游图》).

In this example, the citation just functions as a factual description about the town and a full rendition of it seems to be unnecessary to foreign tourists. Moreover, the translation of 《滇游日记》 as “Tourist Diary in Yuannan Province” seems to be inappropriate. In order to make it more accessible and acceptable to target readers, I propose that the English version be improved by simplifying the citation in the Chinese version.

In his *Journal of Yunnan Travel*, Xu Xiake, a renowned traveler of the late Ming Dynasty (1368-1644), described the Old City of Lijiang as having well-arranged residential houses on the hillsides surrounded by the rivers and the mansion of the Naxi chieftain Mu as splendid as an imperial palace.

As is mentioned above, in translating, the more specialized and pragmatic the text is, the more specific the function is and the lower the status of the ST is. So in translating these citations in the pragmatic text, the translator enjoys relatively more freedom in rendering them. Conversely, with regard to the citations in literary text, the translator possesses relatively less freedom in rendering these poems, couplets and other literary quotations, because the readers of literary texts have the expectation of experiencing something original or exotic so as to enjoy the original flavor. I think the following examples well illustrate this point.

Example 4. 27

会当凌绝顶， 一览众山小

Thus I'll climb up to the summit and see

The mountains around and below are wee. (吴钧陶, 1995: 398)

Example 4. 28

孔子“登泰山而小天下”，李白“天门一长啸，万里清风来”，杜甫“会当凌绝顶，一览众山小”，都称得上是千古绝唱。自中国第一部诗歌总集《诗经》起至当代，描写泰山的诗歌浩如烟海；泰山散文源远流长；泰山题材的小说，自魏晋至当代都有大量作品产生。

The supreme magnificence of Mt. Tai had been extolled by lots of great historical figures, such as Confucius, Li Bai, Du Fu and so on. From Confucius time up till to the present age, countless poems and prose which depict Mt. Tai in praise have been written. A number of novels on Mount Tai have become popular since the Wei Dynasty. (《泰山》1995: 54)

Example 4. 29

... .. 观光层高达263米，是鸟瞰全市景色的最佳处所，当风和日丽时，举目远望，余山、金山、崇明岛隐隐可见，真有“登泰山而小天下”之感。

The observation deck, 263 meters high, is the best place to get a bird's-eye view of the city. On a sunny day, the deck commands an indistinct view of Mount Sheshan, Mount Jinshan and Chongming Island far, far away. Standing on the deck, one gets the feeling that the world is belittled. (孙万彪, 王恩铭, 2004: 249)

In Example 4.27, the poem is from literary text, so in rendering them into

English, the translator reproduces the original flavor and verse style. Nevertheless, in Example 4. 28, the poems appear in an introduction of a scenic spot and serve as no more than a conclusion of the evaluation of Mount Tai and appear somewhat redundant in the English version. Therefore, the three poems can all be omitted to make it more fluent and readable to foreign tourists. In Example 4. 29, the quotation is used in the introduction of the TV tower to emphasize its height. According to the text function of the translated text (mainly informative and operative functions), the translator knows that a literal translation will confuse target readers since they are not familiar with Mount Tai. Therefore, the TT is simplified.

Example 4. 30

欲把西湖比西子，
浓妆淡抹总相宜。

West Lake may be compared to Lady of the West,

Whether she is richly adorned or plainly dressed. (袁行霈 主编，许渊冲英译，2000: 137)

Example 4. 31

... ..宋代诗人苏东坡用“浓妆淡抹总相宜”来赞誉西湖。

... the West Lake was compared by Su Dongpo, a celebrated poet of the Song Dynasty (960-1121), to be a beauty “who is always charming in either light or heavy makeup.” (孙万彪，王恩铭，2004: 273)

Similarly, in rendering the poem from the literary text in Example 4.30, the translator keeps the original flavor and verse style. Conversely, in Example 4. 31, the poetic line is used in an introduction of the West Lake. Therefore, the translator pays more attention to its meaning than to its original flavor and verse style. The two examples also indicate that poems in the tourist texts sometimes should not be translated according to the standards for poetry translation and, more often not, the more readable versions are more acceptable to foreign readers.

4.2 A Brief Analysis of the Causes behind the Translation Problems

From the point view of the functionalist theory, the above analysis of translation problems in the translation of Chinese tourist materials reveals that, apart from the carelessness of the translators and their inadequate linguistic competence, these

problems also result from the ignorance of the purpose of translation, and target readers on the part of the translator as well as his or her lack of cross-cultural awareness.

As is analyzed in 3.2, the main purpose of translating Chinese tourist materials is normally to offer information and promote Chinese culture to target readers as well as to appeal to tourists and draw them to the tourist attractions described and thus improve China's tourism economy and promote the mutual understanding between Chinese people and other peoples in the world. Therefore, the translator should try to make his translation as informative and operative as possible. However, this purpose of translation is often ignored by the translator, which can be displayed in Examples 4.18 and 4.21 and so on. According to functionalism, target readers should be given due attention (See 2.1.3), because they are the receivers of the TT. Their needs and expectations should be taken into consideration in translating. As is discussed in 3.2, seeking a new cultural experience is a prime reason for international tours. Therefore, the cultural information should be preserved and transmitted as much as possible. On the other hand, according to functionalism, translation, an intercultural interaction, takes place between different cultures, the boundary of which is marked by 'rich points' (Nord, 1997:25), which can cause "culture conflicts or communication breakdown between two communities in contact"(ibid: 25). As tourist materials are full of those "rich points", only when the translator tries to convey appropriate cultural information in an appropriate way, can his or her translation be accepted by the target readers. In other words, when dealing with these "rich points", the translator should take into account the target readers' cognitive environment and cognitive ability since they belong to a social and cultural system different from that of the source readers. However, in actual translation, the target readers' needs and expectations are often neglected, as is shown in Examples 4.16 and 4.19 and so on.

According to functionalism, translation should not be regarded merely as a linguistic process of transcoding a ST into TT. The process is more complicated since language and culture are closely related with each other. Within the framework of functionalism, therefore, "translating means comparing cultures", which indicates that

the process of translating, to some extent, is a comparison between cultures. However, just as is mentioned in 2.1.1.4, a particular culture of a particular nation has its own distinctiveness or so called culture-specificity. Therefore, cross-cultural awareness on the part of the translator is very important. Given lack of sufficient cross-cultural awareness, the translator can hardly fulfill the purpose of the translation. According to the above analysis, it can be safely said that pragmatic and cultural translation problems often result from the lack of cross-cultural awareness on the part of the translator. Therefore, the translator should not only have a good command of the two languages (i.e. SL and TL), but also to get familiar with the two cultures involved. Only then can he successfully realize his role as an inter-lingual and inter-cultural mediator.

In short, based on the rules of the functionalist approach, translation is not simply a code-switching operation. The translator has to bear in mind in the translation process the factors beyond linguistics, such as the purpose of translation, the translation brief assigned by the commissioner, cross-cultural divergence of genre conventions, target readers reception and so on. Just as is mentioned in 2.1.3, as a translator, he or she should decide the translation principles and strategies in consideration of the demands of the initiator or the commissioner and expectations of the target readers, as well as the existing features of the Chinese tourist materials and the desired qualities in their English versions.

4.3 Proposed Strategies for Translating Chinese Tourist Materials

According to the above analysis of translation problems, it can be seen that the greatest difficulties in translating Chinese tourist materials lie in the cultural factors in and the conventions of Chinese tourist materials. Therefore, the strategies proposed in this thesis focus mainly on dealing with the cultural factors in translation including the cultural terms and proper names and the conventions of Chinese tourist materials including luxurious descriptions and rhetorical devices as well as the citations from classical Chinese literary works such as poems, couplets and the like.

4.3.1 Transliteration plus Explanation

Transliteration, which means “to represent (letters or words) in the corresponding characters of another alphabet”(Morris, 1982:1364), is realized mainly by using Chinese Pinyin in the translation of Chinese tourist materials. Although sometimes transliteration is effective and acceptable in introducing Chinese culture-specific items and proper names to other cultures, for example, Qigong (气功), Kowtow(磕头), and Wushu(武术), all of which are accepted in the English vocabulary, sometimes mere transliteration without any explanation would puzzle foreign readers, especially when a new item is introduced. Nevertheless, the skopos of the translation of Chinese tourist materials stipulates that the translator should strive to provide the maximum information about China’s tourist attractions, if possible, for foreign tourists, with a view to facilitating their tours in the country and meeting their needs and expectations. Therefore, sometimes, an explanation is necessary for the transliteration. Actually, a transliterated expression with an explanation can provide information with an original Chinese cultural flavor while facilitating foreign tourists’ understanding. The following examples can serve as good illustrations.

Example 4. 32

千佛山是济南三大名胜之一，古称历山。传说舜曾躬耕于此山下，故又名舜耕山。隋唐年间于崖壁上凿刻了许多佛像，因又称千佛山。

Qianfo (Thousand Buddha) Mountain is one of the three most important scenic spots in Jinan. It was called Lishan Mountain in ancient times. Because of Shun, an ancient Emperor in primitive times, once plowed at the foot of the mountain, it was also called Shun Geng (Shun Plowing) Mountain. Lots of Buddha figures were carved on the cliffs in the Sui Dynasty (581-618 A.D). Therefore the mountain is also called Qianfo(Thousand-Buddha) Mountain. (《山东旅游手册》，2000：26)

Since most of the proper names are translated into Pinyin, which are not easily remembered and enjoyed by the English readers, the translator here adds English explanations to these proper names so as to make them more impressive and catchy. It can be seen that by adding the further explanation such as “*Thousand Buddha*”, “*Shun Plowing*” and the like, the translator produces the English version with a clear account of the different names of Qianfo Mountain, rendering it more informative and

acceptable to foreign tourists.

Example 4. 33

南宋光宗因其在此先封恭王，后登帝位，双重喜庆，集于一地，而升恭州为“重庆府”。

Because here were two happy events---Emperor Guangzong of the Southern Song Dynasty was conferred King Gong here first and then enthroned, he changed the name into Chongqing (Double Celebration) (《巴蜀旅游》)

The two Chinese characters “重庆” are explained in the target version so that English readers can figure out why the city got the name. To target readers, “Chongqing” means nothing to them except its designative meaning of “the city named Chongqing”. The explanation, “Double Celebration”, helps the foreign tourists acquire a clear understanding of the origin of the city’s name, thus realizing its informative function.

4.3.2 Literal Translation

As regards the translation of some names of scenic spots which usually bring about vivid image in the ST readers, the translator should see to it that the imagery is transferred with a view to stimulating the target readers aesthetic sense about natural scenery and attract them to China. In this case, literal translation is preferable provided that the target version is not too lengthy. For example, the literal translation of 象鼻山 (the Elephant Trunk Hill) certainly produces an image of the hill in the TT readers’ mind, suggesting that the hill takes the shape of the elephant trunk, just as the original Chinese does in the ST reader’s mind. Another example is 双乳峰(Twin Breasts Peak). 双乳 in the Chinese version evokes a vivid image in the readers’ mind, meaning twin breasts in English. 双乳峰, then, is a peak resembling twin breasts, which can conjure up Chinese tourists’ imagination. Therefore the literal translation of it creates an image in the TT readers and stimulates the target readers’ interest in this peak.

4.3.3 Paraphrase

Rich in four-character phrases and rhetorical devices, Chinese tourist texts contain vivid descriptions of the scenery of the places. It is not easy to translate these

texts with such challenging rhetorical devices. Sometimes, even if a verbatim version could be wrestled out, it usually turns out to be inefficient, and verbose. Just as Sumberg (2004: 332) argues, “fidelity to the letter of the ST will result in at best a mediocre translation and at worst a dismal failure in communicating the message; what is required is not a mere imitation of the original but the ability to rethink the original.” Therefore, in this case, the best way to avoid such invalid translations of tourism materials is to paraphrase the ST by simplifying the verbiage and retrieving the essential information to fulfill the function of the text. Here are two successful examples, in which the flowery words of the Chinese version are expressed in succinct English:

Example 4. 34

大明湖白花映日，万树争荣，水鸟翔集，锦鳞戏泳，怪石嶙峋，流水潺潺，自然景色美不胜收。

在大明湖 800 种花卉草木中，数量最多、久负盛名的是荷花和柳树。公园的湖内池中广植荷花，盛夏时节红白竟放，花光照眼，叶翻绿浪，香气侵衣。湖畔岛上有垂柳千余株，浓荫覆盖，柔条拂水，临风起舞，婀娜多姿。

In Daming Lake Park visitors could enjoy the bright colors of flowers, heavy shades of trees, and watch birds fly and fish swim. There are also clear streams murmuring between the rockeries.

Lotus flowers and the willow trees form the major part of the park's 800 kinds plants. In summer, white and red flowers glimmer among the sea of leaves, giving off delicate scents. Along the banks and on the islands more than one thousand willow trees dance in the breeze. (《大明湖》，1998: 25)

Example 4. 35

阿霸州风光秀丽，山河壮美。座座雪峰耸入云霄，原始森林遮天盖地，莽莽草原花团锦簇，叠溪遗迹神秘奥妙，瀑布溪流蜿蜒跌宕，高山湖泊灿若明珠，藏羌村寨别具一格，肥沃河谷瓜果飘香。

The beautiful landscapes of Aba Prefecture feature towering snow-clad mountains, criss-crossing rivers, and boundless forests and grassland. On this fertile land are peculiar geological ruins, fantastic streams and water falls, alpine lakes and Tibetan and Qiang villages. (张基佩，2001)

For Chinese readers, the two Chinese versions are no doubt eloquent, descriptive and impressive. However, by eliminating the ornate elements, the translator produces terse and succinct English texts, which never fail to make the target readers

experience the beautiful scenery depicted in the ST.

4.3.4 Addition

Addition means to add extra information to names of persons and places, historical events and allusions which are culturally loaded so as to facilitate the target readers' understanding. Just as the translation brief stipulates, the TT should offer target readers essential and related information about the tourist attractions with a view to attracting more travelers and promoting its culture (see 3.3). Therefore, addition is very feasible and necessary. Now let's look at the following examples.

Example 4. 36

张飞是三国时的蜀国名将。传说他在川北阆中被叛将杀害后，叛将弃了头颅，逃奔他乡。于是有了张飞“身在阆中，头在云阳”之说，云阳张飞庙也就是这样修建起来。

Zhang Fei was a famous general of Shu Kingdom(221-263 A.D.) in the Three Kingdoms period. It is said that he was murdered by two mutinous officers under him at Lang Zhong in northern Sichuan. They took his head and tried to escape and surrender to the kingdom of Wu, hoping to be handsomely rewarded. But the news of armistice between the two kingdoms scared them. They threw the head into the Yangtze River at Yunyang and ran for their lives. Hence the saying “ Zhang Fei's head was in Yunyang County and his body in Langzhong County”. (《长江三峡》)

In this example, the legend about Zhangfei's death is the core information, because it is closely related with the origin of the saying “ Zhang Fei's head was in Yunyang County and his body in Langzhong County”. But the Chinese text omits the detail as to why the officers killed Zhangfei in Langzhong but took his head to Yunyang, since the legend seems to be well-known to Chinese readers. Nevertheless, this omission may mystify the English readers as to why there is such a saying that “his head was in Yunyang County”. As a kind of compensation, the translator provides the details of the legend, thus making it comprehensible to English readers.

Example 4. 37

合肥自秦置县，有着 2200 多年的历史，名胜古迹众多。著名的有：三国古战场逍遥津、曹操教练弓箭手的教弩台、古钟长鸣的明教寺、呈宋代建筑风格的包公园、千年水乡古镇三河以及李鸿章的故居、刘铭传故居和全国重点文物保护单位渡江战役总前委旧址---瑶岗等。

Founded as a county seat in the Qin Dynasty, Hefei has a history of more than 2200 years. The city boasts many places of historical interests and scenic spots such as Xiaoyaojin---an ancient battlefield in the Three Kingdoms Period, the Archers' Training Rostrum built by Cao Cao, the Mingjiao Temple with an ancient bell ringing far and near, the Cultural Park of Bao Gong assuming the architectural style of the Song Dynasty, the thousand-year-old town of rivers and lakes---Sanhe, the former residence of Li Hongzhang, the former residence of Liu Mingchuan, the Yaogang Village---site of the former General Front Committee for the Crossing-the -Yangtze Campaign and so on. (《合肥精品旅游手册》)

It is obvious that Hefei abounds in its historical and cultural flavors, which are just reflected in historical figures such as Cao Cao, Bao Gong, Li Hongzhang and Liu Mingchuan. Most educated Chinese readers can perceive the humanity and cultural beauty of Hefei without any explanations of such historical figures. For overseas tourists, who are lack of Chinese historical and cultural background information, however, the English version without any explanation of these figures will mean almost nothing to them. Thus the translation fails to realize its operative function. Therefore, a note of the background information should be provided. The following is a revised version:

Founded as a county seat in the Qin Dynasty, Hefei has a history of more than 2200 years. The city boasts many places of historical interests and scenic spots such as Xiaoyaojin---an ancient battlefield in the Three Kingdoms Period, the Archers' Training Rostrum built by Cao Cao (the most outstanding statesman and militant in the Three Kingdoms Period), the Mingjiao Temple with an ancient bell ringing far and near, the Cultural Park of Bao Gong (a famous corruption-free official in Northern Song Dynasty) assuming the architectural style of the Song Dynasty, the thousand-year-old town of rivers and lakes---Sanhe, the former residence of Li Hongzhang(the first man to advocate the open-door policy in China), the former residence of Liu Mingchuan(the first imperial inspector of the Taiwan Province in the Qing Dynasty), the Yaogang Village---site of the former General Front Committee for the Crossing-the -Yangtze Campaign.

4.3.5 Deletion plus Generalization

There are some occasions in the translation of Chinese tourist materials where the deletion of information is necessary. Just as is mentioned in 4.1.3.2, some citations

just serve to introduce a place or scenic spot and are of minor importance. Moreover, adhering rigidly to the ST with little consideration for the conventions of the TL may result in communication breakdown with receivers because “what is required is not a mere imitation of the original but the ability to rethink the original”(Sumberg, 2004:332). If rendered mechanically, the English translation would seem lengthy and redundant to TT readers. Therefore, deletion plus generalization can be used to offer necessary compensation for the message deleted. Let's look at the following examples.

Example 4.38

惠州市是广东省直辖市，位于广东的东南部，珠江三角洲的东端，属于今日珠江三角洲经济开发区。战时属楚国，隋朝称（循州）并设府。公元1021年改称惠州。据《东方纪要》载：惠州“东接长门，北接赣岭，控潮海之襟要，半广南只辅翼，大海横陈，群山拥后，诚岭南之名郡也。”

Huizhou City is located at the southeastern part of Guangdong province and the east Pearl River Delta, economic development zone. It has been an administration prefecture named Xun Zhou ever since the Sui Dynasty (581-619 A.D.). After 1021 it was named Huizhou until now. The city is a very important spot for her strategic and geographic position. (贾顺厚, 2002)

This citation is used here just to verify the important position of Huizhou City. A faithful translation might be too lengthy and redundant. Therefore, deletion may serve as a more appropriate translation procedure here. As a kind of compensation, the translator may just dig out its implications and give a summary of the citation with a view to making it more fluent and comprehensible to target readers.

Example 4.39

... .. 观光层高达263米，是鸟瞰全市景色的最佳处所，当风和日丽时，举目远望，余山、金山、崇明岛隐隐可见，真有“登泰山而小天下”之感。

The observation deck, 263 meters high, is the best place to get a bird's-eye view of the city. On a sunny day, the deck commands an indistinct view of Mount Sheshan, Mount Jinshan and Chongming Island far, far away. Standing on the deck, one gets the feeling that the world is belittled. (孙万彪, 王恩铭, 2004: 249)

In this example, the quotation is used in the introduction of the TV tower to

emphasize its height. According to the text function of the translated text (mainly informative and operative functions), the translator knows that a literal translation will surely confuse target readers since they are not familiar with Mount Tai. Therefore, the translator deletes it with a necessary compensation instead of reproducing it.

4.4 Summary

To sum up, this chapter offers a practical analysis of the translation of Chinese tourist materials. Following Nord's insights on the functional classification of translation problems, an evaluation is carried out in terms of linguistic translation problems, pragmatic translation problems and cultural translation problems. Then a brief analysis of the causes behind these translation problems is offered from the point view of functionalist theory. I maintain that, apart from the carelessness of the translators and their inadequate linguistic competence, the translation problems are also attributable to the ignorance of the purpose of translation, and target readers on the part of the translator as well as his or her lack of cross-cultural awareness. Based on the research above, it is shown that the translator strategies such as transliteration plus explanation, literal translation, paraphrase, addition, deletion plus generalization can be adopted in dealing with cultural factors in and the conventions of the Chinese tourist materials.

Conclusion

5.1 Summary

This thesis is a systematic study of the translation of Chinese tourist materials within the framework of functionalism. The functionalist theory regards translation as a purposeful activity and for functionalists, translating means comparing cultures instead of a simple code-switching operation. Based on the rules of the functionalist approach, the translator has to bear in mind in the translation process the factors beyond linguistics, such as the purpose of translation, the translation brief assigned by the commissioner, cross-cultural divergence of genre conventions, target readers reception and so on. This research has confirmed that this theory is effective and powerful in analyzing the translation of Chinese tourist materials.

A theoretical analysis reveals that the purpose of the translation of Chinese tourist materials is to provide information for foreign tourists with a view to facilitating their tours in China and attracting more tourists to the country so as to help promote China's tourism economy and enhance the mutual understanding between the Chinese people and other peoples in the world. With the aim to realize the purpose of translation, I maintain that the translation of Chinese tourist materials should be tourist-oriented and aim at promoting Chinese culture.

Besides, by delivering a practical analysis of the translation problems in the existing translated tourist materials and a brief analysis of the causes behind them from the point view of functionalist theory, I also find that the translator should decide on the translation principles and strategies in consideration of the demands of the initiator or the commissioner and expectations of the target readers, as well as the existing features of the Chinese tourist materials and the desired qualities in their English versions. From the analysis, I also find that some translation strategies such as transliteration plus explanation, literal translation, paraphrase, addition, deletion plus generalization are feasible in dealing with cultural factors in and the conventions of the Chinese tourist materials.

5.2 Limitations of the Present Study

For all its findings, the present study is far from perfect. First, owing to my lack of practice in the translation of Chinese tourist materials, the suggested English translations provided in this thesis may still have much room for improvement.

Secondly, the research is based on qualitative analysis. Due to the lack of time and space, I have not been able to utilize quantitative analysis to indicate the frequency of each translation problem and so the usefulness of my conclusions is also limited.

Besides, tourist materials cover massive and comprehensive subjects. However, for the reasons mentioned above, this thesis has only analyzed those written texts in tourist guidebooks, introductions of tourist attractions and tourist brochures, leaving other subjects untouched, such as tourist advertisements, tourist slogans and signs and so on.

5.3 Suggestions for Future Research

In light of the limitations of the present study, future research can be expanded to cover the subjects such as the translation of tourist advertisements, tourist slogans and signs and so on and adopt both the qualitative and quantitative methods with a view to rendering the research more comprehensive and reliable.

It has been observed in this research that the translator should enhance his or her language competence as well as his or her cross-cultural awareness and more cooperation is needed between translators and initiators or commissioners. Joint efforts are required for the education and training of translators in this area. Therefore, more studies on the teaching and learning of the translation of Chinese tourist materials should be done in the future.

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